ARTICLE

William Blake and His Circle: A Checklist of Publications and Discoveries in 2013

By G. E. Bentley, Jr.

With the assistance of Hikari Sato for Japanese publications and of Fernando Castanedo for Spanish publications

G. E. Bentley, Jr. (gbentley@chass.utoronto.ca) is trying to learn how to recognize the many styles of handwriting of a professional calligrapher like Blake, who used four distinct hands in The Four Zoas.

Editors' notes:
The invaluable Bentley checklist has grown to the point where we are unable to publish it in its entirety. All the material will be incorporated into the cumulative "William Blake and His Circle" and "Sale Catalogues of William Blake's Works" on the Bentley Blake Collection site, Victoria University in the University of Toronto <http://library.vicu.utoronto.ca/collections/special_collections/bentley_blake_collection>. The article below includes previously unrecorded copy, binding, and history for the works of Blake and his circle, catalogues and editions from the last ten years (2004 on), and criticism from the last ten years and prior to the publication of Gilchrist's Life (1863).

Addenda and corrigenda to Blake Records, 2nd ed. (2004), now appear online, in the bonus features section of the journal's site. They are updated yearly in conjunction with the publication of the checklist.

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Blake Publications and Discoveries in 2013

1 The checklist of Blake publications recorded in 2013 includes works in French, German, Japanese, Russian, Spanish, and Ukrainian, and there are doctoral dissertations from Birmingham, Cambridge, City University of New York, Florida State, Hiroshima, Maryland, Northwestern, Oxford, Universidade Federal de Santa Maria, Voronezh State, and Wrocław. The Folio Society facsimile of Blake's designs for Gray's Poems and the detailed records of "Sale Catalogues of Blake's Works 1791-2013" are likely to prove to be among the most lastingly valuable of the works listed.

Gallica

2 A wonderful resource new to me is Gallica <http://gallica.bnf.fr>, the digital library of the Bibliothèque nationale de France, which reproduces over 2,000,000 searchable documents. For works in French it is invaluable.

Free Library of Philadelphia and Rosenbach Museum

3 According to an online press release of 17 April 2013, the "Free Library of Philadelphia Foundation and the Rosenbach Museum & Library announce intent to join forces to create nation's preeminent rare book collection," "the Rosenbach of the Free Library of Philadelphia Foundation." The Rosenbach Library has Descriptive Catalogue (M), For the Sexes (E), Poetical Sketches (R), and Visions of the Daughters of Albion (H), plus loose Blake prints, while the Free Library of Philadelphia has numerous books with Blake's commercial engravings.

Curiosa

4 The online Gravestone Photographic Resource <http://www.gravestonephotos.com> includes the gravestone in Bunhill Fields of William and Catherine Blake.
Blake's Writings

Newly Recorded Works
5 Songs (CC, q) are identified here for the first time.

Blake Fingerprints
6 There are many fingerprints on top of the writing in the edition of Thomas Gray's Poems (1790) that was inset into Blake's watercolor illustrations for Gray (see Inscriptions on Designs in Part I). Some are admirably clear (see illus. 1).

7 The date at which the fingerprints appeared must be after c. 1797, when Blake made his watercolors for Gray. Of course we cannot be certain that the prints that appear near "William Blake" in his poem "To M! Ann Flaxman" are those of the poet-artist. They could, for example, be those of Catherine Blake, who, it is believed, often helped her husband with simple tasks such as gluing the printed leaves of Gray into the windows cut in the paper used for the watercolors. Whether the fingerprints are those of Blake or his wife, they give an extraordinary sense of immediacy in the creative process.

Commercial Engravings

8 Job proofs are newly identified here. An exciting "new" Blake was the copy of Blair's Grave (1813), with coloring attributed to William Blake by Martin Butlin, that appeared in the Vershbow sale of 29 October 2013. The copy had been previously described but not reproduced.

9 One of the most curious Blake productions of this or any other year is the copy of Blair's Grave (1813) that was extra-illustrated by Blake's acquaintance William Thane with a pastiche of images from Young's Night Thoughts (see illus. 2-4).

10 A proof of Blake's unpublished self-portrait of George Romney for Hayley's Romney (1809) was acquired by Robert N. Essick. Only one copy has been recorded, and then lost, since Blake described it in his letters of 1803 and 1804.

11 A new owner is recorded for a colored copy (V) of Young's Night Thoughts (1797).

Criticism, Biography, and Scholarship

12 One of the most curious discoveries here is Miss Louisa Lane's poem about "The Last Scene in Blake's Life," published in the Guernsey and Jersey Magazine (1838). This is the only known connection of Blake with the Channel Islands and the only known drama-fragment about Blake.

Blake's Circle

13 Important new details are provided for George Cumberland, including the first publication of his farce The Emigrants, ed. Elizabeth B. Bentley (2013), John Linnell, including writings and drawings, A. S. Mathew (his will), and Charles Augustus Tulk (his album, with drawings by Blake and Flaxman).

* * * * * * * * *

14 The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications and discoveries for the current year (say, 2013) and those for previous years that are not recorded in Blake Books, Blake Books Supplement, and "William Blake and His Circle." Installments of "William Blake and His Circle" are continuations of Blake Books and Blake Books Supplement, with similar principles and conventions.

15 I have made no systematic attempt to record audio books and magazines, blogs, broadcasts on radio and television, calendars, CD-ROMs, chinaware, coffee mugs, comic books, computer printouts (unpublished), conferences, DVDs, electronic editions of works by Blake, e-mails, festivals and lecture series, flash cards, furniture, interactive multimedia, jewelry, lectures on audiocassettes, lipstick, manuscripts about Blake, microforms, mosaics, movies, murals, music, notebooks (blank), novels merely tangentially about Blake, pageants, performances, pillows, places named after Blake, playing cards, plays, podcasts, poems about Blake, portraits, postcards, posters and individual pictures, recorded readings and singings, refrigerator magnets, stained-glass windows, stamps (postage and rubber), stickers, sweatshirts, tapestries, T-shirts, tattoos (temporary and permanent), tiles, typescripts (unpublished), video recordings, and web sites.

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

2. Philadelphia Blake exhibition (1939), lot 104. The print was loaned by Rosenwald but has not been traced among the Blakes he gave to the Library of Congress and the US National Gallery.

3. See Aethelred the Unready, a short documentary (2012) on Aethelred Eldridge in honor of his receiving emeritus status from Ohio University.

4. See Anon., “Theatre: Blake Remembered at West Dean [College],” in Part VI.
I take Blake Books and Blake Books Supplement, faute de mieux, to be the standard bibliographical books on Blake,¹ and have noted significant differences from them.

The organization of Division I of the checklist is as in Blake Books. In Part VI: Criticism, Biography, and Scholarly Studies, collections of essays on Blake are listed under the names of the editors, and issues of periodicals devoted extensively to him are listed under the titles. Reviews, listed here under the book reviewed, are only for works which are chiefly about Blake, not for those with only, say, a chapter on Blake. Note that Blake Books and Blake Books Supplement normally do not include reviews.

Division II: Blake's Circle is organized by individual (say, William Hayley or John Flaxman), with works by and about Blake's friends and patrons, living individuals with whom he had significant direct and demonstrable contact. It does not include important contemporaries with whom Blake's contact was negligible or nonexistent, such as John Constable and William Wordsworth or Edmund Burke. There is nothing in Blake Books and Blake Books Supplement corresponding to Division II.

Research for this checklist was carried out particularly in the libraries of the University of Toronto and Victoria University in the University of Toronto, as well as with the electronic resources of Copac <http://copac.ac.uk>, Google <http://www.google.com>, Google Books <http://books.google.com>, Google Scholar <http://scholar.google.com>, and WorldCat <http://www.worldcat.org>. Works published in Japan were found in CiNii <http://ci.nii.ac.jp> (National Institute of Informatics Scholarly and Academic Information Navigator), the National Diet Library online catalogue <https://ndl.opac.ndl.go.jp>, Komaba Library and the General Library of the University of Tokyo, and the National Diet Library.

I should be most grateful to anyone who can help me to better information about the unseen ($) items reported here, and I undertake to thank them prettily in person and in print.

I am deeply grateful to Sarah Bentley (for transliterations from Russian), Fernando Castanedo (for works in Spanish), Robert N. Essick (especially for records of Quaritch catalogues and an early sight of his “Blake in the Marketplace, 2013”), Alexander Gourlay, Heather Jackson, Mary Lynn Johnson, Sarah Jones, Jeff Mertz (for reproductions of scores of works on Blake), Rachel Kahan Noyce, Hikari Sato (for publications in Japanese), and V. V. Serdechnaya (for works in Russian).

Symbols

* Works prefixed by an asterisk include one or more illustrations by Blake or depicting him. If there are more than 19, the number is specified. If the illustrations include all those for a work by Blake, say Thel or his illustrations to L’Allegro, the work is identified.

§ Works preceded by a section mark are reported on second-hand authority.

Abbreviations

BB         G. E. Bentley, Jr., Blake Books (1977)
Blake      Blake/An Illustrated Quarterly
ISBN       International Standard Book Number

Division I: William Blake

Part I: Blake's Writings

Section A: Original Editions, Facsimiles, Reprints, and Translations

Editors’ note:

Table of Watermarks

Addenda

W ELGAR 1796
Enoch designs ([1824-27]) <Butlin #827 1-2>⁵


6. Not recorded in Butlin’s table of watermarks (1: 627).
Little Tom the Sailor

1797

fleur-de-lis (with horizontal chain lines 2.9 cm. apart)

Joseph Ordering Simeon to Be Bound (?1785) <Butlin #158>

Copperplate-Makers’ Marks

Addendum

WILL & BUSS
PONTIFEX & COMP
Nos. 46, 47 & 48
SHOE LANE, LONDON

“Christ Trampling on Satan” (Blake–Butts) (copperplate verso)

America (1793)

Table

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
<th>Watermark</th>
<th>Blake nos.</th>
<th>Leaf size in cm.</th>
<th>Printing color</th>
</tr>
</thead>
<tbody>
<tr>
<td>#Fogg</td>
<td>1</td>
<td>1</td>
<td>??</td>
<td>___</td>
<td>16.8 x 23.3 [a]</td>
<td>dark blue [b]</td>
</tr>
</tbody>
</table>

a. Trimmed to the image.

Copy A

Binding/History: It was “in portfolio” when offered by Quaritch (June 1904), lot 1602, for £260.

Editions


The Book of Thel (1789)

Copy A

History: Offered with The First Book of Urizen (F) and The Marriage of Heaven and Hell (A) in Quaritch Rough List, No. 73 (Nov. 1885), lot 51, for £150.

Copy E

History: Offered in Quaritch catalogue No. 190 (July 1899), “7 engraved pages … coloured by Blake, uncut, in paper cover, preserved in a morocco case, by Rivière,” “it was Stothard’s,” £25.

Copy J

History: Quaritch offered it for £85 in his catalogue No. 62 (June 1893), Miscellaneous Catalogue (Nov. 1893), and catalogue No. 178 (March 1898).

Copy K

History: Quaritch offered it for £700 in his catalogues No. 665 (1949) and No. 672 (1949).

Copy R

Binding/History: It was still “in the original paper wrapper, uncut” when offered in Quaritch catalogue No. 203 (Dec. 1900), lot 194, for £63.

Editions


Descriptive Catalogue (1809)

Copy F

History: Quaritch offered it in his catalogues No. 178 (March 1898) and No. 190 (July 1899), “green morocco extra, from the Beckford Library,” for £10.10.0, and in Catalogue 197 (1 March 1900), lot 3659, for £10.

Europe (1794)

Plates 6-7 <BB p. 162>

In the pull of pl. 6 in Tate Britain, the leaf is cut off in mid-angel, and the vivid coloring is not Blake’s.

Edition


The First Book of Urizen (1794)

Copy F

History: See The Book of Thel (A), above.

Plates 5, 10 <BB p. 183>

History: Offered in James Tregaskis and Son, Caxton Head Catalogue 830 (Sept. 1920), lots 41 (£65) and 42 (£70).

For the Sexes: The Gates of Paradise (?1826)

Plate 14 <BB p. 204>

History: Sold at Sotheby’s, 19 Jan. 1885, lot 575 (The Ghost

An Island in the Moon (?1784) has a watermark of a fleur-de-lis above a shield.

Copierplate-makers’ marks were previously recorded in BB 86n4, 145, 235-36, 381n4, 518-19, 532, 545, and BBS 195n10.

The color apparently consists of glue made from animal matter. The prints are on top of the writing and were almost certainly added when the leaves for the printed text were glued into windows cut in the far larger leaves that carry Blake's watercolor illustrations. This means that they were probably made by William or Catherine Blake.

More fingerprints are faintly visible on other Gray pages, but no Blake fingerprint from elsewhere has been identified.

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of Abel erroneously described as a “Facsimile”) for £1.16.0 to J. Pearson, who offered them in his catalogue 58 at £12.12.0.

Inscriptions on Designs

Designs (1797) for Gray, Poems (1790) <BB p. 216>
Fingerprints: There are brownish-rust fingerprints, perhaps made from animal glue, on the text (never on the watercolors):

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

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

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

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

Gray p. [107]: Title page for “The Fatal Sisters,” over “Or- cades”

Gray p. [158]: Poem “To M’!” Ann Flaxman,” above and below “William Blake,” four fingers of the right(?) hand, the clearest of them all (see illus. 1).

In some, probably most, cases, Blake’s writing on blank text pages was added after the watercolor for that page was completed. On p. [54], the list of designs overflows the text box, and nos. 8-10 are on the leaf for the watercolor. In

9. The only previous reference to Blake fingerprints I have found is in BB p. 217, which locates them on the Gray title page, pp. 58, 158, “and occasionally elsewhere.”
this case, at any rate, the watercolor preceded the list of designs.

On p. [158], Blake wrote the poem to Mrs. Flaxman on the blank verso of the printed text box, then glue fingerprints were left on top of the manuscript poem, probably in the process of gluing the printed leaves onto the windows of the large leaves for the watercolors. In this case, the manuscript probably preceded the watercolor.

"Joseph of Arimathea among the Rocks of Albion"
(1773, c. 1810-20)

See the entry in Part III.

Letters (1791-1827)

1800 1 April
History: Offered by James Tregaskis in Caxton Head Catalogue 655 (14 Sept. 1908), lot 41, Catalogue 720 (1912), lot 80, Catalogue 733 (18 Nov. 1912), lot 65, and Catalogue 800 (4 Feb. 1918), lot 55.

1800 22 September
History: Blake's letters of 22 September, end of September, 2 October 1800, 10 May, 11 September 1801, 10 January, 22 November (both parts) 1802, 25 April, 6 July, 16 August 1803 were offered in Quaritch Catalogue 317 (1878).13

1815 29 July (Josiah Wedgwood to Blake)

Corrigenda
Stamped, like all the Wedgwood manuscripts here, with "THE PROPERTY OF | JOSIAH WEDGWOOD & SONS, LTD., | ETRURIA MUSEUM". Annotated in modern ink at the top right corner with the Wedgwood Museum reference number: 4382-6. The text is as in Bentley, ed., William Blake's Writings (1977) 1647, except that (1) there is no comma after "together"; (2) after "two or three drawings" for "[.]", read "&"; (3) for "vessel" read "vesvel"; (4) at the conclusion, for "I am Sir | Your mo obt Servv" read "I am Sir Your mo. obd Servv".

1815 8 September (Blake to Josiah Wedgwood)

Corrigenda
Annotated in modern ink at the top right corner with the Wedgwood Museum reference number: 4383-6. Along the right margin is show-through, presumably a docket: "W Blake | 15 Sept 1815". The text is as in Bentley, ed., William Blake's Writings (1977) 1648, except that the lineation of the conclusion is different:

17 South Molton Street William Blake
8 Septemb' 1815

10. According to Keynes, Bibliography (1921), Keynes, ed., Letters (1956, 1968), it was "offered for sale in several catalogues of ... James Tregaskis about 1910." Keynes, Letters (1968), says it was sold at Sotheby's, 5 July 1909, lot 106, for £3.18.0 to Quaritch; BB p. 275n4 comments: "the only Sotheby sale of this date which I can trace consists entirely of coins."


Edition


The Marriage of Heaven and Hell (?1790-93)

Copy A
History: See The Book of Thel (A), above.

Copy E
History: Offered by Quaritch in catalogue No. 62 (June 1893) and Miscellaneous Catalogue (Nov. 1893), "n.d. (1800)," "4to. 27 unnumbered leaves ... coloured by Blake, hf. bd. uncut" in each.

Plates 5-6

See "The Order in which the Songs of Innocence and Experience ought to be paged," below.

Editions


Preface (1/2 pp.) by "C. [sic] K. Chesterton." [Fernando Castanedo has found the original text in English in Chesterton's William Blake (1910) 208-10.]


Review


Review

J. B. Mertz (see Blake 47.1 in Part VI).

Songs of Innocence (1789)

Copy J
History: Offered in Quaritch Catalogue 197 (1 March 1900), lot 3651, frontispiece, title page, plus ten leaves, for £20.

Songs of Innocence and of Experience (1794-1831)

Table

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates missing or added</th>
<th>Leaves</th>
<th>Watermark</th>
<th>Blake nos.</th>
<th>Leaf size in cm.</th>
<th>Printing color</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC</td>
<td>-1, 39</td>
<td>52</td>
<td>3-28, unknown</td>
<td>30-53</td>
<td></td>
<td></td>
</tr>
<tr>
<td>q</td>
<td>-1, 2,</td>
<td>25</td>
<td>__</td>
<td>unknown [a]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a. It was described as "high 4to." in the Quaritch catalogues of 1871 and 1873.

Order of the Plates in Songs of Experience
CC The last plate is pl. 39; no other copy ends with pl. 39.

Variant Newly Recorded
Plate 1 (combined title page)
See copy p, below.

Copy I
Binding/History: Offered in Quaritch catalogue No. 217 (July 1902), lot 130, for £315: "coloured by the author, comprising 54 leaves printed on one side of the paper only; bd. … A flyleaf bears the signature of H. W. Phillips, the painter."

Copy K
Binding/History: “inlaid on folio size cardboards, with guards, half morocco, g.e.” when sold in the Catalogue of the Library of the Late Alfred Aspland at Sotheby’s (19 Jan. 1885), lot 309, for £7.10.0 to Suarez.

Copy U
Binding/History: Offered in Quaritch catalogue No. 62 (June 1893) and Miscellaneous Catalogue (Nov. 1893) for £170: “coloured, and gilt by the Author, green morocco super extra, gilt edges, by C. Lewis, extremely rare, from the Beckford Library, Hamilton Palace … Pages 1-54, title included.”

Copy W
It is reproduced in the Russian facsimile (see Песни невинности и опыта: Songs of Innocence and of Experience [2010], below).

12. I am grateful to Robert N. Essick for many of the new details about pls. 5-6. See “Blake in the Marketplace, 2013,” Blake 47.4 (spring 2014): illus. 1-2, where the prints are described minutely.
13. Not “sepi” as in BB p. 287. Marriage copy B pls. 1, 3, 6, 8-9, 12, 14-15, 18-19, 22-23, 26-27 were also printed (?in 1790) in reddish brown, as were pls. 1-9, 12, 14-15, 18-19, 22-23, 25-27 in copy H and all of copy G (watermarked 1815).
14. Essick writes: “Neither [Joseph] Viscomi nor I have been able to find a close match for the red ink of this impression among Blake’s other printings of Marriage pls. dateable to c. 1790.”

Vol. 48, no. 1 (summer 2014)  Blake/An Illustrated Quarterly
Newly Recorded Copy

Copy CC

Binding: Described in Quaritch Rough List, No. 73 (Nov. 1885), lot 52, as bound in “12mo. calf gilt”; “COLLATION; Songs of Innocence, 1789: Plate 1 (frontispiece [pl. 2]), plate 2 (title [pl. 3]), plates numbered15 3-28 (no 29) and plate 30—Songs of Experience, 1794, the plates numbered on 31-53.” “On comparing this copy with that from Hamilton Palace [U] (priced £170), it appears to want the general title [pl. 1] and the plate ‘The Sick Rose’ [pl. 39].” Plain copies are scarcer than those issued in a coloured state.

History: Offered in Quaritch Rough List, No. 73 (Nov. 1885), lot 52, for £31.10.0; untraced.

Copy p

For the binding and history, see 2013 9-10 APRIL, lot 64, in Part IV. Robert N. Essick, “Blake in the Marketplace, 2013,” Blake 47.4 (spring 2014): illus. 3, notes that the title page (pl. 1) is in a previously unrecorded second state.

Newly Recorded Copy

Copy q

Binding: Described in Quaritch catalogues No. 270 (March 1871), lot 35, as “high 4to. a Series of 20 Poems, engraved on copper, and surrounded with eccentric designs, hf. bd. ... s.a. (†1830),” and No. 289 (April 1873), lot 14716, “high 4to. a Series of 20 plates of very quaint execution, hf. bd. ... s.a. (?1830).” It probably consisted of pls. 3-27 on 25 leaves.

History: Offered in Quaritch catalogue No. 270 (March 1871), lot 35, £2.16.0, and No. 289 (April 1873), lot 14716, £2.2.0; untraced.

Plate a

History: Offered in James Tregaskis, Caxton Head Catalogue 796 (15 Oct. 1917), lot 3 (£23), Catalogue 810 (20 Jan. 1919), lot 4 (£23), and James Tregaskis and Son, Caxton Head Catalogue 830 (Sept. 1920), lot 46 (£23).

Editions


Review

*Vera Serdechnaya (see Blake 47.1 in Part VI).


The 2012 edition is scanned from that of 1893.

*There is No Natural Religion* (?1788)

Copy E

History: Offered in James Tregaskis, Caxton Head Catalogue 796 (15 Oct. 1917), lot 2, from the Stopford A. Brooke collection (£52).

Tiriel (?1789)

Manuscript

History: It was lent, apparently by Mrs. Gilchrist, to Algernon Swinburne in 1864; “… offered by Quaritch in catalogues No. 243 (Oct. 1905), lot 180 (£125), and No. 271 (Jan. 1909), lot 194 (£50), each described as “About 1790,” “neatly written in a small hand on 8 leaves; with the original blue paper wrapper,” “the inscription on … the original blue paper cover, ‘Tiriel, MS. by Mr. Blake’ is in Blake’s own handwriting,” “The handwriting is the same, though the pen with which the last part is written is somewhat finer.”

*Visions of the Daughters of Albion* (1793)

Copy F

Binding/History: Described in Quaritch catalogue No. 405 (Dec. 1926), lot 242 (£525), as “Folio, 11 ll., printed in brown on one side only and FINELY COLOURED BY HAND BY BLAKE, with water-colour and opaque pigment, the frontispiece has been inlaid and a torn leaf has been skilfully repaired; loosely inserted in a volume; half morocco, UNCUt...
… duplicates of the first three plates, printed in green and painted in water-colours, are inserted."

Copy I
Binding: Described in Quaritch catalogue No. 231 (June 1904), lot 1601, as “Folio, 11 leaves … coloured by the hand of the artist himself; half morocco, gilt edges, with the book-plate of Thomas Gaisford.”

Edition

Section B: Collections and Selections


James Tregaskis, Caxton Head Catalogue 676 (11 Oct. 1909), lot 93 (£15.15.0), offered Muir’s facsimile of The Book of Thel executed completely by hand, “red morocco, gilt border, gilt edges” [n.d.] [apparently not the Lister-Esick copy bound in olive brown morocco, edges not gilt].

§Europe | Lambeth 1794 | Printed by Blake.
An anonymous watercolor adaptation of Europe pl. 2 (title page) on laid paper showing a kneeling naked man(?) with a curling serpent (as in Europe pl. 2) growing from his head. Offered on eBay, December 2013.

§”He who bends to himself a joy.” Shanty Bay, Ontario: Shanty Bay Press, 2002-07. Broadside, limited to 50 copies.


Contains Patrick Harpur, “Introducción a los Libros proféticos de William Blake” (9-22); Bernardo Santano, “Prefacio del traductor” (23-27); “Bibliografía de William Blake en español” (28-29); Tiriel (31-60); El libro de Thel (61-80); El matrimonio de cielo e infierno (81-123); La Revolución francesa (125-59); Visiones de las hijas de Albion (161-91); América: Profecía (193-235); Europa: Profecía (237-74); El [primer] libro de Urizen (277-342); El libro de Ahania (343-74); El libro de Los (375-94); El cantar de Los (395-414); Vala, o los cuatro Zosas (415-701); “Créditos” (702-03) (credits for works reproduced).

Illustrated hardcover volume (first of two) with twelve works by Blake; brief individual introductions by Bernardo Santano; Blake in English and Spanish on facing pages; includes significantly illustrated plates, leaving out those mainly with text (e.g., of Marriage [D] it reproduces 13/27 plates: 1-5, 10-11, 14-15, 16, 20-21, 24); announces forthcoming second volume with Milton, Jerusalem, and a glossary (for 2014). An imposing edition.

Reviews


Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

GRAY, Thomas, Poems (1797-98)
See Inscriptions on Designs under Part I, Section A.

Edition
*[Poems of Thomas Gray with Watercolour Illustrations by William Blake.* London: Folio Society, 2013.]* Folio (32.4 x 42.2 cm.), 210 pp., 117 illustrations, including Flaxman’s portrait of Blake; no ISBN. Limited to 1020 copies (1000 for sale).

Colophon: “reproduced from the originals held at the Yale Center for British Art … by Dot Gradations, Wickford, Essex, and printed by Appl, Wemding, Germany, on [thick, heavy, unwatermarked] Natural Evolution paper … bound by Zanardi, Padova, Italy, in Nigerian goatskin leather with cloth sides … the endleaves are of Curious
Section B: Collections and Selections

Smaller Blake-Varley Sketchbook (1819)

A separate leaf<sup>19</sup> <sup>Butlin #692 53-54</sup> [Two Visionary Figures, Mountains Behind] was sold at Christie’s, 15 June 1971, lot 157 [£157.15.0 to “Hearson” (i.e., Pearson) for Anchard Fine Arts Ltd.]. It was sold again at Christie’s (New York), 31 January 2013, lot 147 (see 2013 JANUARY in Part IV).

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

The verso is inscribed by Varley “it is allways [sic] to keep yourself collected”; and, according to Butlin #692 53, the recto is “inscr. by Varley … ‘Hotspur …’; the rest illegible, apparently on four lines below drawing.”<sup>20</sup> It is difficult to relate the design or the words to Henry Percy (1364–1403), son of the Earl of Northumberland, who was killed at the Battle of Shrewsbury (see Shakespeare’s Henry IV, Part 1). Blake made a separate visionary head of Hotspur <sup>Butlin #745</sup>, which is visually unrelated to this drawing. And in the same Blake-Varley sketchbook <sup>Butlin #692 131</sup> is a drawing unrelated to Hotspur inscribed “Hotspur said … we shou[l]d have had the Battle had it not been for those cursed Stars[,] Hotspur said he was indignant to have been killed by … such a Person as Prince Henry who was so much his inferior” (BR[2] 368).

Section A: Illustrations of Individual Authors

Editors’ note:

Please consult Bentley, “Sale Catalogues of William Blake’s Works,” for further particulars of catalogues mentioned in this section.

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

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

21. From 2010 I record pre-1863 references to separately issued prints by Blake.


23. PR3318.B7 A7 1813, Rosenwald Collection. To view the entire work, see <http://hdl.loc.gov/loc.rbc/Rosenwald.1827.1>. Illus. 2-4 here are images 12, 13, and 132.

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Bible

Illustrations of the Book of Job (1826, 1874)

Colored copy: In BB p. 523, after “American Art Association, 16 April 1923, lot 118,” add “[$3125 to James Williams].”

Newly Recorded

Thirteen “excessively rare” “EARLY Proof Impressions” of Job pls. numbered 1-3, 6-8, 11, 14, 16-17, 19-21 were offered in Quaritch Rough List 73 (November 1885), lot 55 (£10.0.0), and are now untraced.

BLAIR, Robert, The Grave (1808, 1813)

A copy of the 1808 quarto bound in “calf, extra, gilt edges [by Edwards of Halifax]” was offered in Dulaw and Company, Ltd., catalogue 182, Rare Books ([London]: 32 Old Bond Street, [?1931]), lot 182, £120, and has not since been traced.

A proof of pl. 4, “The Counsellor, King, Warrior, Mother & Child in the Tomb,” on a leaf without watermark 23.4 x 14.6 cm., 0.22 mm. thick, was acquired by Robert N. Essick in 2013. It lacks some hatching strokes but has “a small patch of hatching on the central extension of the counsellor’s beard” not present in later states; it was “probably burnedish off the pl.”<sup>21</sup>

William Thane’s Copy of The Grave

A copy (1813) in the Library of Congress<sup>22</sup> is extra-illustrated with designs cut from Young, Night Thoughts (1797). The Night Thoughts prints are slightly larger than those in The Grave, and therefore the full-page designs were trimmed in both dimensions, including the imprint. Occasionally an attempt is made to repeat motifs in the illustrations to The Grave with facing prints from Night Thoughts (see illus. 2-3). Sometimes it is difficult to perceive a controlling motif (see illus. 4).

Binding: Originally in blue paper wrappers (only the back one survives); bound (post-1829) in modern red morocco with marbled endpapers at front and back.

History: Assembled by William Thane—the back blue paper cover is inscribed “This book was given to me by Mr. W[ ] Thane the picture restorer with the additional slips pasted in—just as it is—Mr. Thane knew Blake—”; sold in The Library of John Quinn, Anderson Galleries, 12-14 November 1923, lot 716 [for $95] to Rosenbach, who sold it on 3 May 1929 for $1200 to Lessing J. Rosenwald; given to the Library of Congress.

12. Rbc/...
2. Blair’s Grave (1813) extra-illustrated with prints from Young’s Night Thoughts (1797) p. 19 (trumpeter plunging to skeleton), p. 46 (nude woman gesturing), and p. 43 (woman with stars in her hair). The page carefully echoes the engraved title page of Blair’s Grave (1808), which faces it (illus. 3). Library of Congress, Rosenwald Collection.
3. Blair’s *Grave* (1808) engraved title page from the extra-illustrated copy. The plunging trumpeter is more explicitly naked than the one in *Night Thoughts*. Library of Congress, Rosenwald Collection.
4. The *Night Thoughts* cuttings are from p. 87 (in center, Christ with children), p. 31 (at right, man in chair beneath floating woman), p. 4 (on left, man in woods), p. 49 (above him, head of curly-haired man), p. 15 (above him, floating figure reoriented from almost vertical to horizontal), and p. 75 (at top right, figure reoriented). It is difficult to find a common theme in these images. Library of Congress, Rosenwald Collection.
Kathryn Barush reports nine previously unrecorded loose copies of Blair prints in the Ashmolean Museum, Oxford, consisting of pls.

1. Title page, proof, with the Douce Collection stamp.
4. “Death of the Strong Wicked Man” with the Douce Collection stamp.
5. “The Descent of Man into the Vale of Death.”
9. “Death’s Door.”

The print of the title page displays, at the bottom-right corner, the etched legend “Proof Copy R.H.C. Price 5.5.0" (as in the large paper copies of 1813 in Harvard and Princeton [see BB p. 533]).

“Death’s Door” Reproductions (Nineteenth Century)

1805
Blake’s experimental white-line etching (plate size 11.7 x 18.6 cm.), never published, one copy known; the old man moves to the right and the young man looks up to the left.

1808
Louis Schiavonetti’s conventional engraving (plate size 17.5 x 29.7 cm.) for Blair’s Grave; the directions are reversed (see illus. 5). For the 1806 proof, see Blair in “William Blake and His Circle, 2012,” Blake 47.1 (summer 2013).

1852
W. J. Linton, wood engraving of “Death’s Door,” The Ladies’ Drawing Room Book (New York, 1852) and Anon., “Death and Immortality,” Illustrated Exhibitor and Magazine of Art 1 (12 June 1852): 369-71, signed on the threshold with a WJL monogram, design size of each 13.7 x 21.9 cm., with rounded upper corners; the old man moves to the right.

1853


1860
W. J. Linton, Thirty Pictures by Deceased British Artists (1860) (design size 12.05 x 20.8 cm.), reprinted in John Jackson, A Treatise on Wood Engraving, 2nd ed. (1861) and in the new ed. [?1881]. The old man faces left. This version is different from that printed in 1852.

24. They are not listed in the catalogue of the Douce bequest to the Bodleian Library (1840).
25. “Their discovery is reported by Kathryn Barush, “Visions of Mortality” (see Barush in Part VI), which reproduces nos. 1, 3, 5, 8-9 on a greatly reduced scale, but not the proof of no. 10 (“The Death of the Good Old Man”). Another proof of no. 10 is in the collection of Robert N. Essick.
26. The presence of pencil prices of “2/” on no. 1 and “3/6” on nos. 5, 8, and the facts that “the matting, quality and size of the prints vary, suggest … that they were assembled separately” (Barush 60).
27. Omitting the prints, reduced to about a quarter of the original size, signed by A. L. Dick and reproduced in New York editions of 1847, 1858, and 1879. I am deeply grateful to Robert N. Essick for suggestions and facts.
1863

A wood engraving (design size 11.3 x 17.4 cm.) signed “L. Chapon” (Léon Louis Chapon [1836-1918]), printed in M. W. Bürger, [i.e., J. Thoré], Histoire des peintres de toutes les écoles: école anglaise (Paris, 1863). It is reprinted on the front page of Allgemeine Familien Zeitung no. 36 (1873), signed “F. Bocourt” (probably Marie Firmin Bocourt) and “L. Chapon.”

BÜRGER, Gottfried Augustus, Leonora a Tale, trans. J. T. Stanley (1796)
The tailpiece of a soldier running to a woman on a couch is signed “Blake. in[v]” and “Perry: sc.” However, Blake’s watercolor for the tailpiece is inscribed lightly in pencil “Blake del & sc.,” indicating that he expected to engrave it.

“Christ Trampling on Satan” (Blake—Thomas Butts)
The copperplate was given in 2002 by Gertrude W. Dennis to the Morgan Library (B3 C 114 04L).
Size: 16.6 x 31.2 cm.
Copperplate-maker’s mark on the verso: WILL & BUSS | PONTIFEX & COMP[ny] | Nos. 46, 47 & 48 | SHOE LANE, LONDON

CUMBERLAND (George) Card
Copies were offered in James Tregaskis, Caxton Head Catalogue 810 (20 Jan. 1919), lot 3 (£14), Catalogue 815 (23 June 1919), lot 5 (£14), James Tregaskis and Son, Caxton Head Catalogue 830 (Sept. 1920), lot 45 (£14), and Tregaskis Bulletin 8 (Feb. 1934), lot 22 (£3).
An impression (collection of Robert N. Essick) was reproduced by the William Blake Archive in 2013.

“Edmund Pitts” (after Earle)
Copies were offered in James Tregaskis, Caxton Head Catalogue 673 (19 July 1909), lot 62 (£1.5.0) and Catalogue 689 (18 July 1910), lot 251 (£1.5.0).

ENFIELD, William, The Speaker (1774 [i.e., 1780], 1781, 1785, 1795, 1797, 1799, 1800)
At the end of a 1795 copy in Victoria University in the University of Toronto is an eight-page catalogue of Joseph Johnson publications, including Bonycastle, Mensuration (“Price 3s. bound”), Salzmann, Elements of Morality with fifty plates (“Price 10s.6d. bound”), and Wollstonecraft, Original Stories from Real Life (“Price 2s.6d. with Cuts bound, or 2s. without Cuts”).

FLAXMAN, John, A Letter to the Committee for Raising the Naval Pillar (1799)
Edition

HAYLEY, William, An Essay on Sculpture (1800)
Blake’s plates (collection of Robert N. Essick) were reproduced by the William Blake Archive in 2013.

HAYLEY, William, The Life, and Posthumous Writings, of William Cowper, Esqr. (1803-04)
Blake’s plates (collection of Robert N. Essick) were reproduced by the William Blake Archive in 2013.

HAYLEY, William, The Life of George Romney, Esq. (1809)
For a print of Romney’s self-portrait (engraved by Blake as the frontispiece for Hayley’s biography but never published), see Crosby under Blake 47.3 in Part VI. This print was also reproduced by the William Blake Archive in 2013.

Blake’s published plate, “Sketch of a Shipwreck after Romney,” was reproduced by the William Blake Archive in 2013 (collection of Robert N. Essick).

HAYLEY, William, Little Tom the Sailor (1800)
The copy in the Sendak collection is watermarked “HAYES | 17.”

Three copies (one from the collection of Robert N. Essick and two from the Fitzwilliam Museum) were reproduced by the William Blake Archive in 2013.

HAYLEY, William, The Triumphs of Temper (1803)
Blake’s plates (collection of Robert N. Essick) were reproduced by the William Blake Archive in 2013.

30. The book- and print-shop of Mrs. Dennis's father, E. Weyhe, regularly had copies of the print for sale and repeatedly denied to GEB that they knew where the copperplate was or whether it survived.
31. Blake’s letters of 11 Sept. 1801, 22 Nov. 1802, and 16 Aug. 1803 are on paper watermarked “F HAYES | 1798”.

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HOGARTH, "Beggar's Opera"
A copy was offered in James Tregaskis and Son, Caxton Head Catalogue 830 (Sept. 1920), lot 48A (£5.10.0).

"The Idle Laundress" (after Morland)
A copy was offered in James Tregaskis, Caxton Head Catalogue 673 (19 July 1909), lot 59 (with "Industrious Cottager") (£52.10.0).

"Industrious Cottager" (after Morland)
See "The Idle Laundress," above.

"Joseph of Arimathea among the Rocks of Albion"
(1773, c. 1810-20)
Copy D
History: Offered at £2.2.0 in Quaritch catalogue No. 62 (June 1893) and Miscellaneous Catalogue (Nov. 1893), both with "10 in. by 5½ in."

JOSEPHUS, Flavius, Works (?1787-?1790)
A Victoria University in the University of Toronto copy of issue A (see BB #477) has directions to the binder for sixty prints.

New Version
Db Title page as in D, but text as in C rather than reset as in D. Copy acquired in 2013 by Robert N. Essick.

The Ladies New and Polite Pocket Memorandum-Book
(1782)
A copy of "The Morning Amusements of Her Royal Highness [and] A Lady in the Full Dress" was offered in James Tregaskis, Caxton Head Catalogue 770 (19 July 1915), lot 94 (£2.2.0).

SCOTT, John, Poetical Works (1782, 1786, 1795)
Quaritch catalogue No. 539 (1937), lot 432, remarks:

It has not, we believe, been noted before that two variants exist of the 1782 edition. In Variant A, presumably the earlier, the verso of leaf A₂ is occupied by 15 lines of Errata. In Variant B this leaf is blank and the errata, with one exception, are corrected in the text. Although the setting up of the variants corresponds, page for page, the pagination differs, owing to a fly-title to the Elegies being present in Variant B, but not in A.

This conclusion is summarized in Quaritch catalogue No. 979 (1977), lot 50.

STEEDMAN, J. G., Narrative, of a Five Years' Expedition
(1796, 1806, 1813)
Stedman's designs for the engravings have not been traced, but a watercolor by him of a black groom with a blood horse in Surinam is reproduced in Gordon N. Ray, The Illustrator and the Book in England from 1790 to 1914 (New York: Pierpont Morgan Library; London: Oxford University Press, 1976) 9.

Blake's pls. 2-3, 7-8, 10, 12-16 are reproduced (two of them twice) without reference to Stedman's Narrative or the text of the novel about the slave revolt of 1733-34 in what is now the Virgin Islands, in John Lorenzo Anderson, Night of the Silent Drums (Tortola, 1992), first illustrated Virgin Island edition.35

YOUNG, Edward, Night Thoughts (1797)
For references to Young's Night Thoughts in catalogues of 1800, 1807, 1833, 1835, 1837, 1838, Nov. 1839, and Dec. 1839, see Ripley under Blake 47.3 in Part VI.

Colored Copies
Copy N
Binding: A copy of the 1796 prospectus (4 3/8" x 5 5/8") is pasted to the front free endpaper. The front pastedown bears the small rectangular bookplate of EX MUSEO | AR-BUTEANO | ... | W. S. LEWIS and the small round red bookplate of Paul Mellon, along with a clipping describing this copy when it appeared in the Parke-Bernet sale of Newton's collection on 16 April 1941, lot 138 ("engravings brilliantly colored by William Blake"), plus a statement on the stationery of A. EDWARD NEWTON, | "OAK KNOLL" ... written in blue ink by C. B. Tinker dated 11 June 1936 describing "the two copies [A and N] ... in the possession of A. Edward Newton."

Copy V
History: Perhaps this is the copy with "forty-two illustrations ... colored by the artist's own hand" (ordinarily there were 43 prints)33 that was lent by William Doxey36 of New York to the exhibition in "the art room of the Erie Public Library" organized by the Woman's Club of Erie, Pennsylvania, in January 1903.35

33. The copy exhibited in 1903 and copy V are the only ones lacking one leaf. N lacks two leaves.
34. William Doxey is not known to have owned any other original work by Blake.
Part IV: Catalogues and Bibliographies

Section A: Individual Catalogues

Editors’ note:

2005 20–21 APRIL
Includes “William Blake, Trianon Press.”

2005 AUGUST–4 SEPTEMBER
Review

2006 2 MAY
Reviews, etc.

2007 23 JUNE–7 OCTOBER
An accompanying volume to an exhibition at the California Palace of the Legion of Honor, which included “artist books by William Blake . . . .”

2009
50 [Darwin], The Botanic Garden, vol. 1 (1791), vol. 2 (1789), “very occasional spotting to vol. I, offsetting to title from frontispiece, and from other plates to facing pages, . . . in contemporary speckled calf, with gilt-tooled spines and gilt borders to sides, gilt morocco lettering pieces, with the armorial bookplate of Sir George Shiffner in both vols., and the contemporary ownership inscription of one A. Lewis 1795 to front free endpaper in both vols.,” with two copies of a print, £2500.

2011 28 NOVEMBER–19 FEBRUARY
Review
*Vera Serdechnaya (see Blake 47.1 in Part VI).

2012 2 JULY–21 OCTOBER
Organized by Tate Britain and produced by Obra Social “la Caixa,” Curated by Alison Smith, London. No catalogue was published. There were seventy-four works by Blake, including watercolors, etchings, drawings, and paintings, and pieces by British artists influenced by him: Cecil Collins (1908-89), John Piper (1903-92), Graham Sutherland (1903-80), Ceri Richards (1903-71), and Eduardo Paolozzi (1924-2005).
A poetry reading celebrating Blake was held on 5 July. Spanish poets Antoni Mari (coordinator), Antonio Martínez Sarrión, Jorge Riechmann, Jordi Doce, and Carlos Marzal read their poems and Songs of Innocence and of Experience.

Review
*Michelle Ferreira (see Blake 47.2 in Part VI).

2013 30 JANUARY
285 The Gambols of Ghosts According with Their Affections Previous to the Final Judgement, watercolor, reproduced (estimate: $400,000-$600,000) [sold for $722,500; at its previous sale on 2 May 2006, lot 12, it was bought in at $520,000].
Review, etc.

2013 31 JANUARY
147 “An angel, arms upraised, with another figure” <Butlin #692 53-54, Smaller Blake-Varley Sketchbook, p. 53> (20.7 x 15.5 cm.), “indistinct inscriptions[s] in the hand of John Varley ‘Hotspur . . .’ on the verso, reproduced (estimate: $12,000-$18,000) [$22,500 to Victoria University in the University of Toronto].

36. Beginning with this issue of Blake, I do not report catalogues of 2013 ff. that offer unremarkable copies of books with Blake’s commercial engravings or Blake’s separate commercial prints.
2013 January


2 Young, Night Thoughts (1797), “ownership inscription of George Kelly, 1823,” £12,500.

2013 [January]


“William Blake 1757-1827. The Meeting of a Family in Heaven.” 44-49. Watercolor from the Tulk album, very interesting. [No price; reported on Libson’s web site in Sept. 2013 to have been sold to a “Private Collection, USA.”]


See also the Tulk album of drawings in Division II.

2013 8 February–23 June


A booklet to accompany the exhibition, curated by Stella Halkyard, at the John Rylands Library, University of Manchester. According to Burning Bright, the undertaking was a project for the students of Colin Trodd. There is no list of what was exhibited. There is some éclat about the statement that “many of these works have previously lain undetected” (4). Their obscurity to the students may be explained in part by the fact that the section on “Further Reading and Resources” omits Roger R. Esson and Robert N. Essick, William Blake Book Illustrator, Essick, William Blake’s Commercial Book Illustrations, BB, BBS, and “William Blake and His Circle” (Blake), which record the Manchester works reproduced here.

Review, etc.

*Anon., “Blake Etchings Discovered at the John Rylands Library,” University of Manchester News 21 Jan. 2013 (“They discovered that a large proportion of the books Blake engraved had found their way into the Rylands collection including a number of engraved illustrations by the artist.” Many of them will go into the exhibition “next month”).

2013 9–10 April


*64 Songs of Innocence and of Experience (p), bound in “late-19th-century English green roan, sides panelled with triple gilt fillets and blind roll-tooled border, spine gilt in compartments with fleurons and lettering, gilt edges, marbled endpapers, laid-paper flyleaves,” “printed in grey-black ink,” “brief autograph description of the book laid in.” Sold by the Pasadena bookseller Alice Parsons Millard (1873-1938) to Caroline Boeing Poole (1884-1932); acquired in 1977 by Bernard M. Rosenthal (b. 1920), who sold it in 1979 to the Vershbows. The otherwise unique selection of plates “corresponds precisely with copy d (printed in sepia . . .)” (estimate: $100,000-$150,000) [sold for $100,000 ($123,750 with buyer’s premium)].

*65 The Waking of Leonora <Butlin #338>, preliminary watercolor for Bürger, Leonora (1796), tail-piece (p. 16) (estimate: $60,000-$80,000) [sold for $170,000 ($207,750 with buyer’s premium) to an unidentified buyer].

2013 14–23 June


The reproductions show the title pages of Songs [pl. 1], Innocence [pl. 3], and Experience [pl. 29], printed in reddish brown, 12 x 15.5 cm., with red framing lines round the design (2 on pl. 1, 1 on pls. 3, 29), numbered in red ink within the top right corner of the framing lines (1, 3, 29, implying an overall order of pls. 1-54). There is no coloring, but on pl. 1 the fig leaves are outlined in black ink.

Probably these are the prints from the facsimile of the Songs by Quaritch (1893).

2013 25 June


3217 Blair, The Grave (1808), quarto, uncut, in original boards worn and rebacked, “paper label to upper cover,” quarter morocco slipcase, inscription of 22 February 1816 by James Neagle [”Mr Neagle” was
an original subscriber] (estimate: $2000-$3000) [not sold].

2013 3 July
160 Joseph Ordering Simeon to Be Bound <Butlin #158>, pen and watercolor over pencil. 48.2 x 33.8 cm., reproduced (estimate: £20,000-£30,000) [£27,500 to John Windle on behalf of Robert N. Essick].

2013 5 July–1 September
The Blakes are his designs for Hymn on the Morning of Christ’s Nativity and The Ancient of Days.

2013 August
32 Hayley, The Triumphs of Temper (1803), “in contemporary marbled calf, spine gilt with wheel motif, red morocco label; ownership inscription of Louisa Anne Hope dated 1807, bookplate of her descendant Julius Hope, Baron von Szilassy,” £650.

2013 17 September
1 Job (1826), “Proof” edition, from the estate of Mrs. Adolph (Bucks) Weil, Jr. (estimate: £15,000-£20,000) [£31,250 with buyer’s premium].

2013 29 October
784 Bürger, Leonora (1796) (estimate: $3000-$4000) [$3000 to John Windle for a private customer].
785 Young, Night Thoughts (1797), with the “Explanation” leaf, tall (42.5 x 33.2 cm.), uncut (estimate: $10,000-$15,000) [$10,000].
786 Hayley, The Triumphs of Temper (1803), lacking half-title (estimate: $800-$1200) [$813 to John Windle for stock].
787 Hayley, Ballads (1805), “original boards, paper spine label, uncut,” with a slipcase (estimate: $1500-$2000) [$2500].
788 Blair, The Grave (1808), large-paper proof, text watermarked “J Whatman 1801,” bound by Charles Hering in cathedral style (estimate: $10,000-$15,000) [$12,500].
789 Blair, The Grave (1813), text watermarked “Edmeads & Pine 1802” or “Edmeads & Co 1811,” “all finely hand colored,” “possibly the master copy, colored by Blake.” “According to Martin Butlin, the present copy appears to have been colored by Blake himself”; “Butlin proposes that the coloring of this copy is consistent with Blake’s coloring scheme, and two plates show ‘heavy areas’ typical of his coloring.” “The Death of the Strong Wicked Man” and “The Reunion of the Soul & the Body” are reproduced, showing very Blake-like coloring, especially in the red flames (estimate: $60,000-$80,000) [$93,750].
790 Virgil pen, ink, and watercolor drawing for “Colinet and Thenet” (estimate: $40,000-$60,000) [$40,000 to John Windle for Robert N. Essick].
791 Virgil (1821), “wood and steel-engraved plates,” signed on a flyleaf by “S. K. Blake,” with Frances Hofer’s bookplate (estimate: $5000-$7000) [$17,500].
792 Job (1826), “original buff boards,” paper label, waved paper (estimate: $30,000-$50,000) [$68,750].
793 The Marriage of Heaven and Hell ([Camden Howen], 1868) (estimate: $700-$1000) [$688 to John Windle for stock].
794 Facsimile of What Is Believed to Be the Last Replica of the Songs of Innocence and of Experience (Quaritch, 1893) (estimate: $500-$700) [$688 to John Windle for stock].
795 Auguries of Innocence (1595), wood engravings by Leonard Baskin (estimate: $800-$1200) [$1188].

Section B: Collections and Selections

Detailed lists of the Blake contents of about a thousand catalogues, recorded in chronological order.

Part V: Books Owned by William Blake the Poet

Editors’ note:
Please consult Bentley, “Sale Catalogues of William Blake’s Works,” for further particulars of catalogues mentioned in this section.

Aeschylus, Tragedies (1779)
It was offered in James Tregaskis, Caxton Head Catalogue 809 (16 Dec. 1918), lot 38 (£20), and James Tregaskis and
Son, Caxton Head Catalogue 833 (20 Dec. 1920), lot 52 (£20).

**Part VI: Criticism, Biography, and Scholarly Studies**

A


The Gazette littéraire account is an adjusted translation of Cunningham’s ¶2-3, 8-12, 14-29, 36-39, 41-42, 44-47, 49 (¶39, 44-47, 49 much contracted). A footnote says: “Nous avons emprunté les détails contenus dans cette notice à louvrage intitulé: Lives of English artists, par M. Allan Cunningham, qui a été récemment publié à Londres.”

The accounts by François Grille give Cunningham ¶11-12, 18, 37, 47 via Gazette littéraire. That in Bric-à-brac is corrected and improved in Revue universelle.


The 4’ x 6’ coat of arms was probably in the guildhall when Blake was tried for sedition.


By writing poetry.


Announcement of a “performance of the life and work of Blake.” The college has a tapestry of “The Ancient of Days … woven by the West Dean Tapestry Studio.”


The entry for “Schiavonetti (Louis)” mentions his engravings “d’après Blake, pour … le Tombeau de Blair.”

B


A review of Maurice Sendak, My Brother’s Book (Harper-Collins, 2013). [One design reproduced is quite like the star-struck “WILLIAM” (Milton pl. 29), which is paired with Blake’s brother “ROBERT” on Milton pl. 33.]


For details of the Blake prints, see Blair’s Grave in Part III.


On the productive irritants of the poem.


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“Malgorzata Łuczyńska-Holdys. “‘Life exhaled in milky fondness’—Becoming a Mother in William Blake’s The Book of Thel.” 29 pars. (“Thel’s dilemma—whether to become a mother” is “proof of her maturity and independent

39. The name of Fr. Grille (François-Joseph Grille [1782-1853]) is given on the title page of the volume but not on the essay.
40. The work cited is The Lives of the Most Eminent British Painters, Sculptors, and Architects, vol. 2 (1830) 140-79.
B. Mertz. “‘Another, but far more amiable enthusiast’: References to Catherine and William Blake in the Literary Gazette and La Belle Assemblée (1830).” 4 pars. (A review of Cunningham’s Lives with a significant new account of Blake.)

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Volume 47, number 1 (summer 2013)

“G. E. Bentley, Jr. “Blake and Stedman as Costumiers: Curious Copies of Blake’s Engravings in 1821.” 21 pars. (Ten of Blake’s engravings for Stedman are adapted in the bilingual edition of Jules Ferrario, Le costume ancien et moderne [Milan, 1817-1826], with 1500 folio prints.)

Minute Particular
Angus Whitehead. “‘Another, but far more amiable enthusiast’: References to Catherine and William Blake in the Literary Gazette and La Belle Assemblée (1830).” 4 pars. (A review of Cunningham’s Lives with a significant new account of Blake.)

Blake/An Illustrated Quarterly
Volume 47, number 2 (fall 2013)

Linda Freedman. “Blake, Duncan, and the Politics of Writing from Myth.” 46 pars. (If “we read both poets [Blake and Robert Duncan] alongside each other, we arrive at a better understanding of the involvement of politics with hermetic vision” [par. 1].)

“Jonathan Roberts. “William Blake’s Visionary Landscape near Felpham.” 39 pars. (A fine essay showing that Blake’s poem about “My first Vision of Light” in his letter of 2 October 1800 was probably made at the same time as his Landscape near Felpham <Butlin #368 (c. 1800)> drawn when “Blake … must have been in a boat, a little out to sea” “at full tide” [par. 16] on the morning of 2 October [the tide was high at the right time only on 30 September to 2 October (par. 20)]. Blake’s watercolor of Jacob’s Ladder <#438, c. 1805> may have been made about the same time, for the letter to Nancy Flaxman of 14 September 1800 refers to where “The Ladder of Angels descends” to “My Cot” in Felpham [par. 25].)

Minute Particular
J. B. Mertz. “The Responses of William Blake and Joseph Priestley to Two Swedenborgian Ideas.” 5 pars. (Both Blake and Priestley mock Swedenborg’s “ideas of space, or duration,” as Priestley put it.)

Reviews


“R. Paul Yoder. Susanne M. Sklar, Blake’s Jerusalem as Visionary Theatre: Entering the Divine Body. 10 pars. (“It is in Sklar’s focus on visionary theatre that her book holds the most promise … [but] Sklar lacks an adequate working definition of visionary theatre.”)

Discussion

“Martin Butlin. “Harpers and Other Drawings: The Case for a Unified Composition.” 6 pars. (A persuasive argument that the newly discovered drawing from the Tulk collection offered for sale by Lowell Libson has a single subject in diminishing perspective.)

Blake/An Illustrated Quarterly
Volume 47, number 3 (winter 2013-14)

“Mark Crosby. “Ah! Romney!’: Blake’s ‘Supernaculum’ Portrait Engraving of George Romney,” 20 pars. (A proof before letters of George Romney’s self-portrait, acquired in 2011 by Robert N. Essick, may be the proof for the frontispiece to Hayley’s Life of George Romney [1809], which Blake sent to Hayley in December 1804. The print is on wove paper trimmed inside the platemark [image size: 14.5 x 18.4 cm.]. This is the only traced impression of Blake’s print.)

The Body’s Openness to Information in the Art of Stelarc and Blake.” 177-92.


IV: Coda


§Byrne, Joseph E. “Worlds Trodden and Untrodden: Political Disillusionment, Literary Displacement, and the Conflicted Publicity of British Romanticism.” Maryland PhD, 2013.


C


On Blake’s visionary powers versus his mysticism.


Mark Lussier (see Blake 47.3, above).


Blake/An Illustrated Quarterly

Vol. 48, no. 1 (summer 2014)
“This book … is a biography … of the life allegory disclosed by his [Blake’s] developing poetic practice.” (1).


Thomas Pitchford discovered that “Two Sunflowers Move into the Yellow Room” in Nancy Willard’s A Visit to William Blake’s Inn (1981) was “widely attributed to William Blake, including in school reading lists,” particularly in the United States.


Review

§Anon., “Monthly View of New Publications, Music, the English and Foreign Drama, the Fine Arts, Literary and Scientific Intelligence, &c.,” La Belle Assemblée ns no. 63 (March 1830): 120-23 (a review of Cunningham discusses Blake).

D


*fragmentum*

*No. 34: “William Blake, Poeta, Pintor e Artista-Gravurista” (2012)


Enéias Farias Tavares. “Figures/Figuras.” In English and Portuguese. (Sixteen reproductions especially showing Phillips imitating Blake’s plates and printing them.) “Referências Bibliográficas.”

“Referências das Imagens.”


G


Gallant, Christine. “Blake’s Coded Designs of Slave Revolts.” Wordsworth Circle 42.3 (summer 2011): 211-17. <$Blake (2013)> “The designs encode his real intent as the texts do not … the capsule history of this Revolt up to 1794,” but the resemblances are often pretty approximate, and it is curious to find evidence of “the Haitian Revolution” in Blake’s copies of Stedman’s designs of Surinam.

41. The italicized initial letter of “fragmentum” is obscured when the title is normalized in italics. The online journal is sponsored by the Universidade Federal de Santa Maria, Brazil.

The copy inscribed “Robert Browning, from Mrs. Gilchrist” (Browning’s poem “Pictor Ignotus” supplied the subtitle of Gilchrist’s biography) was offered at Sotheby’s London, 7 June 1991, lot 113, and is now in the collection of Mark Samuel Lasner on loan to the University of Delaware Library.

A copy inscribed “Clarence Cook / from Julia Sept 8th 1867” with a letter to Cook from Herbert H. Gilchrist, 28 April 1893, about “dispersing my collection of drawings & engravings of William Blake” is in Victoria University in the University of Toronto.

“W E Frost’s copy [with his notes] who collaborated on it was acquired on 14 April 1910 by William Augustus White, according to his acquisitions list (Houghton Library, Harvard). I have not traced Frost’s copy.

The copy with MS. *Notes by the late Mr. Linnell* offered in Hodgson’s catalogue of 28-29, 31 May 1906, with a “selection from the Property of the Late John Linnell, Esq., Jun.,” lot 524 (day 2), has not been traced since.

The copy annotated by Blake’s disciple George Richmond is in the collection of Stephen Keynes.

D. G. Rossetti’s copy of Gilchrist’s life of Blake, which contains in the margins numerous pencil annotations in his autograph, and thirty-two leaves with his transcriptions of various portions of Blake’s Notebook were offered in Ellis & White, *Catalogue 52* (London, [?1883]), lot 67, and F. S. Ellis, *Catalogue of the Very Choice Collection … Formed by Mr. Ellis*, 16 Nov. 1885 + 11 days, lot 608 (day 3) [sold for £85]. They have not been traced since.

The copy of vol. 1 signed by Adam White, 21 Aug. 1865, with a letter of 17 May 1886 to White from “Youknowwho” [John Linnell] about “slanderous assertions” about Blake, was sold at Sotheby’s, 20-22 July 1959, lot 521 (£7 to the dealer J. Schwartz), and has not been traced since.

Review

*Anon. [Francis Turner Palgrave], Quarterly Review 117, no. 233 (Jan. 1865): 1-27 (“We consider this book one of the most satisfactory amongst our recent biographies”) [1].


1880

D. G. Rossetti’s additions for Gilchrist (1880), 60 pp., were offered at Sotheby’s, 27 July 1911. They may be the set of Dante Gabriel Rossetti’s ms. notes for Gilchrist (1880), vol. 2, in the Delaware Art Museum (Wilmington).

Review


A theory-laden work that deals, inter alia, with Kenzaburo Oe’s *Rouse Up O Young Men of the New Age* (219-25).


It is about “Blake’s assertion of the body’s ‘Fallacy’ and ‘Imposture’ as it appears in the narration of the body’s origin” (89).


H


42. The only known association of William Edward Frost (1810-77), R.A., with Blake or Gilchrist’s life is the acknowledgement that he provided the transcription of Blake’s “To the Public” (2: 263-64), which is untraced and otherwise unknown.

43. Youknowwho’s letter is quoted in the 1959 catalogue and in BR(2) xxvii. The volume included a visionary head of Edward III(?) <Butlin #736> sold at Sotheby Parke-Bernet, 13 Jan. 1970, lot 124.
Matthew Rowlinson, *Studies in Romanticism* 51.3 (fall 2012): 461-63 (a "smart and original book").


It is about “the ways in which queer desires surface … as fissures in their ecological imaginaries.”


I


J


Jackson-Stops [estate agent]. “Cottage for sale Felpham, West Sussex PO22 7EB.” 2013. “Formerly the home of William Blake,” “most picturesque”; “Guide Price of £650,000.”


A serious, methodical book; an “educated guess about the religious insights expressed in Blake’s [literary] works” (7); an attempt “to contextualize Blake’s works theological-

ly” (99). She is concerned particularly with the audiences Blake addresses.


Chiefly about Perthes and Crabb Robinson’s role “as mediator of English literature to Germany” (435).

K


Solitude—loneliness
I never knew; the midnight’s solemn hour
Was fraught with phantoms of the mighty dead,
And, shaking off the fears of weak mortality,
I conversed with them—man to man;
My spirit walked with theirs through the wide world;
They taught the mysteries of my noble art,
The secrets of the dead, and made them mine.
Heroes and sages, patriarchs of old,
And fallen angels with their faded light,
‘E’en yet too dazzling for a mortal’s eye,
Came as familiar things ….(73)

This is the only known dramatic extract based on Blake. Louisa Lane (1812-83), daughter of Major-General Ambrose Lane and Mary Le Meurier, married the Rev. Thomas Clarke and lived in his parish of Wood Eaton, Oxfordshire, until his death in 1865. She then returned to Guernsey. She published extensively under her married name about the natural history and folklore of the Channel Islands (e.g., Folk-Lore of Guernsey and Sark [1880]).


Language. Philology. Culture
Язык. Словоучество. Культура
No. 1 ([March] 2013)
Blake Studies

4. “at ten years of age he became an artist, and at twelve a poet” (Cunningham ¶3, Lane p. 70); “she [Kate] seemed to have been created on purpose for Blake” (Cunningham ¶10, Lane p. 70); “to the wildest flights of his imagination she bowed the knee” (Cunningham ¶10, Lane p. 71). Lane quotes (71) somewhat approximately from Cunningham ¶47-48.
Lister, Raymond

The archive of Raymond Lister, painter, collector, Blake scholar, editor of Samuel Palmer’s letters, was given to the Fitzwilliam Museum (Cambridge University), which published an online catalogue of it (seen 2013).

Lobanova, V. V. See also under her married name, Vera Serdechnaya.


It includes “Overview of Blake’s Job Engravings” (143-83) and “Job and His Wife in Blake’s Job Series” (184-94). The illustrations include Job pls. “1.” “21”.


Also “Blake Shapes” (110-17) and “Jerusalem the Emanation of the Giant Albion” (118-21). There are chapters on Flaxman, Fuseli, Palmer, and Romney.


“Blake was acutely aware of the mediational function of scientific instrumentation and its impact on the imagination …. “

M


Jerusalem is “essentially” or at least “in some fundamental way, engaged with the textile trade” (116, 118); the evidence about the trade, chiefly in silk, is fascinating, but details from Jerusalem are sparse.


A biography; Blake was “a Rosicrucian adept,” but McKegg offers no evidence.


He gives the story about Blake’s visionary head of William Wallace from Louise Belloc, “Extrait de la vie de Blake Revue encyclopéd. 1830. tom. xlv, p. 666” (xxii).


Note also Keri Davies, ”“The Swedishman at Brother Brockmer’s: Moravians and Swedenborgians in Eighteenth-Century London” and H. J. Jackson, “Swedenborg’s Meaning is the truth’: Coleridge, Tulk and Swedenborg.”


Miwamachi, Seiichi. “Hon’yaku Nicholas Marsh, William Blake: The Poems [Translation of Chapter Two, Nicholas


Review


About Jalal-ud-din Rumi’s Shams and Blake’s Milton.


Review
Wayne C. Ripley, European Romantic Review 24.1 (2013): 108-15 (with another) (a chapter-by-chapter digest. "Blake in Our Time pays fitting tribute to the Blake scholar and bibliographer G. E. Bentley with a host of carefully researched articles rooted firmly in the type of concrete bibliographical and historical facts that are the hallmark of Bentley’s erudite and meticulous scholarship. … Almost every essay of Blake in Our Time builds on facts originally discovered or insights first posited by Bentley himself” [109]. Mary Lynn Johnson’s essay on Blake and Butts “most deserves to be listened to” [110]. The review also covers the 2010 symposium that launched Blake in Our Time [109]).


“Ahania’s lament exhibits a mannered eroticism tracing its provenance to Song of Solomon” (523).

N


O


Review
Keri Davies, Studies in Romanticism 43.3 (fall 2004): 492-97.

P


A description of what Blake meant by “fresco.”


General reflections on Blake.


The two prints are of “A Private Marine of Col. Fourgeoud’s Corps” and “The Celebrated Gramman Quacy.” Blake is fairly incidental to the essay; the designs are by Stedman, after all.


An abstract was published in Hiroshima Daigaku Daigakukin Sogokagaku Kenkyuka Kiyo I, Ningen Kagaku Kenkyu (Studies in Human Sciences, Bulletin of Graduate School of Integrated Arts and Sciences I, Hiroshima University) no. 7 (2012): 85-86.

Q


Review


It is "a novel of historical fiction based on Blake's life" (vii).


Review


Review

Bruce Graver (see Blake 47.3, above).


Reviews


*Linda Freedman (see Blake 47.1, above).


S


It is highly conceivable that the enthusiasm for Blake was transmitted from Sampson to John and from John to Leach, who also shared interests in Bohemianism.


All of “Jerusalem” from Milton is printed on the fold-out title page, and there is a note “On William Blake and Other Influences” ([170-71]).

Serdechnaya, Vera. See also under her maiden name, V. V. Lobanova.


A contextual analysis and typology of Blake’s Lambeth prophecies. It reprints her “Glupyi belyi chelovek, ili Kto umiraet v ‘Mertvete’ Dzharmusha? [Stupid White Man, or Who Dies in the ‘Dead Man’ of Jarmusch?]” (see above).


The poet is Blake.


R. Paul Yoder (see Blake 47.2, above).


In “Blake, Theology, and Ethics” (342-50), Jerusalem is used as a test of his theory about “the connection between ethics and theological vision.”


There are occasional references to Blake, chiefly to Swinburne's own book (1868). Of these, the most important are Swinburne's letter of 13 Oct. 1864 about *Tiriel* (see *Tiriel* in Part I, Section A) and the letter from Francis Cunningham (the son of Allan Cunningham, Blake's biographer) to Swinburne (3 Nov. 1866), enclosing an extract of a letter from Etty the Painter to Campbell the Poet…. The fact mentioned in it has not been noticed by any of Blake's biographers, and is so honorable to Lawrence's memory that I hope you will deem it important enough for an allusion in your book (1: 81-82). Etty's letter of 25 March 1830 (not with Cunningham's) about Lawrence's gift of £100 to Blake is given in *BR*(2) 525; it was first recorded by Robert N. Essick, "William Blake and Sir Thomas Lawrence," *Notes and Queries* 223 (1978): 211-13.

In the same letter, Cunningham says that he owns the drawings by Blake, Rossetti catalogue [1865] 242, nos. 22-23, the "Last Judgment" and a tracing of it (1: 82). Rossetti no. 22 is *The Last Judgment <Butlin #644>*, sold by Tatham, Sotheby's, 29 April 1862, lot 179, to Palser; Alfred Aspland owned it by 1876 and sold it at Sotheby's, 27 Jan. 1885, lot 64. Rossetti no. 23 is *The Last Judgment—Tracing <#646>*, sold with Rossetti no. 22 in the 1862 sale, lot 179, to Palser, and owned by Mrs. Gilchrist in 1880.

The only Francis Cunningham recorded by Butlin is a Lt. Col. who owned Butlin #111 and 506.

T


*Tayler, Irene. Blake's Illustrations to the Poems of Gray.* 1971. 118 reproductions much reduced in size, all but one in monochrome. *<BB #2824> B.* "Ed. with a new foreword by Martin Butlin. London: Folio Society, 2013. 15.6 x 27.8 cm., xiv, 210 pp., one reduced monochrome illustration; no ISBN. Published to accompany the Folio Society facsimile (2013)."

In his "Foreword" (vii-x), Butlin says that he has altered the references to Blake's writings from the edition of Geoffrey Keynes to that of David V. Erdman, and the references to contemporary texts to G. E. Bentley, Jr., *Blake Records*, 2nd ed. (2004), that he has given more accessible references to reproductions of Blake's art than in the 1971 edition, and that he has added footnotes signed "M.B.,” a "List of Works Cited" (203-05), and "Supplementary Bibliography" (206-07). "Irene Tayler's text is still the most satisfactory introduction to the subtleties of Blake's illustrations to the poems of Gray" (ix).


A curiously inaccurate account with no indication of the sources of its information.


[2]. "Mushin to Keiken no Kozu [The Structure of Innocence and Experience]." 10-32.
[5]. "Tengoku to Jigoku no Kekkon [The Marriage of Heaven and Hell]." 54-63.
[7]. "Erusaremu [Jerusalem]." 83-105.


"Blake's profound understanding of the human brain is finding surprising corroboration in recent neuroscientific discoveries, such as those of the … neuroanatomist Jill Bolte Taylor." The book deals extensively with Urizen.

U

It contains the essay “Dog Is Life/Jerusalem, entre chant mythique et détournement ironique: William Blake repris et détourné par The Fall.”

V


W


Blake in the Wedgewood Museum (Barlaston, Stoke-on-Trent) Manuscript Catalogue

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46. See Letters in Part I, Section A.
47. The title page was invented by the publisher.

Y


A useful summary of the findings of other scholars.

Z


Division II: Blake’s Circle

BOYDELL, John (1719–1804) Print publisher


CUMBERLAND, George (1754–1848) Polymath, artist, friend of Blake


The work consists of Angus Whitehead, “Preface” (v-xvi), “Introduction: George Cumberland, a Polymath” (1-15), text of The Emigrants (17-87) with endnotes (89-94), reproductions (poor) of the manuscript of the farce [in the E. J. Pratt Library of Victoria University in the University of Toronto] (95-148), “Characters in the Dramatis Personae” (149-69) with “The Date of the Farce” (157), “Notes on the Manuscript” (157-69), and bibliography (171-75).

An Essay on the Utility of Collecting the Best Works of the Ancient Engravers of the Italian School; Accompanied by a
According to the online catalogue of the British Museum Department of Prints and Drawings, most of Cumberland’s print collection in the Royal Academy was sold in the 1950s.

A Poem on the Landscapes of Great-Britain ... with Etchings by the Author (1793)

The copy in the Yale Center for British Art is, according to the catalogue, “extra-illustrated; probably by the author, for a proposed illustrated edition.”


FLAXMAN, John (1755–1826)
Sculptor, friend of Blake

2010 27 JULY–29 OCTOBER

2013 13 FEBRUARY–21 APRIL
Catalogue of an exhibition at Ikon Gallery, Birmingham.
David Bindman. “Flaxman and UCL.” 103-05.

Flaxman in the Wedgwood Museum
(Barlaston, Stoke-on-Trent)
Manuscript Catalogue
under Flaxman, John

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<td>1781-1876</td>
<td>Bills for Models, Sale of His Works, &amp;c.</td>
<td>2</td>
<td>1330-46</td>
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</table>

1786-87 Seals for Due [?Duc], de Bouillon, Box of Books & Clothing
1781-90 Bills for Models under Flaxman, William"
1786-1802 Bills for Frames & Medals
1785 Bill for Frames 2 30198

OMHPOY EIIH. | — | HOMERI ET HOMERIDARUM | OPERA ET RELIQUIAE. | EX RECENSIONE | FRID. AUG. WOLFIL. | — | NOVA RECOGNITIO. | MULTIS LOCIS EMENDATOR. | VOL. I-[II]. | — | IN USUM SCHOLARUM. | — | LIPSIÆ, | APUD BIBLIOPOLAM G. I. GÖSCHEN. 1817 <Victoria University in the University of Toronto>”

Text in Greek; leaf size 12.0 x 17.4 cm.; plate sizes vary. The prints are apparently from the plates for Flaxman’s Umrisse zu Homers Iliade (Leipzig: G. J. Göschens, 1804), signed with various forms of “Ludov. Schnorr v K. del” and “V.H. Schnorr v K acquafort. fec[it].”


Sometimes Goya copied Flaxman “with astonishingly careful precision.”

FUSELI, Henry (1741–1825)
Swiss-born painter

"The Night Mare," “Painted by H. Fusley,” “Engraved by A. Zaffanato,” “Published November 30th: 1795 by A. Suntach” [no address].

The design is reversed, with the horse at the right and the incubus at the left.


48. Flaxman’s brother William (?1753–95) exhibited models in wood and wax.
49. In the Victoria University copy, there are many learned pencil notes and a couple of small portraits, and the imposition of vol. 1, pp. 130-50, has gone wonderfully astray.


Hayley, William (1745–1820)
Man of letters and patron

Anon. “City Poet Being Reclaimed by University.” Chichester Observer 8 April 2013.
A plaque to Hayley was unveiled at his Eartham House.


Linnell, John (1792–1882)
Painter, Blake’s patron

The E. J. Pratt Library of Victoria University in the University of Toronto acquired in 2013 a newly discovered pretty little metal box (17.5 x 11.3 cm.) shaped like a book, with gilt edges, clasps, and decorated covers, the spine of tooled leather. The front cover has an octagonal mother-of-pearl surface decorated with flowers (some rust stains). The front and back inner boards are white watered silk with gilt dentelles with a white watered-silk pull.

Inside the box is a white watered-silk folder containing six leaves (the last two from a larger leaf folded in two) gilt on all four edges, watermarked “J Wit | 18” on the folded leaf and “& Son | 0” on leaf 4.

The leaves include:
1. A sketch inscribed in pencil at the bottom “This shall be improved another time” and, on the verso in ink:

This Portrait of Robert Gooch. M.D. to accompany the account of his Dream. Drawn by John Linnell from the Picture painted by him from the life. For Sir W[.] Knighton[.] to whose Daughter this sketch [sic] is sent as a token of thanks for the very patient sittings during the painting of her Portrait | April 1827 | 6. Cirencester Place | Fitzroy Sqr

2. A very simple sketch of a bridge called “Bedgellert | an account of a Dream connected with the above view will be given at another period | J. Varley.”

3. On the double leaf is written:

A Dream

It is well known that the last Thought in the mind on going to sleep often suggests the dream of the Night. From 15 to 21 years of age I lived with a Surgeon at Yarmouth on the Coast of Norfolk. My Bed Room was at the top of the House & over looked the Sea, only a quarter of a Mile distant. A Skeleton in a tall box hung at my Bed’s foot, and in the Day when I had nothing else to do I used to go up to my bed Room—to take down the Skeleton[,] seat him in a chair & taking a seat near him with Chedelen’s anatomy before me, learn the Bones. For some Time I used to approach this silent Personage with something very like Fear—I liked to have a third Person in the Room with me—it was a long time before I became perfectly indifferent about these silent tete-a-tetes.—One night in August I went up stairs to Bed at the usual hour. It was very sultry weather and bright moonlight, and after undressing I stood for a long time looking out of the chamber window on the moon light Seda, watching the white Sails which every now & then passed. At length I got into Bed. The moon shone bright into my Room and was reflected from the white wall on the wainscoat Door which inclosed the mysterious companion of my daily studies, but at this moment the thought of him was not quite agreeable. I tried to forget him[,] I shut my Eyes, & endeavoured to go to Sleep. How long I had been doing this—whether I was asleep or awake or between both I know not, but I distinctly felt—distinctly as if it had been real—a pair of cold, hard, bony hands grasp my ankles and pull me down the Bed. For a minute or two I became breathles[s] almost senseles[s] when I came to myself sufficiently I began to observe the posture in which I was lying[,] The pull was so violent that if it had been real, it must have dragged me half out of bed, but I found myself lying with my head on my pillow just as I had laid myself down to sleep & this is now the only proof I have that it was not a reality but a dream.

Robert Gooch Nelson

After the Battle of Copenhagen, Nelson sent his wounded Seamen to the naval Hospital at Yarmouth, and a week afterwards came into the Road himself. His arrival was soon known throughout the Town. The Military was drawn up

6. Exterior and interior of a metal box (17.5 x 11.3 cm.) shaped like a book, with gilt edges, clasps, and decorated covers, the front cover of mother-of-pearl decorated with flowers, the spine of tooled leather. Victoria University in the University of Toronto.

Inside the box is a portrait by John Linnell of Robert Gooch, a sketch of Bedgellert by John Varley, a description by Gooch of “A Dream” about a skeleton, and an account by Gooch of going round the wards of the hospital at Yarmouth with Nelson after the Battle of Copenhagen.

in the market Place to receive the Hero, and when he land-
ed on the Jetty he was met by the Populace with Shouts, but the first thing he did was to go straight to the Hospital. Happening to be there when Nelson arrived I went round the wards with him & was much struck by his behaviour to the Sailors. He stopped at every Bed & to every Man had something kind & cheering to say. One Man had lost his right arm close to the Shoulder—the same arm which Nelson himself had lost. With this man he talked several minutes. “Well Jack what's the matter with you?” “Lost my right arm your Honour[.]” On hearing this Nelson paused—looked down at his own empty sleeve—then at the Sailor—“Well Jack then you & I are in the same plight—spoiled for Fishermen—that's all—cheer up my brave fellow[”]: he hurried on to the next bed, but these few words had a magical effect, for as I turned away I saw the Sailor's face brighten up. It was by such things as these that Nelson gained the hearts as well as the confidence of his Crews. R G

Mathew, Anthony Stephen (1733–1824)
Clergyman and patron of Blake

The “last Will and Testament of me Anthony Stephen Mathew of Ruffell place in the parish of S't pansac in the County of Middlesex Clerk” was written on 28 January 1818, with codicils of 23 February 1819 and 14 December 1822, and proved on 22 November 1824. In it he give[s] unto my Son William Henry the ground rents of four houses in upper Titchfield Street in the parish of Marybone Middlesex … my ground rents on five houses in Howland Street & one house & workshop yard in Cleveland Street in the parish of Saint pansac Midd… [and] 5 houses in york Street Marybone … and … the residue of my substance … in money or … annuities or any other Government stock whether in … Jewels plate books paint-
ings & all other … property

51. “Clerk” is made explicit in the marginal note: “The Revd Anthony Stephen Mathew".
“& after his decease to his wife Dorothea.” William Henry Mathew (born 1769) was a surgeon. The lack of reference to A. S. Mathew’s wife, Harriet, suggests that she had died before 28 January 1818.

These fifteen houses plus a “workshop yard” suggest considerable prosperity. There is no indication as to whether his “books paintings” included any by his sometime protégé William Blake. None has ever been traced to him, not even the Poetical Sketches (1783), the printing of which Anthony Stephen Mathew partly paid for.

PALMER, Samuel (1805–81)
Painter and disciple


On Blake’s influence on Palmer.


It includes references to Blake.


Review


SMITH, John Thomas (1766–1833)
Artist, early friend of Blake

Smith’s collection of sale catalogues was bought by Fritz Lugt35 and is now in his Fondation Custodia in Paris.

STOTHARD, Thomas (1755–1834)
Painter, early friend of Blake

The Stothard plates are from the Pickering edition (n.d. given).

TULK, Charles Augustus (1786–1849)
Swedenborgian and politician

Tulk Album of Drawings
Description: The album contained 90 pp.; old master drawings, drawings by Flaxman, and two leaves with drawings by Blake.

One of the Blake drawings is a watercolor of an aged couple at the left embracing a boy and a girl13 in front of gothic columns, with a very rough pencil sketch on the verso called by Lowell Libson Sisyphus Rolling the Stone Up a Hill.

The other Blake leaf is of a seated middle-aged couple playing harps.12 To their left is a naked young man leaning on a shovel who is “almost identical” to the grave-digger on the general title page for his watercolors (1795-97) for Young, Night Thoughts <Butlin #330 2> (as Essick points out), and above them are two floating figures57 who seem to be pouring out something. On the verso is a series of disparate studies (reversed) for America (1793) and Europe (1794).

Sizes: The album mounts are 27 x 22 cm.; Blake’s drawings are 9.2 x 14.3 cm. (the aged couple) and 24.6 x 20.4 cm. (the harp players).

Watermark: Whatman paper mounts in the album.

Binding: Bound in calf.


52. Prerogative Court of Canterbury, PROB 11/1692/230, in the National Archives. Note that the hand that transcribed the wills gives “e” for “&”; 1 have substituted “&” for this “e”.
55. Libson calls it The Meeting of a Family in Heaven, the title of a design (1805) for Blair’s Grave (1808), but the two designs are dissimilar, and Essick points out that the setting is distinctly terrestrial. The leaf in the album to which the drawing was attached was inscribed in pencil “Parents meeting” (Essick). It is based on a drawing (1790–92) in Blake’s Notebook, p. 41 (as Essick points out).
57. They are similar to the flying angels at the top of the title page of Night I <Butlin #330 6> of Night Thoughts, as Essick points out.