Handlist of the Huntington Blake Collection

Robert N. Essick

Blake/An Illustrated Quarterly, Volume 11, Issue 4, Spring 1978, pp. 236-259
Te he Henry L. Huntington Library, Art Gallery, and Botanical Garden, San Marino, California, possesses one of the world's great collections of works by William Blake and artists of his circle. The twenty-seven illustrations to three of Milton's poems and the beautifully colored copy of Milton form an unrivaled gathering of Blake's poetic and pictorial responses to that poet. The Huntington has many other treasures throughout the full range of Blake's endeavours as author and artist, including unique copies of All Religions are One and The French Revolution. This handlist covers all original works by Blake in all media, unique works closely related to him, and original works by eight artists—Flaxman, Fuseli, Romney, Stothard, Calvert, Linnell, Palmer, and Richmond--of Blake's circle. The list does not include criticism, catalogues, facsimiles, and other reference materials in the Huntington, or the considerable holdings of artists (Mortimer, Barry, Basire, etc.) who influenced Blake.

The most important Blakes in the Huntington were acquired in the first quarter of this century. Several of the illuminated books (Milton, Songs of Innocence), one of the two Huntington copies of Poetical Sketches, and some of the rarer commercial book illustrations (Designs to a Series of Ballads, 1802) came from the collection of Robert Hoe, auctioned in April 1911. In the same year, most of the Paradise Lost illustrations were acquired through the dealer Frank Sabin, who sold the Nativitv Ode and Comus designs to Mr. Huntington in 1916. The acquisition of the Beverly Chew collection in December 1912 brought the complete copy of Songs of Innocence and of Experience to the Huntington. G. D. Smith, another dealer who worked closely with Mr. Huntington, acquired for him a copy of For the Seasons: The Gates of Paradise in 1914 (T. G. Arthur auction) and Europe in 1918 (Herschel V. Jones auction). The famous A. S. W. Rosenbach provided several works, including The Book of Thel. The Linnell auction of March 1918 offered the opportunity to acquire a number of unique works--The Hiding of Moses, All Religions are One, The French Revolution, sixteen letters, and the Genesis Manuscript. The beautifully color-printed Song of Los was added in 1915 from the Frederic Robert Halsey collection. The Huntington has continued to add materials since these important acquisitions, particularly volumes with Blake's commercial book illustrations, but it is unlikely that major works will be acquired in the near future.

The Blake materials are housed in two buildings at the Huntington. Drawings, paintings, and the color printed impression of Albion Rose are kept in the Art Gallery, formerly Mr. Huntington's residence. All writings and the remainder of the graphic works, plus Hecate, are housed in the Library building. Most of the Library materials, and the books in the Art Gallery, have a "call number," given here as a sequence of numbers (or numbers and letters) within parentheses at the end of each entry. Materials listed here without call number or note on special location are housed in the Art Gallery. Dimensions in centimeters are given for all drawings, height followed by width. Entry numbers and other references are explained at the beginning of each section.

The Huntington collection is open to qualified scholars and graduate students. Inquiries should be addressed to Readers' Service, Huntington Library, San Marino, California 91108.

The Huntington staff, ever kind and efficient, has been most helpful in compiling this list. I wish particularly to thank James Thorpe, Robert Wark, Daniel Woodward, Carey Bliss, William Landon, and Mary Lou DeLapp.
I. DRAWINGS & PAINTINGS

The works listed in this section are described, with provenances and other pertinent information, in C. H. Collins Baker, *Catalogue of William Blake's Drawings and Paintings in the Huntington Library*, Enlarged and Revised by R. R. Wark (San Marino: Huntington Library, 1963). Nos. 1-8, 18, 19, and 20 (title-pages only) are reproduced therein.

1. *Heocate*. (Illus. 1) Color printed drawing, 1795. 41.6 x 56. ("Blake: Miscellaneous Prints" box in Library)

2. A page from Young's *Night Thoughts*. Watercolor on vellum, same design as *Night Thoughts* watercolors (British Museum), Night I, p. 6, reversed. c. 1796. 38.7 x 30.5.

3. *Lot and His Daughters*. (Illus. 2) Tempera on canvas, c. 1800. 26 x 37.8.


7. Illustrations to Milton's *Paradise Lost*. (Illus. 4) Twelve watercolors of the small set (approx. 25.4 x 21) executed for Rev. Joseph Thomas in 1807, and one watercolor ("Satan Comes to the Gates of Hell," 49.5 x 40.2) executed for Thomas Butts, 1808.


9. Visionary Head of *Canute*. (Illus. 5) Pencil, c. 1820. 25.4 x 19.4.

10. Visionary Head of *Caractacus*. Counterproof of the pencil drawing in collection of Sir Geoffrey Keynes, c. 1820. 29.4 x 20.3.

11. Visionary Scene of Joseph and Mary in the Room They Were Seen in. Pencil, c. 1820. 20 x 31.4.

12. Visionary Head of *Old Par When Young*. Pencil, 1820. 29.8 x 18.4.

13. Visionary Head of *Queen Eleanor*. Pencil, c. 1820. 19.7 x 40.8.


17. Visionary Heads of Uriah and Bathsheba. Pencil, c. 1820. 20.3 x 32.7.

18. The Hiding of Moses. Watercolor, engraved for Remember Me! in 1825 but possibly painted as early as 1800. 26.8 x 40.

19. Agnolo Brunellacchi and the Six-footed Serpent. Pencil drawing for Dante illustrations, pl. 4, c. 1825. 24.6 x 32.7.

20. Illustrated manuscript copy of Genesis. (Illus. 6-7) Eleven leaves, including two watercolor versions of a title-page. Leaves of text bear sketches, some touched with color. c. 1826. 37.8 x 27.3. (57447)

II. PRINTED WRITINGS


3. All Religions are One. Copy A. Lacks title-page. (57445)

6. America. Copy I. (54044)

Idem. Pl. 3 only, uncolored, printed in green. ("Blake: Miscellaneous Prints" box)

18. The Book of Thel. (Illus. 8) Copy L. (57434)

32. A Descriptive Catalogue. Copy D. (557433)

33. Europe. Copy L. (57435)

36. Exhibition of Paintings in Fresco. Copy A. (78637)

45. For the Sexes: The Gates of Paradise. Copy F. (57439)


49. The French Revolution. Unique copy of page proofs. (57440)

51. The Ghost of Abel. Copy C. (55345)

118. Milton. (Illus. 9) Copy B. Unbound, loose in a case. (54041)

128. Poetical Sketches. Copy C, with MS corrections by Blake. (57432)
Satan Calling His Legions from the Paradise Lost Illustrations. Handlist I, 7.

Visionary Head of Canute. Handlist I, 9.

Idem. Copy S, with MS corrections by Blake. (Dev. 8vo. 30)

137. The Song of Los. (Illus. 10) Copy E. (54043)

139. Songs of Innocence. Copy I. (54040)

139. Songs of Innocence and of Experience. (Illus. 11) Copy E. (54039)

Idem. "Experience" section, pls. 29-53, only. Copy N. (54038)

200. There is No Natural Religion. Pl. a2 only. (57445)


III. BOOKS WITH BLAKE'S ANNOTATIONS

Entry numbers follow Bentley, Blake Books.

735. Lavater, John Caspar. Aphorisms on Man. 1788. (57431)

747. Thornton, Robert John. The Lord's Prayer. 1827. (113086)

749. Watson, Richard. An Apology for the Bible. 1797. (110260)

See also II, 128.

IV. LETTERS


1, 2. Willey Reveley to Blake, and Blake's reply. [18 Oct. 1791]. (HM 20020)

17. To William Hayley, 16 Sept. 1800. (HM 20063)

96. To Ozias Humphry, May 1809. Address only, written on II, 36, remainder of letter in Trinity College, Hartford, Conn. (78637)

126. To John Linnell, [March 1825]. (HM 20019)

127. To John Linnell, [7 June 1825]. (HM 20013)

128. To Mrs. Linnell, 11 Oct. 1825. (HM 20017)

129. To John Linnell, 10 Nov. 1825. (HM 20011)

130. To John Linnell, 1 Feb. 1826, but postmarked 31 Jan. (HM 20005)

131. To Mrs. Linnell, [3 Feb. 1826]. (HM 20016)

133. To John Linnell, 19 May 1826. (HM 20015)

135. To John Linnell, 5 July 1826. (HM 20007)

137. To John Linnell, 16 July 1826. (HM 20010)

138. To John Linnell, 29 July 1826. (HM 20008)

140. To John Linnell, 1 Aug. 1826. (HM 20006)

141. To John Linnell, 27 Jan. 1827. (HM 20009)

143. To John Linnell, [2 Feb. 1827]. (HM 20018)

148. To John Linnell, 25 April 1827. (HM 20012)

149. To John Linnell, 3 July 1827. (HM 20014)

V. COMMERCIAL BOOK ENGRAVINGS

Entry and plate numbers follow Bentley, Blake Books.

The Creation of the Natural Man.

1. At the beginning God created the heavens and the earth.
2. And the earth was without form and void, and darkness was upon the face of the deep; and the Spirit of God moved upon the face of the waters.
3. And God said, Let there be light: and there was light.
4. And God saw the light that it was good: and God divided the light from the darkness.
5. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.
6. And God said, Let there be an expanse in the midst of the waters, and let it divide the waters from the waters.
7. And God made an expanse, and divided the waters which were under the expanse from the waters which were above the expanse: and it was so.
8. And God called the expanse Heaven. And the evening and the morning were the second day.
9. And God said, Let the waters under the heaven be gathered together into one place, and let the dry land appear, and it was so.
10. And God called the dry land Earth, and the gathering together of waters he called Seas, and God saw that it was good.
11. And God said, Let the earth bring forth grass, and herb yielding seed, and fruit tree yielding fruit after its kind, whose seed is in itself upon the earth: and it was so.
12. And the earth brought forth grass, and herb yielding seed, and fruit tree yielding fruit after its kind: and God saw that it was good.
13. And the evening and the morning were the third day.
14. And God said, Let there be lights in the expanse of heaven to divide the day from the night, and let them be for signs, and for seasons, and for days and for years:
15. And let them be for lights in the expanse of heaven to give light upon the earth: and it was so.
16. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also.
17. And God set them in the expanse of heaven to give light upon the earth:
18. And to rule the day and the night, and to divide the light from the darkness.
19 And the evening and the morning were the fourth day

20 And God said let the waters bring forth abundantly the moving creature that hath life and fowl that may fly above the earth in the firmament of heaven

21 And God created great whales and every living creature that moveth which the waters brought forth abundantly after their kind and every winged fowl after his kind, and God saw that it was good.

22 And God blessed them saying Be fruitful and multiply abundantly and fill the waters in the seas & let fowl multiply on the earth.

23 And the evening and the morning were the fifth day.

24 And God said let the earth bring forth the living creature after his kind cattle & creeping thing & beast of the earth after his kind and it was so.
The eternal yoke forever bound the northern hor, 

And entered in to save the secrets of the deep unknowns. 

She saw the crevices of the dead, & where the treasures 

Of every heart in earth yellow deep its restless branches. 

A land of sorrow & of tears where none smile ever seen. 

She wandered in the hand of clouds less vapors dark 

Delays & lamentations waiting yet beside a deep grave. 

She stood in silence, listening to the waters of the ground. 

To the very grave plot she came, & gazed she cast down. 

And heard their voice of sorrow breathed from the hollow pot. 

We cannot the eye be closed to its own destruction. 

Or the distant eye to the passion of a single. 

We are England's bound with arrows solely drawn. 

Where a thousand fighting men in quiver lie. 

Or an eye of boys & graves. Showing beaks & veined; 

Why a tongue involved with hoars from every wind? 

Or an eye, a sheathd bowe to drall and quivers in. 

Not a wasted shape looking terror trembling & astonish. 

Why a tender hand upon the springt burning fire? 

By a little curtain of flesh on the bed of our desire. 

The Virgin started from her seat, & with a shaw, 

And back weahershould till she came into the vales at her.
437. Boydell's Graphic Illustrations of ... Shakespeare, [1803?]. (27435)

439A. Bryant, Jacob. A New System, or, an Analysis of Ancient Mythology, 1774-76. 3 vols. (338987)

440. Bürger, Gottfried Augustus. Leonora, 1796. Contemporary paper wrappers, with Blake's pls. 2-3 repeated in the German text. (421592)

443. Chaucer, Geoffrey. The Prologue and Characters of Chaucer's Pilgrims, 1812. Extra-illustrated Halsey copy, text ruled in red. None of the extra materials relate to Blake. (57453)

Idem. Hoe copy. (108269)

447. Cumberland, George. Thoughts on Outline, 1796. (312010)

448A. Dante Alighieri. Blake's Illustrations of Dante, [1838]. Bound, plates spotted. (57438)

448B. Idem, [1892?]. Bound. (57438)

Idem. Loose in portfolio, with the original cover label. (283403)


Drawing for pl. 4. See I, 19.


450E. Darwin. The Poetical Works, 1806. 3 vols. (421361)

456A. Flaxman, John. Compositions from ... Hesiod, 1817. (220796)


457A. Flaxman. The Iliad of Homer, 1805. (220798)

Pen and pencil drawings by Flaxman related to pls. 2, "Minerva Repressing the Fury of Achilles," three on a sheet 26.7 x 21 (Illus. 12), one on a sheet 25.4 x 20.7, one partly erased on a sheet 26 x 20.8, and a finished wash drawing 22.3 x 27; 5, "Phoebus Entertaining Jupiter to Honor Achilles," on sheet 25.7 x 20.8.

458. Flaxman. Letter to the Committee for Raising the Naval Pillar, 1799. Original wrappers. (313606)

459. Fuseli, John Henry. Lectures on Painting, 1801. (292894)
460A. Gay, John. *Fables*, 1793. 2 vols. (123698)

460B. *Idem*, 1793 [i.e., 1811]. Original boards, uncut. (123700)


*Idem*. With the original wrappers for Ballads 2-4 bound in. (57448)


468B. *Idem*, second edition, 1803-04. 3 vols. (292929)

*Idem*. Plates only, pl. 4 in first state, bound in extra-illustrated copy of Goldwin Smith, *Cowper*, 1880 (131211). Pls. 1, 2, 3 (two copies), 5, 6 only in Library print box 450/2-4, 6-8.


*Idem*. (ND497. R7H3)

*Idem*. (ND497. R7H3. copy 2)


*Idem*. (108268)

474. Hoare, Prince. *Inquiry into ... the Arte ... in England*, 1806. Plate stained. (33267)


475F. *Idem*, [1835?]. (244216) See also VI, 32.

482. Malkin, Benjamin Heath. Father's Memoir of His Child, 1806. (313124)

Idem. Blake's plate only. (Library print box 450/1)


Nicholson, William. Introduction to Natural Philosophy. 1782. 2 vols. 5 (436240)


486C. The Novelist's Magazine, vol IX, 1793 engraved title-page and printed title-pages of 1785 (Sentimental Journey), 1792 (Gulliver's Travels), 1792 (David Simple), 1787 (Sir Launcelot Greaves), 1792 (Peruvian Princess), 1788 (Jonathan Wild). Second state of the plates, plate numbers scratched out. (148622)

Idem. Pl. 1 only, first state, bound in extra-illustrated copy of Mrs. Bray, Life of Thomas Stothard, 1851, vol. 1, facing p. 10 (113091). Pl. 1 only, trimmed to central design, bound in volume of "Stothard Book Plates" (128970). Pl. 2 only, first state, bound in extra-illustrated copy of Bray, Life of Stothard, vol. 1, facing p. 86 (109569).

Second state of the plates, plate numbers scratched out. (148622)

Idem. Pl. 3 only, first state, bound in extra-illustrated copy of Bray, Life of Stothard, vol. II, facing p. 137. (109569)

488. Olivier, [J.]. Fencing Familiarised, 1780. (376070)


490. Remember Me! Blake's plate only, bound in extra-illustrated Kitto Bible, vol. LX, p. 10822 (49000). For watercolor of Blake's design, see 1. 18.

491. Ritson, Joseph. Select Collection of English Songs, 1783. 3 vols. (108216)

Idem. Pls. 1, 3, 4 only bound in collection of Stothard designs, vol. 3, p. 42. (282164)

492A. Salzmann, C. G. Elements of Morality, 1791. 3 vols. (108262)

494A. Scott, John. Poetical Works, 1782. (68285)

494B. Idem, second edition, 1786. (440036)

Idem. Pls. 1, 4 only bound in collection of Stothard designs, vol. 5, p. 22. (282164)


498B. The Plays of William Shakespeare, 1805. 10 vols. Extra-illustrated, including a proof before inscriptions except for signatures of pl. 2. (140092)


499A. Stedman, J. G. Narrative of a Five Years' Expedition, 1796. 2 vols., plates hand colored. (23654)

Idem. (23614)


Idem. Blake's woodblocks only, late impressions printed by the Linnell family, mounted in an album. (57436)

Idem. Blake's woodblocks, pls. 6-13, 16, 17, 24 only, late impressions printed by the Linnell family, mounted in an album. (Art Gallery)

Idem. Pl. 7 only, loose in the Carfax Portfolio of Calvert's works. (249852, Art Gallery)


514A. Wollstonecraft, Mary. Original Stories from Real Life, 1791. Pls. 1-2 in second state, 3-6 in first state. (108272)

514B. Idem, 1796. Pls. 1-2 in first state, 3-6 in second state. (124810)

515. Young, Edward. The Complaint, ... or, Night Thoughts, 1797. Hand colored, copy 1 in Bentley, Blake Books, p. 644. (132916)

Idem. Uncut. (57451)

Idem. Lacking "Explanation" leaf, pp. 19-20, 94-95. Loose in portfolio. (431729)

For a related drawing on vellum, see I, 3.

An engraving by Blake after Stothard (proof signed thus in the British Museum) showing a woman embracing the bust of a man, a man entering on the left, trimmed close all around. Bound in a collection of Stothard designs, vol. II, pl 28 (282164). Very likely intended for a book illustration, but not known to have been published.

VI. SEPARATE PLATES


17. Chaucer's Canterbury Pilgrims. Third state, verses faint and partly erased. (Framed, in Library Exhibition Hall)

32. Beggar’s Opera, Act III, after Hogarth. Two impressions, one first (etched) state and one final state, in a miscellaneous, uncatalogued collection of unbound Hogarth engravings in the Library. See also V, 475C, F, 1.

34. Satan, or, Head of a Man Tormented in Fire, after Fuseli. (“Blake: Miscellaneous Prints” box in Library)


VII. PORTRAITS OF BLAKE


2. Watercolor by an unknown hand copied after Schiavonetti’s engraving of the Phillips portrait. 34 x 26.6.

For Schiavonetti’s engraving of the Phillips portrait, see V, 435A, B, E.
VIII. MISCELLANEOUS UNIQUE MATERIALS RELATING TO BLAKE

A. DRAWINGS

1. The Sketchbook of Robert Blake. Twenty-seven sheets of drawings in pencil and chalk. Front cover inscribed "Robert Blake's 1777 Book." William Blake may have helped his brother with some of the sketches. Sheets 32.2 x 20.5.

2. A Figure from Michelangelo's Last Judgment. (Illus. 16) Oil on paper, inscribed "W Blake 1776." 52.1 x 31.9.

3. A group of seven drawings inscribed with Blake's name but not his work. Includes Acis and Galatea by Henry Pierce Bone, two Italian drawings, Amazonian Conflict by an unknown hand, and a Design for "America" (probably a modern forgery). See also IX, B, 6, 4.

4. A bound sketchbook of ten sheets, 17.3 x 13.3, with pencil drawings by an unknown hand copying Blake's designs in the Four Zoas manuscript.

B. LETTERS


2. John Linnell to Mrs. Alexander Gilchrist, 2 March 1880. Calls story that Blake and his wife acted out Adam and Eve in their garden an "[unmitigated falsehood del] invention." (HM 26325)

3. F. G. Bain to John S. Arthur, two letters concerning possible sale of the Night Thoughts watercolors, 7 June 1898, and 18 Aug. 1898. (HM 31196)

4. Francis White Emerson to W. Graham Robertson, 31 May 1937. About a visit from Geoffrey and Margaret Keynes and various Blake gossip. (NR 168)

5. Ruthven Todd to W. Graham Robertson, 14 Jan.
1945. About Blake collecting and plans for a book on his art. (WR 644)

6. George Goyder to W. Graham Robertson, 27 April 1945. About a visit to see Robertson's Blake collection. (WR 200)

C. MANUSCRIPTS


2. A. C. Swinburne. Three leaves of the manuscript of his William Blake, A Critical Essay, 1868. (HM 20609)

3. Swinburne. One leaf of the manuscript of William Blake. (HM 2778)


IX. BLAKE'S CIRCLE

Some of the works listed here are described and reproduced in William Blake and His Circle, Two Exhibitions (Huntington Library, Nov. 1965-Feb. 1966) and in [Larry Gleeson], The Followers of William Blake, An Exhibition (Huntington Library, Nov. 1972-Jan. 1973).

FLAXMAN

1. Drawings


21 Edward Calvert. The Sheep of His Pasture. Engraving, 3.9 x 7.6 cm., from the "Carfax Portfolio." Handlist IX, E, 11, 1.

Except for the two recent acquisitions listed here, all Flaxman drawings are described (and all but a few minor verso sketches reproduced) in Robert R. Wark, Drawings by John Flaxman in the Huntington Collection (San Marino: Huntington Library, 1970).

For drawings related to designs engraved by Blake, see V, 456A and 457A.


ii. Engravings after Flaxman's Designs


2. The Odyssey of Homer Engraved from the Compositions of John Flaxman, 1805. (220799)

3. Homer. The Iliad and Odyssey, translated by William Sotheby, 1834. 4 vols., with the reduced
plates by H. Moses. (PA4025. A156. 1834)

4. Compositions from the Tragedies of Aeschylus Designed by John Flaxman, 1795. (144147)

5. Idem, 1831, with new title-page and four new designs. (436447)

6. Compositions by John Flaxman ... from the Divine Poem of Dante Alighieri, 1807. (220797)

7. La divina commedia di Dante Alighieri, 1815-17, interleaved with the plates from La Divina Commedia di Dante Alighieri ... Composto da Giovanni Flaxman, 1802. (436130)

8. Compositions from ... Hesiod, Engraved by Madé Soyer, [1879]. (NC1115. F55)


10. Anatomical Studies, engraved by Henry Landseer, 1833. (377058)

iii. Letters

1. To William Sotheby, 15 May 1814. (SY 54)

2. To [John Hayter?], 13 Dec. 1825. (HM 23081)

For a letter to Flaxman, see IX, B, iv, 1.

**FUSELI**

i. Drawings

1. Aimon. Pencil and wash, 1800. 44.1 x 30.5.


6. Fuseli, Henry. Lectures on Painting, 1830. (ND1150. F85)

7. [Fuseli]. Remarks on the Writings and Conduct of J. J. Rousseau, 1767. (355724)

8. Homer. The Iliad [and The Odyssey], translated by William Cowper, 1810. 4 vols. (321473)

Idem. Plates only, loose in portfolio. (78219)


11. Pope, Alexander. The Rape of the Lock, 1798. (133026)


15. Thomson, James. The Seasons, 1802. (21982)


For Fuseli's book illustrations engraved by Blake, see V, 416, 457, 450A, 480A, C, 481A, C, 497A, 498B.

iii. Separate Plates after Fuseli's Designs

1. Macbeth, Act I, Scene 3, engraved Bromley; The Witches, engraved Tomkins (two copies, one printed in sepia); Macbeth and the Witches, engraved Heath (two copies). Bound in extra-illustrated copy of The Dramatic Works of Shakespeare, 1802, vol. 20, pp. 44, 46, 47, 50, 51. (181067)

iv. Letters

1. To John Flaxman, 28 Nov. 1803. (HM 6651)

ROMNEY

Oil portraits are described in [Maurice Block], The Huntington Art Collection: A Handbook, revised by Robert R. Wark (San Marino: Huntington Library, 1961). Drawings only listed here.

1. Kissing the Baby. Rough sketch of standing figure on verso. Pencil, 17.8 x 11.4.

2. Mother and Child. Pencil, 17.8 x 11.4.


4. Pensive Girl. Pencil, 15.2 x 9.5.

5. Reading. Pencil, 15.3 x 9.5.

6. Susan When the Seas Were Roaring. Seated woman and child on verso. Wash, 47 x 27.3.

7. A Sketchbook of pencil figure studies. 41 pages, 14.6 x 24.2.

8. A Sketchbook with 97 pencil, pen, and wash drawings on 75 pages, plus two loose drawings inserted. (Illus. 19) 23.2 x 18.8.
STOTHARD

1. Drawings.

Besides the works in the Art Gallery listed here, many drawings are bound in four extra-illustrated copies of Mrs. Bray, *Life of Thomas Stothard*, 1851 (108754, 109569, 113091, 152250) and in one bound collection of Stothard materials (133023).

1. **Banquet Scene.** Pen and brown wash, squared. 14.8 x 23.1.

2. **Mrs. Billington in “Artaxerxes.”** Watercolor, 12.8 x 8.5.

3. **Miss Brown in “The Rump.”** Watercolor, 12.9 x 8.3.

4. **Miss Brunton as Monimia in “The Orphan.”** Watercolor, 12.7 x 8.4.

5. Thirteen illustrations for *Clarissa Harlowe* in *The Novelist’s Magazine*. Wash, each approx. 11.6 x 7.4.

6. **Classical Figures with a Dragon.** Pencil and ink, 18.3 x 23.2.

7. **Crowning Scene.** Wash, 20.6 x 27.2.

8. **Farms in a Wooded Landscape.** Watercolor, 9.9 x 22.9.

9. **Miss Farren and Mr. Kemble as Edgar and Ermelina.** Watercolor, 13.2 x 8.6.

10. **Group of Seven Female Figures.** Wash, 19.7 x 14.6.

11. **A Sheet of Figure Studies.** Wash, 14.4 x 9.9

12. **Miss Jordan as Priscilla Tomboy in “The Rump.”** Watercolor, 12.9 x 8.5.

13. **Medieval Battle Scene.** (Illus. 20) Wash, 18.5 x 38.8.

14. **Tomb Design with kneeling figure of Hope.** Wash, 13.4 x 10.2.
15. Tomb Design with portrait medallion. Wash, 13.6 x 10.7.


18. An Album of 20 drawings, mostly pen and wash. 28 x 40.

ii. Book Illustrations

Besides books with engravings after Stothard, too numerous for listing here, many plates are included in the extra-illustrated volumes noted above under "Drawings," and in two other groups of bound albums (128970, 282164). For books with engravings by Blake after Stothard, see V, 417A-D, 485C, 486C, 487A, 491, 494A, B, 513.

CALVERT

i. Drawings and Paintings

1. A Bit of Hampstead. Oil, 8 x 15.6.


3. Endymion and Selene. Oil, 18.4 x 13.3.


5. Sleeping Shepherdess. Oil, 17.8 x 24.8.


ii. Graphic Works

1. The Early Engravings of Edward Calvert (the "Carfax Portfolio"), 1904. (Illus. 21) Contains the final states of all of Calvert's wood engravings, copperplate engravings, and lithographs, plus an additional impression of The Return Home. (249852, in Art Gallery).


LINNELL

i. Drawings and Paintings


2. Cook's Farm, Hampstead. Watercolor, 11.4 x 18.5.

3. Country Lane. Watercolor, 40 x 49.8.

4. Creek Bed. Pencil, chalk, and wash, 46.4 x 60.3.

5. Figures on a Lawn. Crayon and chalk, 35.1 x 48.7.

6. Fishing Boats. Pencil, 22.9 x 29.7.

7. The Frogs' March to Finchley. Watercolor, pencil sketch of a frog on verso. 8.4 x 11.8.

8. Jacob's Well. Oil, inscribed 1828. 25.4 x 20.

9. In Kensington Gardens. Watercolor, etched in 1818. 10.5 x 17.8.

10. Early Landscape. Watercolor, inscribed 1814. 21 x 29.2.

11. Landscape with Clouds. Watercolor, 14.2 x 19.4.


15. Valley Landscape. Oil, early 1830s. 35.6 x 51.8.

16. John Varley. (Illus. 22) Oil, 1830s. 17.1 x 13.3.

ii. Engravings


See also V, 501; VI, 44.
iii. Letters

See VIII, B, 2. For letters to Linnell, see IV, 126, 127, 129, 130, 133-149.

PALMER

1. Drawings and Paintings

1. Mt. Cenis and Ferry. Watercolor, 26.7 x 37.5.

2. Harlech. Watercolor, with notations and pencil sketches on a sheet 19 x 27.6.

3. The Lonely Tower. (Illus. 23) Watercolor and gouache, c. 1868. 16.8 x 23.5.


4. Night Scene. Watercolor, 19.7 x 42.5.

5. Noon, Resting Time. Watercolor, 1850s. 19.7 x 42.5.


7. Streatham, attributed to Palmer. Wash, 8.7 x 15.4.

8. Trees. Watercolor on paper watermarked 1842. 24.8 x 34.9.


ii. Etchings

Entry numbers and state designations follow Raymond Lister, Samuel Palmer and His Etchings (London: Faber and Faber, 1969).


2. The Skylark, seventh state.
3. The Bardman's Cottage or Sunset, second state. In The Portfolio, Nov. 1872 (two copies) and P. G. Hamerton, Etching and Etchers, third ed., 1880 (two copies). (N. P8; 134376; 125077; 297539)

4. Christmas or Folding the Last Sheep, second state.

5. The Vine or Plumpy Bacchus, fourth state. In Songs of Shakespeare, Illustrated by the Etching Club, 1843, large paper issue. (144283)

6. The Sleeping Shepherd; Early Morning, fourth state.

7. The Rising Moon or An English Pastoral, seventh state.

8. The Neary Ploughman or The Bardman or Tardus Babulous, eighth state.

9. The Morning of Life, second state. Inscribed in pencil "S. Palmer 1869 unfinished."

11. The Bellman, sixth state.


13. The Risen Christ. Ink, 18.2 x 11.


15. Charles Wordsworth. Pencil, squared. 27.6 x 21.2.

iii. Engravings

1. The Shepherd, completed state. (Illus. 26)

2. Subject from "Macbeth" or The Robber or The Fatal Bell-Man, completed state.

iii. Letters

1. To "Dear Sir" (4 Grocer St., London), [1846]. With reference to Pictures from Italy. (HM 26326)

1. To [Sir Henry Wentworth], 28 Jan. 1874. (HM 34998)

2. To Miss Balfour, 1 July 1879. (HM 35054)

RICHMOND

i. Drawings and Paintings

1. The Artist's Wife and Child. Pen, 17.8 x 11.4.


3. Carriage Upset on the Road to Venice. Ink heightened with white, 28.4 x 38.9.


5. Figure Blowing a Horn. Academy study of a hand on verso. Chalk, 33.4 x 23.5.

6. Portrait of a Gentleman. Watercolor, 42 x 34.7.

7. Portrait of a Lady. 29 x 22.9.

8. The Lady from Comus. Watercolor, 56.5 x 31.

9. Landscape. Watercolor, 10.2 x 17.1.


13. The Risen Christ. Ink, 18.2 x 11.


15. Charles Wordsworth. Pencil, squared. 27.6 x 21.2.

iii. Engravings

1. The Shepherd, completed state. (Illus. 26)

2. Subject from "Macbeth" or The Robber or The Fatal Bell-Man, completed state.

iii. Letters

1. To [Sir Henry Wentworth], 28 Jan. 1874. (HM 34998)

2. To Miss Balfour, 1 July 1879. (HM 35054)

The drawings for Vetusta Monumenta of 1775, and the various history of British compositions of 1779-80. Blake's early drawings of nudes—one of a studio model (1779) and another showing the back and legs of a heavily muscled man (1779) and another— are careful compositions in pencil with hatching patterns which reveal Blake's training as an engraver and his study of Renaissance prints. This oil painting shows none of these major influences on the young apprentice—indeed, it is anti-scholastic to them. The large signature on the painting is suspiciously similar to that on several works not by Blake, including those noted in VIII, A, 3. The anatomical similarities between the figure in this painting and Blake's engraving of 1773 he later entitled "Joseph of Arimathea Among the Rocks of Albion" is explained by the fact that both are copies after Michelangelo.

8 This brief letter is not recorded in Blake Records or in Anna Gilchrist, Her Life and Writings, ed. H. H. Gilchrist (London: Unwin, 1887), but Limnell makes the same observation in his MS autobiography "Blake Records, p. 267, n.1."


10 This inscription indicates that the drawing was presented to Welby Sherman by George Richmond. Either may have done this sketch, although it has been generally attributed to Palmer, presumably on stylistic grounds. The provenance leads back to the Richmond family.