A BUCCANEER PRESS:

A BRIEF HISTORY AND BIBLIOGRAPHICAL STUDY OF THE TRIANON PRESS, 1947-1981

(With supplemental material from 1946 to 1990)

By

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A Memorable Fancy

I was in a Printing house in Hell & saw the method in which knowledge is transmitted from gene--ration to generation.

In the first chamber was a Dragon-Man, clearing away the rubbish from a caves mouth; within, a number of Dragons were hollowing the cave,

In the second chamber was a Viper folding round the rock & the cave, and others adorning it with gold silver and precious stones.

In the third chamber was an Eagle with wings and feathers of air, he caused the inside of the cave to be infinite, around were numbers of Eagle like men, who built palaces in the immense cliffs.

In the fourth chamber were Lions of flaming fire raging around & melting the metals into living fluids.

In the fifth chamber were Unnam'd forms, which cast the metals into the expanse,

There they were reciev'd by Men who occupied the sixth chamber, and took the forms of books & were arranged in libraries,

(William Blake, The Marriage of Heaven and Hell)

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PART ONE

ON THE TRIANON PRESS

1.

A BRIEF HISTORY OF THE TRIANON PRESS

The Trianon Press, a loose association of legal entities in France, England, and America, which were owned and controlled by Arnold Fawcus[1], published a series of magnificent books between 1947 and 1981.[2] Like William

[1] Arnold Fawcus created a number of different business entities during his publishing career. It has been suggested that he did this in order to make it difficult to trace his financial activities. In this way he could move funds between companies which would appear from the outside to be independent entities. This caused no little trouble, as when Philip Duschnes, the American book dealer, discovered that Grey Falcon Press was distributing copies of the "Stirling" Jerusalem in the United States, although Duschnes believed that he had an exclusive right to the territory. I am not implying that Fawcus' practices were in any way illegal (and Fawcus certainly did not do it to enrich himself), but the fact remains that he was always undertaking more projects than he had the resources to fund, which created constant cash flow problems. He operated in a manner reminiscent of a late twentieth century real estate developer, who would siphon cash from his current project to pay for earlier projects, continually moving forward in time, always hoping to put off a day of reckoning for as long as possible. In both cases it is the thrill of the deal, of the next housing or book project in the pipeline that drives this type of individual. It is a tribute to Arnold Fawcus that he was able to create on a shoestring budget some of the finest examples of the art of the book, and that he died before his dream castles crashed around him.

This Byzantine corporate structure also helped Fawcus when he had legal troubles, which were not all that uncommon for him. For example, in the lawsuits that swirled around "The Rock Paintings of Southern Africa" Series (Part Two, section 6), Fawcus was able to continue publishing the series for the simple reason that Trianon Fawcus Publications Ltd., an English limited liability company, was the entity being sued by Mr. Synge, while Trianon Press (France) had possession of the bulk of the Breuil material and thus was able to continue to publish the series.

[2] These dates are problematic. The first book that Arnold Fawcus published under the Trianon Press imprint was Les Baigneuses, in 1947. When he died in 1979, he was working on the Dante book from his hospital bed, which was published that same year. At this time, Julie Fawcus took over the management of the Trianon Press. The Press ceased functioning as a publishing company with the release in 1981 of Constable with his Friends in 1806; after that date, no books carry the Trianon Press imprint. Julie helped Barry Spann, a Tennessee artist, to complete his series of original collotypes, Twenty-Seven Landscapes: 1977-1983, which was published in 1984, although not under the Trianon imprint. On 16 July 1984, The Trianon Press and The William Blake Trust

Morris of the Kelmscott Press, Arnold Fawcus would be better described as an artist-in-residence than as a businessman, more a son of *Los* than a disciple of *Urizen*—a "maker" in the truest sense of that word. Sebastian Carter, who worked at the Press from the autumn of 1963 until the summer of 1965 when he left to join Rampant Lions Press, his family's printing business in England, referred affectionately to Fawcus as a "buccaneer publisher," which probably comes closest to the reality of the man. Julie Fawcus, who probably knew Arnold better than anyone, accepted Carter's characterization of her husband, but she tried to clarify his remark by adding, "I suppose it depends on what you mean by buccaneer. Certainly unconventional. Arnold was incapable of anything conventional."[3]

Arnold Fawcus, buccaneer publisher, spy, expert skier, *bon vivant* and ladies' man, was born in India on 30 October 1917 to an American mother and an English father, a civil

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officially ended their partnership, and the Gray and Job facsimile plates, reproduced under Arnold Fawcus' supervision in the 1970's, were transferred to The William Blake Trust; these were published in 1988 and 1990 respectively. Between 1984 and 1988, Julie organized The Trianon Press archives for shipment to the University of California at Santa Cruz. The doors to the Trianon Press offices were closed for good sometime in 1988. Given these various dates, I have arbitrarily chosen the years 1947-1981 as the official dates for the existence of the Trianon Press; at the same time, I have expanded my study to encompass the years between 1946 and 1990, which includes books that cannot be considered true Trianon Press productions, such as Le Dur Desir de Durer.

[3] These and other remarks by Julie Fawcus are from the "Recollections of Trianon Press" Project, University of California, at Santa Cruz, 1996. This memoir is an invaluable source for understanding Arnold Fawcus and the Trianon Press.

servant stationed on the subcontinent. Because his mother disliked India, Arnold spent his early childhood in San Francisco, mostly among female relatives. He was educated in England, ultimately graduating from Oxford, where he excelled in skiing. Returning to the United States as the world erupted into war, Arnold enlisted in 1941 as a private in the U.S. Army. An expert skier, he was sent to Colorado to train mountain troops. When the army learned that he spoke fluent French, he was attached to military intelligence in Europe. A few years after the hostilities ended, Arnold decided to make his home in Paris.[4]

He was a man of many facets, most of them contradictory. He was short, only five foot seven; as a child in India he had developed rickets, which left him undersized. He compensated by an enlargement of mind and will; at the same time, he became an exceptional skier. Everyone he knew had a telling anecdote, some endearing, some not so endearing, but all of them human, all-too-

[4] "In a Note on the Author," found in the Faber & Faber edition of Arnold Fawcus' Skiing Simplified, we get an encapsuled summary of Arnold's life up to about 1947: "Arnold Fawcus was a Scholar of Trinity College, Cambridge and from 1937 to 1939 he was Vice-Captain and Secretary of the Cambridge University Ski Tream. In 1938 he represented British Universities in the International Ski Meeting at Spiterstulen, Norway. From 1941 to 1943 he was Sergeant-Major in charge of Technique and Intelligence in 87th Mountain Infantry, Mountain Training Centre, Camp Hale, Colorado, U.S.A., and was one of the head ski instructors of U.S. Army mountain troops. He was the author of the original draft of the American Military Ski Manual. From 1943 to 1945 he was engaged on Secret Intelligence work in the French Alps and on the Swiss border. In 1947 he was the Director of Skiing at Yosemite National Park, California. Since skiing for Cambridge he has had the opportunity of working with the world's lead skiers with the object of simplifying and rationalizing ski technique and training methods---and of racing against these champions."

human.[5] He seems to have been somewhat of a womanizer, an avid horticulturist, a gentleman farmer, a gourmet chef: that is to say, a lover of life, who lived it to the fullest. He was also difficult to get along with, especially when it came to the making of his books, which he considered the most important thing in the world. As Julie Fawcus puts it: "Until he discovered Hourdebaight and Crampe,[6] he fell out with everyone, eventually." The history of The Trianon Press could just as easily be a legal history of Arnold's many lawsuits and courtroom skirmishes. He was constantly getting into difficulties: with authors, with artists, with patrons who had loaned him their irreplaceable books, with publishers and distributors, with the owners of printing and binding establishments, with bookstore proprietors, with government bureaucrats over import restrictions and taxes; and at least once, he and his partner were accused of trying to smuggle an undeclared book out of France, an affair that went to the highest levels of the British and French diplomatic services before

[5] For a miscellany of wonderful stories about Arnold Fawcus, refer to Julie Fawcus' "Recollections of Trianon Press" (Trianon Press Archives/Santa Cruz); Geoffrey Keynes' The Gates of Memory; Sebastian Carter's "Arnold Fawcus and the Trianon Press" in Matrix 3; Carol Grossman's "The Trianon Press' *William Blake's Water-Colour Designs for the Poems of Thomas Gray"* in the American Printing History Association's Printing History; Howard Greenfeld's Ben Shahn: An Artist's Life; and Nicolas Barker's "Recollections" of Arnold Fawcus in A Sketchbook by Richard Doyle.

[6] Marcel Hourdebaight and Pierre Crampe were two Parisian craftsmen, the former a master collotype printer and the latter a pochoirist (a color technician using stencils), who together helped Arnold Fawcus produce many of the Trianon Press facsimile editions.

it was resolved.[7] Arnold always lived and worked by his own set of rules.

When Arnold Fawcus entered publishing at the end of World War II, he knew relatively little about the business, although he had once worked as a magazine editor in Mexico. With his discharge from the U.S. Army he decided that publishing was something that he might enjoy. Julie Fawcus writes that Arnold really didn't want to work at a nine-to-five job, so he became a publisher, which makes about as much sense as anything in his story.

His first project was writing a manual on skiing, which he conceived while an instructor in the 87th Infantry Mountain Regiment, at the Mountain Training Center, Camp Hale, Colorado. The book itself evolved out of the American Military Ski Manual, which Arnold had worked on.[8] When the war ended, he sat down and wrote his own book on skiing, then sold the American rights to Harcourt, Brace and Company. It was published in 1947 under the title: Swing into Skiing. He sold the French rights to the Bordas Publishing Company, operated by Pierre Bordas, a Frenchman Arnold had met in Lyons during the war. The manuscript was translated into French and published simultaneously with

[7] This incident involved the "Stirling" Jerusalem, which was confiscated by French customs when Patrick Macleod, Arnold's first partner at the Trianon Press, was attempting to drive it out of France in the trunk of his sports car. The problem arose because the partners had originally brought the book into France without declaring it, which made it a kind of bibliographic contraband.

[8] Arnold also took part in a training film for combat on skis that the United States War Department produced in May 1941.

the American first edition, under the title: Ski Americain. In 1949, the book was published in England by Faber & Faber, under the title: Skiing Simplified.

Sometime in 1947, Fawcus made his way back to France where he went into partnership with Pierre Bordas, establishing the imprint "Arnold-Bordas" to produce art books. It was not an auspicious time for such an undertaking: Europe was a shambles after the war; raw material such as paper and ink was difficult to obtain and of generally poor quality[9]; monetary controls limited the flow of money across borders[10]; import restrictions hampered the free exchange of goods; people were more concerned about where they were going to get their next meal than about acquiring books of any type, much less expensive art books in collector editions. Only the American market seemed capable of absorbing luxury items such as fine-press books, but even in such a rich country people were afraid that the end of the war would bring about another economic depression. Fawcus, however, never seemed to let such practical matters stop him; at the time, he had enough independent income (the GI bill, along with a little help from family and friends) to keep himself alive until he succeeded in publishing. And succeed he did, although he

[9] The "Stirling" Jerusalem suffered from the acidic quality of its paper. See entry #11 for a fuller discussion.
[10] This was one of the main reasons, I suspect, why Arnold set up separate companies in America, England and France.

was too complex a man to make the ride easy or simple, either for himself or others.

The Arnold-Bordas partnership appears to have been an attempt to establish an international publishing and marketing organization. Pierre Bordas already had a publishing company in France, and he was acquainted with many of the small *ateliers* (studios and workshops) associated with the printing industry in that country.[11] Fawcus, who had no such connections in France, must have convinced Bordas that he could deliver the English-speaking market, and together they would make *beaucoup* dollars. Arnold had the natural salesman's ability to get people to believe what he said, probably because he believed what he said himself. He always promised more than he could deliver, but what he did deliver was more than anyone had a right to expect. As his contribution to the partnership (besides whatever money he was able to raise himself[12]), Fawcus organized two independent companies in England and America to market the fine art books that "Arnold-Bordas" planned to publish. The English company was a corporation

[11] In 1946, Bordas, under his own eponymous imprint and before he went into partnership with Fawcus, had published La Signe de Vie, avec six Dessins et un lithographie originale de Henri Matisse, with 6 full-page illustrations and an original lithograph for the frontispiece by Matisse. 500 copies were printed, of which 200 copies were on "Velin" paper by Rives. This was exactly the kind of book that Arnold Fawcus wanted to publish.

[12] Julie Fawcus says in her "Recollections" that Arnold got a French friend to put money into the new company. The friend appears to have lost all his investment when the Fawcus-Bordas enterprise closed shop. With Arnold, one would be more correct to call such an investment, a speculation; or even more correctly, a donation. Julie had also loaned Arnold money when she had first met him in Paris.

("Macleod and Fawcus, Ltd"), the original stockholders (1000 shares each) were Arnold Fawcus and Patrick Macleod, a schoolmate of Arnold's from England. Their offices were in a spare room in Macleod's house in London, where Patrick lived with his wife and two daughters.[13] This corporation did business under the name of "Trianon Press, London."[14] An American "front" company was also established ("Fawcus & Pfriem"), with Bernard Pfriem as Fawcus' American partner. Pfriem retired in 1947, and Fawcus changed the name to "The Grey Falcon Press," moving the company address to that of his aunt, who lived in Forest Hills, Long Island. In November of 1951, the address was again moved to that of Phil Poskanzer, an accountant who had been Fawcus' sergeant during the war and who lived in Philadelphia.[15]

[13] Macleod later moved his family and the English office of the Trianon Press to Cobham, Surrey.

[14] In June of 1952, after the completion of the "Stirling" Jerusalem, Macleod, with his wife and daughters, moved to Montreal to pursue other business opportunities; he became a successful advertising executive. This move effectively dissolved the partnership between Macleod and Fawcus. Arnold then formed an association with Peter Kendall Bushe, who took over Macleod's 1000 shares, and agreed to invest 4000 British pounds. The name of the British company was changed to "Trianon Fawcus Publications Ltd." In 1955, another company was set up in France with the same share structure as the British company ("Trianon Press, France") When Bushe suddenly died in 1960 Fawcus did not formally take another partner.

[15] Poskanzer was never a full partner (as were Patrick Macleod and Peter Bushe), and he appears to have helped Arnold more as a favor to a former messmate than as a business proposition. Poskanzer's was basically an "address of convenience" for Fawcus, as well as a shipping agent for Trianon Press books in America. From correspondence in the Trianon Press Archives, we can trace part of the money paid by American book dealers during the early years to Philadelphia, while part was routed to Macleod in England. Although I cannot prove it, I believe that Fawcus used the Philadelphia operation as a front to bypass international monetary controls. The money collected through the Grey Falcon Press was probably used by Fawcus to both finance his marketing operations in America and to pay for his numerous trips to visit his mother in San Francisco.

The Arnold-Bordas partnership published only one book, Le Dur Désir de Durer[16] (#58). This book, printed in November 1946 and released July 1947, was a collection of nineteen French poems by Paul Eluard, with art by Marc Chagall.[17] It was a limited edition[18] of 355 numbered copies, each in pictorial wrapper with glassine dust jacket and housed in a pictorial slipcase, with each copy signed by Eluard and Chagall.[19] The art was reproduced at the workshop of Daniel Jacomet, who specialized in lithography, collotype and pochoir.[20] The original French text by Eluard

[16] The title has been translated variously: The Dour Desire to Endure; or, The Hard Desire to Last; or, The Hard Will to Survive; or, Yearning for Eternity.

[17] I have given 1946 as the publication date because that was the year that Le Dur Désir de Durer was copyrighted and printed; a pre-publication subscription prospectus, however, states that the book was "To appear July 1947." I am not sure what caused the delay, whether the problem was one of production or of marketing, but it seems appropriate nonetheless to use 1946 as the true publication date.

[18] After Bordas and Fawcus dissolved their partnership, they each published separate editions of Le Dur Désir de Durer, Bordas in a French edition of 1015 copies, Fawcus in a French/English edition of 1500 copies. Fawcus' reprint included a translation of the French into English by Stephen Spender and Frances Cornford. I have not been able to determine the financial arrangements for these two distinct editions, although Fawcus and Bordas continued to correspond with each other; I have seen a letter dated 5 February 1950, in which Fawcus expressed his concern that Eluard wanted to stop the English reprint edition. It is interesting, however, that the two editions for 1950 are carried under separate imprints: "Bordas" for the French reprint, and "Arnold-Bordas/Grey Falcon Press" for the American and English reprint (with the English translation). After this time, the two men ceased to have professional dealings with each other.

[19] Although I have only seen one copy, which is unbound in the French-style, with the pictorial wrapper employed as a portfolio case, it is possible that other copies came with the wrapper and sheets bound together in codex-form. In either case, the book would be housed in a pictorial slipcase. See entry #58 for a complete bibliographic description.

[20] Advertising material from this period refers to the "Jacomet process" or "les procédés Daniel Jacomet." The Jacomet process of reproducing illustrations employed a dual method of printing the basic image using lithography or collotype, and then adding the colors by pochoir, which is a traditional form of hand stenciling. The standard method was to produce an entire book, including the coloring, in collotype; this

was illustrated with 25 drawings and gouaches by Marc Chagall. The frontispiece (color lithography) was reproduced in 19 colors by Jacomet, using the hand-coloring process of pochoir. Le Dur Désir de Durer can be seen as the Ur-Trianon.[21]

Fawcus met Daniel Jacomet through Pierre Bordas. Jacomet was the owner of the first Parisian printing *atelier* employed by The Trianon Press. His firm reproduced the artwork for the early non-Blake facsimile books, which were in order of publication: Le Dur Désir de Durer (Eluard/Chagall), Les Baigneuses (Cézanne), Les Fresques de Fra Angelico, Prisons (Huxley/Piranesi), and Miserere (Rouault). During this same period, Jacomet was contracted to reproduce the 100 plates of the "Stirling" Jerusalem. Personal and legal problems arose between the two men,[22] and after the "Stirling" and "Linnell-Rinder" Jerusalem facsimiles were completed, their relationship ended for a long time, only to be resumed toward the middle of the nineteen-seventies. When Fawcus broke with Jacomet, he went

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method was extremely difficult and added appreciably to the cost of production, which is not to say that the Jocomet method of collotype and pochoir was cheap.

[21] When Le Dur Désir de Durer was released, it was advertised "by subscription only." In a pre-publication prospectus the publishing information was listed as follows: "Published by Arnold-Bordas Editeurs, Paris, in association with The Grey Falcon Press, New York, and the Trianon Press, London."

[22] During the course of the reproduction of the Jerusalem plates, Jacomet demanded increases in the contractual price no less than four times. At the same time, the work took more than twice as long to complete than originally estimated. To be fair to Jacomet, he had bid the job without a full appreciation of the complexity of the reproduction work required or the quality demanded by Arnold.

to Duval, who did the reproduction work on both Songs of Innocence and Songs of Innocence and of Experience. In 1958, Marcel Hourdebaigt did the collotype work for The Book of Urizen, and Beaufumé did the color work. At this point, Fawcus broke with Beaufumé. Between 1958 and 1975, The Trianon Press worked closely with two independent workshops: Marcel Hourdebaigt's collotype print works[23] and Pierre Crampe's pochoir studio, which were located together in the same building, a few blocks away from the Press offices.

Soon after Le Dur Désir de Durer was published, Bordas left the partnership to focus his energies on the textbook trade, while Fawcus went out on his own to produce *livres d'artiste*. Fawcus kept control of the legal entities he'd set up in England and America and for several years he worked with various partners;[24] but in the end, The Trianon Press was the embodiment of Arnold Fawcus. The Press, in all its various legal permutations, was less of an operating company and more of an idea: a way for Arnold to finance and publish books.[25] Each book has its own distinct history

[23] Julie Fawcus notes: "Actually, Arnold may have been working with Hourdebaight [Hourdebaigt] without knowing it as long ago as the Stirling Jerusalem. Jacomet was supposed to be doing all the collotype for the book, but there were a lot of plates, so he farmed some of them off [to Hourdebaigt and others]."

[24] Arnold was always on the lookout for outside angels to help finance his many projects; sometimes, he took over other people's projects in order to keep his Press working. His most constant partner was The William Blake Trust under the chairmanship of Geoffrey Keynes.

[25] I shall continue to use the "Trianon Press" as a generic name for the different companies in France, England, and America controlled by Arnold Fawcus.

(more akin to a military campaign than a publishing project), and must be studied separately. In this brief narrative we will only be able to focus our attention on a few key editions, although each book produced by The Trianon Press offers a fascinating study, replete with great expectations, incompatible personalities, Byzantine intrigues, inevitable lawsuits and counter lawsuits, money manipulations, production problems, high art, and low burlesque.

To repeat: Fawcus was a small man of outsized imagination. He was forever coming up with new publishing schemes, many of which remained unfinished at his death in 1979.[26] After Bordas left, Arnold realized that the artisans and printing establishments necessary to produce the kind of books he wanted were in Paris, where a tradition of fine press work was well established. He also found the City of Light congenial to his *boulevardier* spirit. Fawcus made the decision to stay and publish fine art books.

[26] We may never know how many of these projects were abandoned. Julie Fawcus mentions two series by Breughel (Pieter I), Vices and Virtues and Ships; and another by Ben Shahn on the *cause célèbre* of Major Alfred Dreyfus, the French Jew framed for spying at the end of the nineteenth century. In a pre-publication subscription notice for Fra Angelico, there is a notice of work in progress for a series entitled, "La Technique D'Art," with the following description: "A collection of drawings, gouaches and watercolours, tracing the technical development and method of the Grand Masters. Prepared under the supervision of M. René Huyghe, Conservateur en chef of the Louvre, Paris. *Dürer, Rembrandt, Daumier, Toulouse-Lautrec, Van Gogh* now in production." As far as I can ascertain, these were never published in book form. (Refer to Part Two, section 9, "Ghost Editions.") Also, two other aborted projects, Blake's illustrations to the Book of Job and the complete etchings of Samuel Palmer, were taken over by the reconstituted William Blake Trust after Arnold's death and completed under its imprint, with John Commander as the editor.

The first post-Bordas project was the *Société de Dessins de Maitres* (The Society of Drawings by the Masters), which was organized along the lines of a book-of-the-month-club, with René Huyghe, "Conservateur du Musée du Louvre," to serve as director. It was to be composed of 1000 members (250 from England; 250 from U.S.A; and 500 from France and the rest of the world); each member, for an annual subscription of 6 guineas or 25 dollars, would receive each year 12 facsimile drawings; these to be reproduced in the *atelier* of Daniel Jacomet. I have been unable to find any record of memberships being sold and I must assume that this project came to nothing, although it is very likely that some of the facsimile drawings were printed by Jacomet.

Next, Arnold came up with *La Technique des Grands Maitres* (Methods of the Grand Masters). The idea was to publish collections of reproductions of watercolors, gouaches, pastels, etc., which would trace the development of the techniques and methods of the great art masters. The first in this series was Les Baigneuses by Cézanne (#33), which was published in October 1947. Les Baigneuses was also the first book with the Trianon imprint on the title-page. It was a facsimile series in collotype and pochoir of eight watercolors by Cézanne, in a stated edition of 515 numbered copies[27], and sold for eight and one-half guineas.

[27] The actual number of copies produced was probably 490, not the stated 515. (See entry #33)

The reproductions were made by Daniel Jacomet Et Cie. It was a copy of Les Baigneuses which Geoffrey Keynes would see at an exhibition in Boston that same year.

Julie Fawcus relates in her "Recollections" that Arnold Fawcus and Patrick Macleod, during the early years, were desperate to make the Press pay for itself. They published a miscellany of things to stay afloat financially: "Christmas cards. *Yosemite* cards, the *Dartmouth Campus* in pochoir. And a ghastly photograph of the royal family, with color applications, destined for the Australian market!"[28] In a prospectus for the Fra Angelico (sometime in 1948), a note was added: "We [The Trianon Press] are prepared to undertake for museums and collectors the reproduction by the Jacomet process of drawings, watercolours, manuscripts and oil paintings of which the texture is not too heavy. Editions of 1,500 or under are best suited to the process. We shall be glad to send details and give quotations on hearing from you." The hope was twofold: to provide Jacomet with enough jobs to keep him working for The Trianon Press at a reasonable price, and to generate enough revenue for the Press to pay its two partners a living-wage and to keep their creditors at bay. One of the reasons for the falling out with Jacomet was that the two partners were unable to sell enough of the miscellaneous books and prints to keep the presses working

[28] Julie Fawcus, "Recollections," p.14. Unfortunately, I have not seen an example of any of these items.

steadily. Patrick Macleod, Arnold's partner, finally packed up his family for Canada in search of a better living standard, leaving Arnold to find his own way.

In November 1948, Les Fresques de Fra Angelico au Couvert Saint-Marc de *Florence*[29] (#37), was published in an edition limited to 900 numbered copies. The title-page lists three publishers: The Trianon Press, London; Grey Falcon Press, New York; and *Éditions Artistiques et Documentaires* (Artistic and Documentary Editions), Paris. The Trianon Press and Grey Falcon Press were controlled by Fawcus, while *Éditions Artistiques et Documentaires* was the imprint of Daniel Jacomet. This edition included forty facsimiles (Plates I-XL) which were either bound in book form or loose in portfolio, including ten in color and four detailed enlargements (foldouts). The plates were reproduced by Jacomet using his hand-coloring process. It sold for 8 guineas.

Prisons (#42), which was published in 1949 in a first edition of 1212 copies, of which 212 were signed by Aldous Huxley, combined Huxley's commentary with the etchings of Giovanni Battista Piranesi, an eighteenth-century Italian engraver. It started out as a joint undertaking between Arnold Fawcus (using the Grey Falcon Press of New York as his legal surrogate) and Jacob "Jake" Zeitlin of Zeitlin & Ver Brugge[30] of Los Angeles. Zeitlin appears to have come to

[29] The Frescos of Fra Angelico in the Convent of St. Mark, Florence.
[30] Ver Brugge was actually Jake's wife, Josephine, who was a partner in their store.

Arnold with this project when the latter was in Los Angeles on a visit. A letter of agreement dated 11 January 1949 stated the following:

> The Grey Falcon Press agrees to publish in conjunction with Messrs. Zeitlin & Ver Brugge, Booksellers of 815 North La Cienega Boulevard, Los Angeles 46, California, an edition of 'Prisons' by Aldous Huxley with sixteen engravings[31] by Piranesi reproduced in facsimile.
>
> The Grey Falcon Press agrees:
>
> 1. That the titlepage includes Zeitlin and Ver Brugge as publishers on all copies issued.
> 2. That Zeitlin & Ver Brugge have a thousand prospectuses imprinted with their return address on the subscription blank.
> 3. That for ninety days after delivery of their copies Zeitlin & Ver Brugge have exclusive sale in the United States and that no copies are to be offered to dealers or private buyers except through them.
> 4. Copyright is to be in the name of Aldous Huxley, designating Zeitlin & Ver Brugge as his agents and 5% royalties on all copies sold is to be paid to them upon the rendering of semi-annual statements.
>
> Messrs. Zeitlin & Ver Brugge agree to take one hundred copies at $7.50 per copy, payable one-third upon signing of the agreement, one-third upon submission and okay of dummy and proof-sheets, one-third thirty days after delivery of the books.
>
> Messers. Zeitlin & Ver Brugge confirm that Mr. Aldous Huxley has given them permission to publish this book and that this will be the first publication of this text.

The terms of the agreement are reasonably clear. As often happened, however, problems soon arose between Arnold Fawcus and his partners.

[31] Nineteen facsimiles were actually published: sixteen facsimiles of Piranesi etchings, two duplicates, and the frontispiece.

In the case of Prisons, the trouble started when Zeitlin could not come up with his first cash installment of $250. He wrote to Fawcus in April 1949: "The situation is this. We are simply terribly short of cash." Fawcus, after waiting several months for this initial payment, began to look upon Zeitlin more as a dealer, someone who might or might not place an order for the Huxley book, than as a partner. About this same time, Arnold seems to have come up with the idea of producing an additional 1000 unnumbered trade copies, which he planned to print for his own account in order to cover the costs of the project; Arnold did not seem to think that he needed to let Zeitlin know about these additional copies.[32] This led to a later problem when Zeitlin, who had finally paid up his arrears in full, found out that Fawcus was offering for sale these unnumbered copies. At the same time, Jourde & Allard, the printers of the letterpress, were causing havoc with the production schedule because of their refusal over a payment

[32] In a letter to Aldous Huxley dated 8 July 1949, Arnold appears to have written off Zeitlin as a partner: "Many thanks for your [Huxley's] letter of June 22nd. I am afraid I have had a lot of trouble with Zeitlin, who seemed to me a nice enough chap when I met him in Los Angeles. It is a long story, but as you will see from the enclosed letter, I have been left with the entire finanacial responsibility of the book. In view of this, I think it would be better if I dealt directly with you with regard to the royalties, etc., don't you? I have been most loath to write directly to you about Zeitlin's bad faith and to bother you with this matter and have been very patient with him, but it seems unavoidable now… I expect to have the book finished by about the middle of November. I may get some copies on sale in England before Christmas, but I cannot expect to sell the book in America before next Spring… As Zeitlin has let me down very badly, I will have to print more copies than I had planned and sell them more cheaply. I am not sure whether I will distribute them myself in the States or approach a dealer, who could handle them… Do you by chance know of anyone who would be particularly interested in the distribution of this book?"

dispute to release the sheets to the binders. It was a typical Fawcus mess. The edition was finally published after many recriminations on all sides.

Prisons was followed by Miserere (#41), a series of 58 engravings by George Rouault, which had a history that went back to the early years of the twentieth century. It was reproduced in deep-etched gravure by Aulard of Paris, and published in 1950, with a foreword by Anthony Blunt. This same year, the trade editions of Le Dur Désir du Durer came out in two versions: one in French (a Bordas project), and the other in French with an English translation (a joint Trianon Press/Grey Falcons Press project).

During these early years in Paris, The Trianon Press had a kind of vagabond existence, moving as Arnold moved, from apartment to apartment. Arnold did most of his layout and editorial work in cafés. Julie Fawcus tells us that the "Stirling Jerusalem was launched in a sun-porch in an apartment on the Rue Guersant; the first edition of Rouault's Miserere in a small, cluttered hotel room (the Hotel des Allies on the Rue Berthollot)." It was almost impossible to get in touch with Fawcus, since he had no permanent address or telephone, his business address in Paris being that of the Daniel Jacomet & Cie workshop. Certainly not the normal way to operate a business, but it was Arnold's way.

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In 1947, Sir Geoffrey Keynes appeared on the scene. Keynes could truly be called a "man-for-all-seasons." He was both a doctor and a soldier; he was a practical man of the world and an intellectual, a book collector and amateur bibliographer of note, as well as the preeminent Blake scholar of the twentieth century. Professionally, Geoffrey was a respected surgeon who pioneered the use of blood transfusions; at the same time, his literary publications were extensive, and were not limited to Blake studies. Born in 1887, he was 30 years older than Arnold, and became a substitute father for the younger man, replacing Arnold's own father as a figure of authority and esteem.

The relationship between Arnold Fawcus and Geoffrey Keynes intimately affected the history of The Trianon Press/William Blake Trust facsimiles, which comprised the most important of The Trianon Press' publications. That these two men were strong-willed, and at times willful, is true; but then, it is probably impossible to get anything of value done in the world without such traits.[33] When what you are trying to do costs money and yet is considered art

[33] Their most serious disagreements occurred at the very beginning of their partnership, during the publishing of the "Stirling" Jerusalem. To start off, Fawcus had disappeared with the irreplaceable manuscript for almost a fortnight before Keynes knew that it was safely across the Channel in Paris; later, the manuscript was confiscated by French customs and required some delicate negotiations to get it released. The production of the book (under Arnold's supervision) had gone rather badly. Keynes was also dissatisfied with Fawcus' marketing of the edition in America and a series of letters was exchanged. But these problems never ended in an open break, and the two men went on to publish their great series of facsimile Blake books, in association with the original William Blake Trust.

(i.e., frivolous and unprofitable), you must have an even greater than normal sense of purpose. Julie Fawcus, in a 1990 lecture at UCSC refers to The Trianon Press accomplishments as "The triumph of Enthusiasm over Reason." Over a period of thirty years these two men worked together to produce some of the finest examples of the book arts.

Sometime during World War II, Geoffrey Keynes came to the unnerving realization that the color-version of William Blake's Jerusalem (#11) was at risk from German bombings; his fear was augmented by the fact that it was one-of-kind, the only complete 100-plate colored copy that Blake produced. After the war, Keynes had another worry: that its owner, Lt. Col. Stirling, would sell the manuscript to an American buyer.[34] Although the records are scant, I am sure that Keynes discussed these concerns with friends and associates, and the idea evolved to produce facsimiles of Blake's work. At first, Keynes believed that he could put together a group of like-minded individuals which would privately invest the necessary funds to get the facsimiles reproduced. The money, however, to pursue such a project was not inconsiderable, and Keynes soon realized that another approach was necessary.

Then in 1947, by a fortuitous coincidence, Keynes came across The Trianon Press' facsimile reproduction of

[34] This second worry became a reality when the "Stirling" Jerusalem was sold to the American collector Paul Mellon for £30,000, and now resides at the Yale University Center for the Study of British Art in downtown New Haven, Connecticut.

Cézanne's eight drawings of Les Baigneuses (#33). Keynes had already put out for bid the "Stirling" Jerusalem facsimile project to several printing firms in England, but on seeing the Cézanne at an exhibit in Boston, he was so impressed with the book and its illustrations (which were produced by the "Jacomet Process" of photographic reproduction followed by pochoir coloring) that upon returning to London he contacted Arnold Fawcus and Pat Macleod to see if they might be interested in doing the reproduction work on the "Stirling" Jerusalem. They were very interested, and so began the partnership between Keynes (and after 21 March 1949, the original William Blake Trust, which was really an embodiment of Keynes, its chairman), and The Trianon Press.

The history of The Trianon Press' facsimile editions of Blake is inextricably bound up with the history of The William Blake Trust, a non-profit educational organization founded by Sir Geoffrey Keynes and George Goyder.[35] In a way, the two entities were born together. Without the midwifery of Keynes, The William Blake Trust would probably not have come into existence, and thus, The Trianon Press' Blake facsimiles would not have been published; without the backing of the Trust, The Trianon Press would have found it difficult to survive for as long as it did; without Arnold

[35] There is a question about who exactly came up with the idea for The William Blake Trust: Geoffrey Keynes or Arnold Fawcus or George Goyder. We will consider this question shortly, although with most things associated with Trianon Press, one can never be quite sure about the true answer.

Fawcus' energy and drive nothing would have been accomplished, i.e., none of the books would have ever been produced. The original Trust existed from 1949[36] to 1983, when it was reorganized by Geoffrey's son, Stephen Keynes.[37] The Trianon Press had a parallel life span.

Sir Geoffrey Keynes noted in the introduction to the "Stirling" Jerusalem that The William Blake Trust was founded in March 1949 by himself and George Goyder, with each contributing £10 as seed money. It was subsequently endowed by the estate of the late Graham Robertson, who died in September 1948. The key figure here was Kerrison Preston, the executor of the Robertson estate. He funneled enough money (£10,000) at the start to allow the Blake Trust to set up in business. As the establishing document states, the Trust's general objective was "[t]o advance the cause of education through the provision of opportunities for the enjoyment and the improvement of appreciation by the general public of the arts of poetry and painting and more particularly the works of British poets and painters including those of William Blake[.]" Keynes is more specific in the Jerusalem introduction: "The immediate

[36] The official Trust Deed that established "The William Blake Trust" was drawn up by Fladgate & Co., 70 Pall Mall, London, S.W.1., and dated: 21st March, 1949.

[37] In the new Blake Trust Chairman's first Report, Stephen Keynes writes: "The new William Blake Trust was incorporated in January 1983 as a 'company limited by guarantee,' under the same name as the former Trust. The Company assumed the responsibilities and obligations of the old Trust in April 1983 and the first meeting of the Council of Management was held on 21 April." (Blake an Illustrated Quarterly, Vol 18, Number 2 Fall 1984, page 126).

object of the Trust was to publish a facsimile in colour of the unique copy of Jerusalem, now in the possession of Lt. Col. William Stirling of Keir."

George Goyder, in an article entitled "The Origins of the William Blake Trust" in Blake: An Illustrated Quarterly (Volume 21, Number 4, Spring 1988), corrects Sir Geoffrey's recollection[38]: "In Sir Geoffrey Keynes's autobiography *The Gates of Memory*, the origins of the William Blake Trust are ascribed to the year 1948 and the desire to make a worthy facsimile of *Jerusalem*. This was not as it happens the beginning of the idea. More than two years earlier (1 November 1945) I drafted a letter to Dr. Thomas Jones asking that the Pilgrim Trust[39] help in a project to reproduce Blake's engravings, paintings, and prophetic books. As the text of the letter shows, our priority was to reproduce the *Milton* series of drawings, secondly the Bible illustrations in tempera and watercolour, and thirdly, *Jerusalem*. Before mailing this letter, I sent a draft to Geoffrey which he returned with a few minor corrections. Dr. Jones replied asking for time to consider the matter, so on 4 June 1947 I wrote again mentioning my previous

[38] Whether Goyder's recollection is the definitive story cannot be ascertained with certainty. In a similar vein, Julie Fawcus indicates that Arnold Fawcus was the originator of the idea for The William Blake Trust. Irrespective of who came up with the original idea, Geoffrey Keynes was the drive-wheel that made it happen.

[39] The Pilgrim Trust, 1 Lowther Gardens, Exhibition Road, London S.W. 7. More than forty years later, the Pilgrim Trust helped the reorganized William Blake Trust with funding to publish William Blake's Illustrations to the Book of Job and Colour Versions of William Blake's Book of Job Designs from the Circle of John Linnell.

letter and this time put forward *Jerusalem* [the "Stirling" copy] as our first priority as the unique copy of that book had meantime become available for reproduction." Nothing came of these letters. By this time, Keynes had begun his negotiations with Fawcus and Macleod concerning the "Stirling" Jerusalem. Subsequently, the first book produced by the partnership of Fawcus (of The Trianon Press) and Keynes (of The William Blake Trust) was the magnificent facsimile of the "Stirling" Jerusalem.[40]

The physical reproduction of the Jerusalem illustrations began sometime in the fall of 1948. The preliminary work involved photographing of the separate leaves, in preparation for the collotype printing. At this time The William Blake Trust had still not been officially formed,[41] and Keynes, with a little help from his friends, acted as the banker for the project. It was not until early 1949, after The William Blake Trust was legally constituted, that the finances were put on a more formal basis. Later that year, a contract between The William Blake Trust and The Trianon Press concerning the "Stirling" Jerusalem was signed. The Trianon Press agreed to serve as the Trust's representative in negotiations with Jacomet et Cie., which meant that the Press was directly responsible

[40] It was the fifth book actually published by The Trianon Press.
[41] A preliminary meeting of the future William Blake Trust members (Keynes, Popham, Goyder) and The Trianon Press representatives (Fawcus and Macleod) was held on 22 October 1948 to discuss the forming of the Trust. Until the Trust was legally formed in 1949, Geoffrey Keynes continued to finance the project privately.

to The William Blake Trust for supervising the work done by Jacomet, while the Trust paid the bills, including The Trianon Press fees. During the life of the partnership, the Press continued to serve as the Trust's agent for dealing with the various printing and binding shops, as well as its marketing representative[42]; in this way, the two organizations maintained their separate legal identities. As stipulated in this first contract, the Trust maintained ownership of all work produced by The Trianon Press for the Trust's account.[43] At the same time, Arnold Fawcus was free to pursue other projects that were not associated with The William Blake Trust; for these projects, he found separate financing.

While the "Stirling" Jerusalem was in production at Jacomet's workshop,[44] The Trianon Press completed three other projects which were already in the pipeline, and which were not associated with The William Blake Trust: Les Fresques de Fra Angelico (1948), Prisons (1949) and Miserere (1950). Fawcus and Keynes also decided to remove Wicksteed's "Introduction" from the "Stirling" facsimile edition and publish it as a separate volume, to be titled: William Blake's Jerusalem (#30). At the same time, Arnold

[42] Under the terms of the Jerusalem contract, "The Trianon Press shall be responsible, on behalf of The William Blake Trust, for all matters relating to the production, binding, boxing, importation and distribution of the 500 copies of reproductions."
[43] Under the terms of the Jerusalem contract, "Such work, as and when paid for, shall become the absolute property of the Trust."
[44] For more information about the production of the "Stirling" Jerusalem, please refer to entry #11.

convinced Geoffrey to undertake the reproduction of the "Linnell-Rinder" Jerusalem (#10), which had been printed by Blake in black-and-white.

With the completion of the three "Jerusalem" books[45], The Trianon Press commenced its next two William Blake Trust projects: the publication in facsimile of Blake's Songs of Innocence (#15) and Songs of Innocence and of Experience (#16). The Songs project (1954-1955) was made up of two volumes borrowed from the Lessing J. Rosenwald Collection in the Library of Congress, and, although published separately, these two books were considered one project. They were designed and printed at approximately the same time, using the same paper and print workshops. On the rear cover flap to Joseph Wicksteed's William Blake's Jerusalem (1953), this notice is given:

IN PREPARATION

Songs of Innocence & Experience. Vol.I: One of Blake's earliest illuminated books, containing "Songs of Innocence" only. 31 plates. Average of 16 colours per plate. Edition limited to 750 copies each for U.S. and U.K.

Price: approx. 5 guineas.

Vol II: Magnificently coloured copy of "Songs of Innocence & Experience". 54 pages. Average of 36 colours per page. Edition limited to 250 copies each for U.S. and U.K.

Price: approx. 20 guineas.

[45] The "Stirling" Jerusalem; the "Rinder-Linnell" Jerusalem; and Joseph Wicksteed's William Blake's Jerusalem.

By now Fawcus had grown tired of fighting with Jacomet, and for this dual project he contracted with Duval and Beaufumé. In notes to The William Blake Trust, we are given an evaluation of these two craftsmen: "Duval, the proposed collotype printer, has a large workshop and a reputation for producing the finest collotype in France. In making the sample we met the same difficulty as we had with the 'Jerusalem', that is of printing the very fine black-ink lines which Blake added by hand. This problem, however, can be satisfactorily solved in a number of different ways… Beaufumé, the proposed colour printer, has produced some very fine manuscripts, Clouet drawings, etc., for the Bibliotheque Nationale, and is qualified to produce as successful a result as Jacomet. It can be anticipated that he will be more business-like and easier to work with than Jacomet and will make every endeavor to give us complete satisfaction. His estimate for the two volumes is £1,546 less than Jacomet's. His sample is, on the whole, very satisfactory, particularly in view of the minute detail work involved." The two men were hired.

The separate collotype printing and stencil coloring went forward with relatively few glitches, with the happy results that Songs of Innocence and Songs of Innocence and of Experience came out in 1954 and 1955, respectively. An exhibition was organized in London: "… by permission of Mr. Rosenwald and the Library of Congress, the leaves [of Blake's originals] have been shown, before being re-

assembled in their bindings, in a small exhibition of Blake's work at the British Museum from April to June 1955, together with examples of this facsimile."[46] Later that same year (between 26 October and 12 November), an exhibition of the two Trianon Press volumes of Songs (without the Blake originals) was organized at Foyles Art Gallery, Trefoile House, Charing Cross Road, London WC2, which included a display showing the stages of the collotype and hand-stencil process.

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During 1955, The Trianon Press printed four non-Blake, non-Trust books: Richard Phibbs' Abram Brown; Robert Graves' translation of Alarçón's The Infant with a Globe; Robert Graves' study, Adam's Rib and other anomalous elements in the Hebrew Creation Myth; and Abbé Henri Breuil's study of African rock paintings, The White Lady of the Brandberg.

Abram Brown (#31), a collection of three stories for children, was a "sponsored book," which the author, Richard Phibbs, after being turned down by several commercial publishers, decided to produce himself. He met Arnold in February 1954, and after negotiations, a contract was signed in which Phibbs paid for the production. Julie Fawcus tells us in her "Recollections" that production went smoothly, except for the illustrations. Phibbs was very particular about what he wanted, and after several

[46] Geoffrey Keynes, "BIBLIOGRAPHICAL STATEMENT," in the Songs of Innocence and of Experience, Trianon Press, 1955.

illustrators were tried and found wanting, a frustrated Arnold, without Phibbs' approval, brought in Philippe Jullian to do them. Phibbs strenuously objected but the book was printed with the Jullian illustration.[47] Things went from bad to worse: "In May 1959 Phibbs began a lawsuit, citing, among other things, the unsuitability of the illustrations. Arnold let him have the book."[48]

The two 1955 Robert Graves' books caused Arnold even more trouble. Noma Rathneer, who later was involved in the Marcel Duchamp book,[49] introduced Fawcus to Graves. Robert invited Arnold to Majorca to look through his pile of unpublished manuscripts with the idea of publishing something. Arnold found two that he liked: Graves' translation of Alarcón's The Infant with the Globe (#40) and Graves' idiosyncratic study of the Hebrew creation myths, Adam's Rib (#32). With 750 dollars gathered together by Noma Rathneer, the books were printed in France under The Trianon Press' imprint: Adam's Rib in July, and The Infant with the Globe in November. Faber & Faber distributed them in Great Britain.

Although Arnold Fawcus tried to get an American distributor for the two books, it did not happen

[47] In a note card dated 1 March 1956 and inserted in a copy of Abram Brown given as a gift to a friend, Phibbs writes: "Your children are too young for these stories —— & so I doubt are you! But perhaps they'll amuse you. Not that you have time to read. The 'illustrator' was the publisher's choice, not [Phibbs' own underlining] mine."
[48] Julie Fawcus, "Recollections," page 39-40.
[49] Noma, and her husband Bill Copley, helped finance Robert Lebel's book on Marcel Duchamp (see entry #44).

immediately. In early 1957 he was approached independently by the American publisher, Thomas Yoseloff, who wanted to sell the sheets of the book Jean Sans Terre, a collection of French poems by Yvan Goll. Arnold thought that an exchange might be profitable and he offered to swap the Goll sheets for Adam's Rib. Although The Trianon Press never published the Goll book, Arnold worked out a deal with Yoseloff to take the "1955" Trianon sheets of Adam's Rib, which came out in an American edition in March 1958. The book did well and Yoseloff pressed for a quick reprint. Arnold, who had kept the type from the original Trianon printing in France, was more than willing since he wanted to do a reprint for the English market as well. Yoseloff, however, was impatient, and in December (Higginson gives the date as September[50]) of 1958, he ran off on his own account 2000 copies. Unfortunately, Graves found out about this edition and that effectively ended his friendship with Fawcus, who was certainly not to blame for the piracy. The following year, on 29 October 1959, Yoseloff published the American re-issue of The Infant with the Globe.[51]

Sometime in 1955, The Trianon Press moved into permanent offices, a house located in the Fourteenth Arrondissement of Paris (Montparnasse), at 125 Avenue du Maine, which is near the Alesia Metro Station and the Cathedral St. Pierre de Montrouge. By this time, Arnold's

[50] F.H. Higginson, A Bibliography of the Works of Robert Graves, #A74c (pg.128).
[51] Julie Fawcus, "Recollections," pgs.14-16.

first marriage was over, and Julie Fawcus was soon to return to Paris to live with him. She describes the Avenue du Maine building as "a 19th century pavilion at the back of a more recent (1930's) apartment block which fronted the street." A driveway was cut through the façade of the apartment block, ran past the pavilion (the location of The Trianon Press offices), to a garage, which was occupied by a custom-tailored automobile seat-cover maker. In the pavilion, there were two rooms on the ground floor where stock was stored: papers, books, prints. Upstairs the staff worked, although people spilled over into the downstairs rooms when the upstairs offices became too crowded. It was a rather haphazard way to run a professional publishing operation, with people coming and going. Julie goes on to describe the offices: "At the top of the stairs there was a tiny landing. To the right was a door to the anteroom where, at various times, Mary [Laing], I [Julie Fawcus], Joan Drucker, Dinah Swayne and other secretaries and production people worked. From here, you entered Arnold's office, a long, double room with two windows and a lot of light. The only sunlight that was ever seen in the office came through these windows. At first, until we moved to an apartment, there was a couch against one wall that let down at night as a bed, and next to it, a drop-leaf mahogany table at which Arnold worked. The surface was usually invisible for the papers. There was another table at the other end of the room near the window which could be opened

out for layout or lunch. To the left of this window there was a closet with a washbasin and a shower. To the right, a door led to the W.C. and the kitchen." This was the administrative and design offices. The Hourdebaight collotype and Crampe pochoir workshops were located a short walk away on another street.

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The publication of The White Lady of the Brandberg (#51) marked the beginning of a long association between Arnold Fawcus and Abbé Henri Breuil. Together they published a series of six books between 1955 and 1975[52] which comprise "The Rock Paintings of Southern Africa" series.[53] The history of this series is rather convoluted, and I will only give the briefest of summaries.[54]

Henri Breuil was a French Catholic priest who was an expert of pre-historical cave art. During World War II, he was invited by the South African government to come to that country to make *rélevés* (tracings) of rock paintings. Although the government owned the rights to the tracings, Breuil wanted to publish the work he had done in Africa. The South Africans agreed and Breuil went in search of a publisher. In the autumn of 1951, Breuil was introduced to a Mr. John Synge, who was interested in publishing Southern

[52] When the Abbé Breuil died in 1961, his books continued to be published by The Trianon Press under the watchful eye of his life-long secretary, Mary Boyle.
[53] See Part Two, section 6: "The Rock Paintings of Southern Africa Series: A Trianon Press/Abbé Henri Breuil Bibliography."
[54] As always, I am indebted to Julie Fawcus' "Recollections" for the basic outline of the story.

Rhodesia,[55] and in November of 1952 the two men entered into a contract. Unfortunately, while Breuil believed that he had signed a contract dealing with the rights to Southern Rhodesia only, Synge took the wording to mean that he had exclusive rights to the entire series; this confusion would in time cause serious legal problems for Arnold. With the contract signed, Breuil forwarded to Synge the plates and text for the Southern Rhodesian book, along with some seed money so that work on the edition could begin.

At this point, Synge, who was not a publisher himself, approached The Trianon Press to see if it would produce and distribute the Breuil books. Arnold was very excited about the project (as he was with all the projects he took on), and a contract (finalized in October 1953) was signed between the Trianon Fawcus Publications Ltd., an English limited liability company controlled by Arnold, and the Abbé Breuil Trust, which was set up in 1953 in England under Synge's direction to publish the Breuil series. Fawcus must have believed that he'd established with Synge (Arnold had not yet met Breuil) another long-term working relationship that would function much as The Trianon Press/William Blake Trust functioned: the Breuil Trust would pay the bills and retain ownership of the copyrights, while The Trianon Press would receive supervisory fees and a percentage of sales revenue.

[55] Southern Rhodesia: The District of Fort Victoria and Other Sites (#48) ultimately became the fifth volume in the Trianon Press/Abbé Breuil Series.

Fawcus went to work with his usual zeal. However, since the plates and text for Southern Rhodesia were with Synge in England, Arnold turned his immediate attention to The White Lady of the Brandberg, which was another book in the Breuil series. When Wicksteed's commentary to Jerusalem was published in 1953, a pre-publication notice for The White Lady appeared on the rear cover of the dust jacket, advertising the book at "approx. 4 guineas."

Since Breuil was living in Paris, Arnold began to consult with him directly on production matters for The White Lady. Soon, Arnold was bypassing Synge in London, and working only with Breuil. At the same time, Breuil became disillusioned with Synge. The Abbé felt that Synge was costing him a lot of money, with no comparable benefit.[56] By September 1954, Breuil wrote two letters revoking the rights given to Synge and the Trust, which, although named after Breuil, was really controlled by Synge. Julie Fawcus says in her "Recollections" that everything blew up when The White Lady was published in 1955 and the thermoplastic binding that Arnold had used proved defective. Although Synge had approved the binding, he filed a lawsuit in London against Trianon Fawcus Publications Ltd. for breach of contract. At the same time, Breuil sued Synge and the Trust to regain possession of the plates and text to Southern Rhodesia, as well as to reassert his copyright

[56] How much of this disillusionment was instigated by Fawcus will never be known?

over the rest of his work. Synge counter-sued, asserting his right to control the publication of all Breuil's work. It should be noted that all these legal maneuvers were taking place in England, under the jurisdiction of the English legal system.

"So, in 1955," as Julie Fawcus writes, "the great Breuil War began——resembling the statue of Laocoön with the snakes."[57] In the "Acknowledgements" for Philipp Cave, Henri Breuil makes oblique reference to the problems with Synge: "Owing to certain insurmountable difficulties which we encountered during the production of The White Lady of the Brandberg, it has been necessary to make different arrangements for the publication of this and the succeeding volumes in the series. Accordingly, their publication now rests in the charge of Abbé Breuil Publications Limited, a company of which I am chairman. Their production continues in the devoted hands of the Trianon Press. A new charitable and educational Trust, the Abbé Breuil Publications Society, has recently been formed and hopes to be able to assist in the publication of the future volumes."

The suits and countersuits dragged on into the next decade, costing Arnold Fawcus a great deal of time and money which he could ill afford to squander. Henri Breuil died in 1961, and Arnold became his literary executor. By the middle of the sixties, the various lawsuits had wound down. The Breuil estate regained control of all its

[57] Julie Fawcus, "Recollections," page 19.

copyrights; the sheets for Southern Rhodesia were returned to France; and The Trianon Press was allowed to print Breuil's books without interference from Synge. In 1966, The Trianon Press published Southern Rhodesia and re-issued The White Lady, and this time the sheets were in sewn binding.

While the lawsuit dragged on in England during the late 1950s and early 1960s, The Trianon Press merrily went on publishing books for the Abbé in Paris. This was possible because the plates and text (with the exception of Southern Rhodesia) were there, and Fawcus' convoluted legal structure allowed him to separate the lawsuits in England from his on-going operations in France. The first post-Synge book was Philip Cave (#47), which came out in 1957. For this book, Fawcus printed the collotype-pochoir plates in France, but the text and binding were done in England. This caused him some trouble because Synge got wind of what was happening and filed for an injunction in England. The injunction was ineffective because Fawcus was able to distribute the book from France. The remaining books in the series were produced completely in France (bypassing Synge's ability to hamper production and distribution) and appeared in the following order: The Tsisab Ravine and Other Brandberg Sites (#50) in 1959; Anibib & Omandumba and other Erongo Sites (#46) in 1960. After the conclusion of the lawsuit, the books continued to be published: Southern Rhodesia: The District of Fort Victoria and Other Sites

(#48) was finally published in 1966, as volume V in the series, together with the "1966" re-issue of The White Lady[58]. The sixth and final volume in the series, The Sphinx and White Ghost Shelters and Other Spitzkopje Sites (#49) was published in 1975; this volume was produced entirely after the death of Breuil and had to rely upon the Abbé's notes and diaries, Miss Boyle's recollections, as well as a great deal of research by The Trianon Press staff.

In the 1975 preface to The Sphinx and White Ghost Shelters, Arnold Fawcus indicates that several more volumes were in the works: "We have concurrently been preparing layouts and texts for further volumes and if the financial means are granted to us to produce these there remains to complete the series, Ameib Mine, Berg Damara, Omaruru, Naukluft, and Kaokoveld, and a final volume of great interest on the rock paintings of Natal and Basutoland. I hope I shall be able to complete the task that Breuil entrusted to me." But alas, only six volumes of Breuil's work were published.

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Let us now return to 1957, the year marking the bicentennial anniversary of William Blake's birth. Besides the Breuil edition of Philip Cave (#47), The Trianon Press

[58] In the preface to the "1966" re-issue of The White Lady, Mary Boyle writes: "Our first publication of this volume in 1955 was beset with as many obstacles as was our journey to South-West Africa. There were generous gifts of money, but the actual production of the book was hampered by legal difficulties which clouded the last years of the Abbé's life and brought heart-sickness to us both."

published one other book that year, this one for the Blake Trust: William Blake's Illustrations of the Bible (#20). It was a *catalogue raisonné* of Blake's biblical paintings and drawings. This project went back several years to the time of the Graham Robertson sale. "When the sale at Christie's was fixed for July 29, 1949," Keynes writes, "the Blake Trustees decided rather hurriedly to embark on having a series of biblical subjects reproduced in full-size color collotype before the pictures were distributed at auction."[59] The William Blake Trust employed The Trianon Press to print these facsimile images which were offered for sale at the Tate Museum gift shop and as part of a UNESCO catalogue. The prints, however, did not sell particularly well, and a great deal of stock remained in storage at The Trianon Press offices in Paris. Fawcus came up with the idea of combining the nine color reproductions together with a series of monochrome collotypes to create an edition of Blake's Bible illustrations.[60] The book was duly printed and sold just as poorly as the individual illustrations.

[59] Keynes, Geoffrey, "The William Blake Trust," in William Blake: Essays for S. Foster Damon, pg.417.

[60] In an unidentified note in the Trianon Press Archives dated November 1958, we read: "It was because the Trust had such a large quantity of these reproductions, which had sold very slowly, that they [the Trust] decided to incorporate 500 of them in the portfolio of Blake's Illustrations to the Bible. The stock remaining of the Tate Gallery is thus reduced to fairly manageable proportions, but even so it will last a fairly long time. Copies of the 'Black Madonna' were handed over on the publications of Illustrations to the Bible."

In 1958 the Press published two books. The first was a miscellaneous catalogue for the Fitzwilliam Museum at Cambridge. This project was typical of how Fawcus kept the Press going. It was another "sponsored book," which means that it was little more than a special type of vanity press. Guy Knowles, an alumnus of Cambridge, wanted to do something for his alma mater. He sought out Arnold and a new book came into existence, The Fitzwilliam Museum: An Illustrated Survey (#36). The Trianon Press supplied the publishing and printing expertise, while Knowles supplied the cash. Arnold, working with Carl Winter, the director of the museum, produced a book which is little more than a pastiche of individual items held by the museum. It is one of those odd books with no clear reason for its existence in the world. It just "happened" because Arnold found someone willing to give him money to make a book, and so he made a book. Nevertheless, the six color reproductions for this edition are very fine.

The second project for 1958 was a facsimile reproduction of The Book of Urizen (#6). This Blake book was in the Rosenwald Collection at the Library of Congress. In order to help finance the book, Lessing Rosenwald agreed to loan The William Blake Trust $10,000 at 1½ percent interest.[61] The edition was originally scheduled for

[61] In The Trianon Press Archives we find a note given by the outgoing secretary of the Trust to the incoming secretary which states: "Mr. Lessing Rosenwald guaranteed the Trust up to 10,000 dollars for the cost of producing this book [Urizen] and instituted a special credit with the Chase Manhattan Bank in London for this purpose. All this

publication sometime in 1957, but there were the usual problems with production. The main one had to do with the paper: "Delay in the production had been due to difficulties over the paper; the first making [paper run] was of the wrong colour, and the manufacturers made it a second time at their own expense."[62] The poor paper color resulted in an unacceptable collotype printing, which necessitated the change in paper.

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In 1959, The Trianon Press completed a major project with Marcel Duchamp. As Julie Fawcus tells us, the Duchamp book introduced a new way for Arnold to market his books: "The *Duchamp* was the first of what eventually became Arnold's formula. He began with a limited edition for collectors and institutions, followed by a trade edition for the general public. At the same time he organized exhibitions——sometimes a traveling exhibition——which would give publicity and would sell the trade edition."[63]

Marketing and distribution were always a problem for The Trianon Press, one which Arnold never completely solved. At issue is basic economics: The Trianon Press invested cash in order to produce books, some of which were

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money has now been drawn out. The agreement with Rosenwald is in the file [I did not find the actual agreement in the Archives]. You will see that he [Rosenwald] has to be paid back in yearly instalments after the publication of Urizen, but that the working balance of the Trust must not fall below £2000."

[62] "Minutes of a Meeting of The William Blake Trust held at 24 Russell Square, London, W.C.1. at 4 p.m. on Thursday, 26 July 1958." Trianon Press Archives, Santa Cruz.

[63] Julie Fawcus, "Recollections," page 22.

pre-sold through subscription, some of which were delivered in bulk to distributors or sold out of inventory. In theory, these books would bring in enough revenue to recover production and overhead costs and make a reasonable profit, which paid Arnold's living expenses. Since production preceded sales, it was imperative that The Trianon Press sell its books as quickly as possible so that cash was again freed up for use in producing more books. Here's the rub: How do you find well-to-do individuals and convince them to purchase your rather expensive books in order to recover your invested cash and make more books? The Trianon Press was helped in this process by the fact that it usually employed "other people's money" to finance the production and marketing phase; but there was always the pressure to get the books sold, while at the same time, other books were in the production pipeline and using up cash at a prodigious rate. If you are not careful (and Arnold Fawcus was certainly not a careful businessman), you can find yourself in a vicious cycle where cash is spewing out the backdoor (expenses) but only trickling in through the front door (sales).

Julie Fawcus was a perceptive observer of the finance and marketing side of The Trianon Press. In "Recollections" she writes:

> There is something we haven't discussed yet——the distribution of the books. It was certainly important for recuperating capital for the Blake books. Initially, it revealed a startling degree

> of naiveté and later on the ease with which it operated was a good indicator of the health of the press.
>
> I'm not talking so much about the trade books like *Duchamp* or the *Gislebertus* where foreign editions were sold as a block. Using the exhibition as a lever, there were quite a few direct sales of the French *Gislebertus* but usually Trianon used a traveler who knew the book stores.
>
> There was nothing Arnold enjoyed more than selling a deluxe book to a wealthy client, but distribution of an expensive book requires organization and contacts; you specialize. There was a lifetime search for the ideal distributor ahead for Arnold.[64]

This "lifetime search" would take another book to describe all its ins-and-outs and would be more a study of economics than a bibliography. But a brief outline is in order here. In the early years, there were the various marketing companies in America that Arnold set up, along with the British company. The marketing was always hampered by the production problems. For example, the "Stirling" Jerusalem was pre-sold to subscribers at a discount. However, the book took much longer to complete than originally estimated, which caused problems with the people who had sent in their deposits. Then, there was confusion about how to bind the book, which resulted in a request form sent out to the subscribers asking them to choose either a cased copy or a copy in fascicles. Then, Keynes became disillusioned with Fawcus over how the book was

[64] Julie Fawcus, "Recollections," page 40.

being marketed, which in this case was more a question of how it was not being marketed. Fawcus had worked out a deal with Philip Duschnes to be the sole distributor of the book in America, but this became a fiasco when Duschnes discovered that The Trianon Press was also marketing the book through Grey Falcon Press. What we get is a picture of Arnold Fawcus stumbling around trying to find the right formula for selling his books.

Let us return to the books themselves, which is the real reason for this study. The production history of the Duchamp/Lebel book (Sur Marcel Duchamp/Eau & Gaz à Tous les Étages: #44) is rather fascinating, since the deluxe edition was less a "facsimile reprint" than an original art-book which included letterpress sheets of the Lebel text, as well as signed artwork by Duchamp.[65] The project came to Arnold in a rather round-about way. Noma Rathneer, who had introduced Arnold to Robert Graves, was married to William Copley, a rich dilettante who thought of himself as a surrealist artist. Copley decided to "sponsor" a book on surrealism through The Trianon Press, in which he would oversee artistic matters while Arnold would manage the production side.

The two men decided to do something on Marcel Duchamp, and they picked a work-in-progress by Robert Lebel, a

[65] The ten copies of the *Roman-numeral Issue* of Eau & Gaz À Tous les Etages (see entry #44C), each with two signed pieces of paper art, as well as an original "faux" ready-made on the box cover, are probably the rarest and most expensive of the Trianon Press books.

French art critic living in Paris. Lebel had been working on the manuscript for some time; it was both a series of essays about Duchamp and a *catalogue raisonné* of his works. Before long, however, the project had expanded into something much larger and more grandiose, as often happened when Fawcus took control. Julie Fawcus tells us that a contract was drawn up between Arnold and Bill Copley in June of 1955, in which the book was to be published by December 31, 1957. Both parties would put up half of the $11,000 of capital needed. Unfortunately, the partnership was a train wreck waiting to happen: "Arnold," Julie Fawcus writes, "found it almost impossible to surrender artistic control to anyone. And he had trouble with deadlines. If he didn't have one, he didn't get down to the work. On the other hand, his projects were accident prone. Things went wrong. Beside, this was his first 'trade' book, and he had things to learn; color offset—where to print. And there were foreign editions to organize. And sell. But the real problems were the text and translation."[66]

And so another Trianon Press book muddled along, seeming to go nowhere for months at a time. As to the text, Lebel, like Wicksteed several years before, kept changing things, adding, deleting, and revising *ad infinitum*. The original was in French, and for the foreign trade editions, Arnold needed translations. The English translation gave him no end of trouble. First Bob Wernick tried his hand at

[66] Julie Fawcus, "Recollections," page 23.

it, but no one, except possibly Fawcus himself, liked the results. In June of 1958, George Hamilton, hired to do an alternative English translation, turned in a fair copy.

It is impossible to determine the outline of the initial plan for the Duchamp book, or how the final plan (deluxe limited edition, with Duchamp contributing original art) was finally arrived at.[67] The scope of the work changed over time, but ultimately, Duchamp provided three pieces for the boxed first edition. These "originals" were *Duchamp dechiravit* (the hand-torn Self-Portrait in Profile), *Duchamp coloriavit* (the hand-colored photograph of the Large Glass), and the "faux" ready-made (Water and Gas at all Stages). How the various "originals" and The Trianon Press facsimile reproductions were allocated to the different copies of the first edition will require some explanation. During February of 1958, at his New York studio, Duchamp tore by hand 137 copies of his "Self-Portrait in Profile," which he numbered and signed "*Marcel dechiravit*." These were shipped to Paris to be attached to the cover-flap of the book compartment of all copies (137) of all issues of the limited edition.[68] A facsimile

[67] Julie Fawcus, "Recollections," page 23. She writes: "Arnold worked with him [Duchamp] on the design of the deluxe book, which changed and expanded over the years. The two 'originals'—*Duchamp coloravit* (the Grande Verre) and *Duchamp dechiravit* (the profile) were not part of the original plan."

[68] Lebel confirms this allocation of the hand-torn self-portrait in profile in entry #202 of the *Catalogue Raisonné,* page 176 of both the French and English text of Sur Marcel Duchamp: "137 numbered copies torn by hand and signed: *Marcel dechiravit* for Robert Lebel's book, *Sur Marcel Duchamp* (de luxe edition).

reproduction of the profile appeared in Lebel's text on page *iii*.

Next we come to the color photograph of the Large Glass (*Le Grand Verre*), officially known as "The Bride Stripped Bare by her Bachelors, Even."[69] In a letter dated 17 April 1957 Duchamp informs Robert Lebel that "I've already ordered 15 photos of the glass [*Le Grand Verre*] from [John] Schiff and when I get back I will color them and mount them ready for them to be stuck on the inside cover of the book as agreed."[70] These fifteen prints, which were colored and signed by Duchamp ("*Duchamp coloriavit"*) sometime between March and April, 1958, were destined for the 10 copies of the *Roman-numeral Issue*, as well as five copies of the *Alphabetical Issue.*[71]

Finally, between June and September 1958, Duchamp traveled from New York to Paris to work on the design of the limited edition. There he produced 20 original copies of the "faux" ready-made: *Eau & Gaz à Tous les Étages*. These twenty original versions had white lettering on a

[69] For readers unfamiliar with Marcel Duchamp's work, the Large Glass, or "The Bride Stripped Bare by her Bachelors, Even" (1915-23), is an installation piece that now belongs to the Philadelphia Museum of Art. It is a large glass (hence, *Le Grand Verre*) art-object: Trying to explicate its meaning has developed into a cottage industry.

[70] Duchamp, Marcel, Affectionately, Marcel: The Selected Correspondence of Marcel Duchamp, edited by Francis M. Naumann and Hector Obalk Ludion; translated by Jill Taylor. Ghent-Amsterdam: Ludion Press, 2000, pg.353.

[71] Lebel confirms this allocation of the hand-colored photographs of the Grande Verre in entry #203 of the *Catalogue Raisonné*, page 176 of both the French and English text of Sur Marcel Duchamp: "10 copies for the grand luxe edition (I to X) of Robert Lebel's book, *Sur Marcel Duchamp*, (and for some of the copies A to Q)".

blue enamel plate and was an imitation (a "faux" ready-made since it was not found but was made by Duchamp) of an apartment house sign indicating the presence on the premises of water and gas on all the floors. These original ready-mades measured 15 X 20 cm. and were affixed to the ten (10) copies of the *Roman-numeral Issue* and, I assume, to up to ten (10) copies of the *Alphabetical Issue.* A signed facsimile in collotype and stencil (measuring 12.70 X 16.60 cm.) was affixed to each of the 110 copies of the *Arabic-numeral Issue* and to any miscellaneous copies of the *Alphabetical Issue* that did not receive the original "faux" ready-made plate.[72]

Over the years, Duchamp wrote several letters referencing the project; they give a fair idea of how matters evolved over time.[73] To Robert Lebel (26 February 1955) he wrote: "If by now you have already reached an agreement with Fawcus, 19 rue Rousselet, who is the representative and editor that Copley is to commission for your book, maybe you could suggest deciding on the format of the book straightway, including 2 color reproductions…" To Lebel (4 August 1955): "As for the Fawcus book, I got a

[72] Lebel confirms this allocation of the "faux" ready-mades in entry #206 of the *Catalogue Raisonné,* page 176 of both the French and English text of Sur Marcel Duchamp: "20 copies signed by Duchamp who spent June and September in Paris in order to finish the layout of the present book…The ready-made is affixed to the front lid of the boxes containing the grand luxe copies (I to X) of the present book, as well as to some of the copies A to Q. A signed reproduction in collotype and stencil appears on the boxes containing the de luxe edition (1 to 110)"

[73] Duchamp, Marcel, Affectionately, Marcel: The Selected Correspondence of Marcel Duchamp, edited by Francis M. Naumann and Hector Obalk Ludion; translated by Jill Taylor. Ghent-Amsterdam: Ludion Press, 2000.

moral promise out of Philadelphia that they would buy a number of copies—all this to be determined once the prices, wholesale and retail, have been worked out. Tell Fawcus (by telephone) that I'm waiting for his reply about these prices so that I can continue negotiations with the Philadelphia Museum and good luck for the last lines (the most difficult ones) of your book." He wrote to H.P. Roché (5 June 1956): "Received from Fawcus a letter saying that the edition of the book on me with your text and that of Breton and Lebel had been sent off. But will it ever see the light of day?" Another letter to Robert Lebel (*circa* 17 April 1957): "Apart from that, seen Copley and seen Copley again: he is very worried about the book. It seems that your manuscript has been lost!! Let me know if you've found it and if Fawcus has made a start. Copley has made his mind up to sign the participation contract (something like $6000) with Fawcus but I got him to add into this contract the stipulation of a deadline (31st December 1957). He seemed in total agreement and above all his mind at rest after I reassured him that you and I had sorted everything out once and for all when you passed through N.Y. (Deluxe, Super-deluxe, etc.) He promised he would make no changes to our plans. So fill me in around 10th May (date I return to N.Y.) about things getting under way. For my part, I've already ordered the 15 photos of the glass from Schiff and when I get back I'll color them and mount them ready for them to be stuck on the inside cover of the book as

agreed." To Lebel (21 October 1958): "Between you and me, I'm losing the kind of enthusiasm I had in Paris for a few weeks.[74] Fawcus is deeply indifferent and this latheriness [Fr. *cette sorte de bouillonnement en surface*] will probably continue even after publication and I wonder whether Mr Weber [a French book distributor] won't also become contaminated before signing on the dotted line. Did Braziller [a N.Y. publisher] pass through Paris again after I left? I'm waiting for instructions from Fawcus before going to see him (Here again, so indifferent! how beautifully indifferent!)" To Lebel (15 November 1958): "After at least 3 letters, I still haven't managed to get one single positive word out of Fawcus telling whether the bloody typography run has begun to roll (at least). Janis told me he would adapt his timetable of exhibitions to our publication needs. We'd still need to give him a month's warning… Don't forget that on 31st December we're giving Fawcus his notice of breech of contract."[75] Then, to Lebel again (7 April 1959): "The deed is done…The idea is that Arnold [Fawcus] is to sign tomorrow 'with' Grove Press for 2,500 American copies to appear end of September."

Finally by early 1959, the limited boxed edition of Eau & Gaz à Tous les Étages was ready for delivery,

[74] In the summer of 1958, Duchamp went to Paris to work on the layout of Eau & Gaz à Tous les Étages and on the "faux" ready-mades (facsimile of apartment house utility plates) that would be used on the edition boxes.

[75] Note: this was now 31 December 1958, a year after the original contractual date of publication had been agreed upon, i.e., 31 December 1957.

including Robert Lebel's Sur Marcel Duchamp (unbound in sheets), plus added material such as pochoir stencils, with everything housed in a terra cotta cloth covered clamshell box. This is not to say that there had not been the usual recriminations and threats of lawsuits. Julie Fawcus writes: "Of course there were some furious letters from everyone——Duchamp, Lebel, Copley, Barney Hodes, Copley's lawyer——during the last year and a half before the book actually came out——complaining that it was late. Arnold was doing other books at the time and there were problems. Arnold didn't find an American publisher until April 1959, and there was trouble over the color reproductions of the pictures."[76] The deluxe edition was closely followed by several national trade editions, these being bound sheets of Lebel's text without the added material or box. And thus, another Trianon Press project somehow stumbled into the light of day.

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In the same year that the deluxe Duchamp came out, The Trianon Press completed two other books: The Tsisab Ravine and Other Brandberg Sites (#50), which was the third volume of the "Rock Paintings of Southern Africa" series; and Visions of the Daughters of Albion (#18) for The William Blake Trust. These were followed in 1960 by Blake's The Marriage of Heaven and Hell (#12), Grivot's Gislebertus: Sculptor of Autun (#38), and the fourth volume of the

[76] Julie Fawcus, "Recollections," page 24.

Breuil series: Anibib & Omandumba and Other Erongo Sites (#46).

The Trianon Press published two books about Gislebertus, a Twelfth century sculptor: Gislebertus: Sculptor of Autun (#38) and The Story of the Wise Men (#43), which came out in 1960 and 1964, respectively. For years, Arnold had passed the Cathedral at Autun on his way to his chateau in the Jura; there he had met Abbé Grivot, who was the choirmaster. This old gentleman believed that the Twelfth century French Romanesque sculpture that adorned the cathedral was the work of a single sculptor, Gislebertus.[77] Arnold came up with the idea of photographing the sculptures and making a book. He convinced Grivot to write the text, which later had to be rewritten by George Zanecki, an art historian from Oxford University. The majority of the photographs were taken by a well-known Italian-French photographer named Gerard Francheschi. This book was published in a limited first edition, together with trade editions for several national markets. A few years later, in 1964, a second book, The Story of the Wise Men, came out; this one was a trade edition for the various national markets.

Between 1960 and 1964, The Trianon Press published five other books, beginning with: Samuel Palmer's

[77] He based his theory on the fact that someone had carved at the feet of Christ in the tympanum the words: "Gislebertus hoc facit," which translates, "Gislebertus made this." Grivot's theory was not accepted by most authorities, who believed that the work was done by a workshop of anonymous craftsmen.

Sketchbook, 1824 (#26) in 1962; America, a Prophecy (#2) in 1963; and a bibliography of Geoffrey Keynes' private library, Bibliotheca Bibiliographici (#34) in 1964. I do not have much to say about the above-mentioned books, other than that they all offer interesting facets that could be profitably studied; but I do want to talk about a series of two books——An Exhibition of the Illuminated Books of William Blake Poet • Printer • Prophet (#27) and A Study of the Illuminated Books of William Blake | Poet • Printer • Prophet (#28)——printed in 1964 in conjunction with The William Blake Trust/Trianon Press Exhibition, entitled: "William Blake Poet • Printer • Prophet."

In 1964, The William Blake Trust and The Trianon Press organized a traveling exhibition that went on the road in England, America, Canada, Scotland, and Germany for almost five years. The places visited included the Tate Gallery (London), the National Gallery of Art (Washington, D.C.), the Pierpont Morgan Library (New York), the Andrew Dickson White Museum of Art at Cornell University (U.S.A), the Winnipeg Art Gallery (Canada), the Whitworth Art Gallery at the University of Manchester (UK), and the National Library of Scotland (Edinburgh). The Smithsonian Institution (Washington, D.C.) arranged the circulation of the exhibition in the United States.[78]

[78] For a list of the dates of the tour, please refer to Part 3, Section 4: "Trianon Press Exhibitions".

The 1969 Catalogue for the National Library of Scotland exhibition of "William Blake Poet • Printer • Prophet" gives a good thumbnail history of this traveling show: "This Exhibition has been organized primarily to bring to general notice the work done by The Trianon Press of Paris on behalf of The William Blake Trust of London. The Exhibition was first seen in London at the Tate Gallery in 1964." As one can readily surmise, besides being an attempt to bring William Blake to the notice of the public, the tour was also a marketing ploy to get The Trianon Press name better known. The show consisted of fifteen panels showing hand-colored facsimile leaves of Blake's illuminated books; in addition, there were five panels showing the life of Blake, the methods used by Blake to make his books and the methods used by The Trianon Press to make the facsimiles. The twenty exhibition panels were titled: 1) The Life of William Blake, 1757-1827. Portraits by contemporary artists, self-portraits, and houses Blake lived in; 2) Blake's Illuminated Printing (Electrotypes of Blake's original copper plate and proofs are displayed in show-cases); 3) Blake's illuminated printing (cont.); 4) Songs of Innocence 1789; 5) Songs of Innocence and of Experience 1789-1794; 6) The Book of Thel 1789; 7) Visions of the Daughters of Albion 1793; 8) The Marriage of Heaven and Hell (c.1793); 9) The Marriage of Heaven and Hell (cont.); 10) America a Prophecy 1793; 11) America a Prophecy

(cont.); 12) Progressive states of Plate 7 of America; 13) Facsimile process used in making The William Blake Trust facsimiles; 14) The Book of Urizen 1794; 15) The Book of Urizen (cont.); 16) Milton a Poem 1804; 17) Jerusalem 1804; 18) Jerusalem (cont.); 19) Jerusalem (cont.); 20) Jerusalem (cont.). The exhibition was Arnold Fawcus, showman extraordinaire, at his best.

Fawcus decided to publish a series of books that could be marketed in conjunction with the exhibition. One of these was a commemorative handbook (An Exhibition of the Illuminated Books of William Blake Poet • Printer • Prophet) to accompany the exhibition: This handbook was not a catalogue of the actual show but was really a marketing piece for The Trianon Press. Concurrently, Fawcus produced a deluxe limited edition in the traditional Trianon style, along with English, American and German trade versions, which he grouped under the title, A Study of the Illuminated Books of William Blake Poet • Printer • Prophet. These used the same letterpress type as Keynes' commentary on the illuminated books and some of the same facsimile prints as the Commemorative Handbook, but the material was reorganized (the plates were moved so that they followed Keynes' commentary). The study was also expanded (with new bibliographical comments preceding each section and 34 additional plates), and repaginated; finally, the sheets were casebound for distribution. To confuse matters even more, some years

later, in 1978, A Selection from the Illuminated Books of William Blake Poet • Printer • Prophet (#27D) was put together, which was made up of letterpress sheets and facsimile prints from A Study of the Illuminated Books of William Blake Poet • Printer • Prophet, which were laid loosely in a brown portfolio. This portfolio varied in thickness depending on the material present and was only available at exhibitions or through The Trianon Press' current distributor, Maggs Brothers.

That Fawcus planned at an early stage to sell an English and American trade copy of A Study of the Illuminated Books of William Blake Poet • Printer • Prophet is apparent from the copyright page of the 1964 commemorative handbook which reads: "An enlarged edition of this handbook | containing a further thirty-four colour plates | will be published in autumn 1964 | by Thames and Hudson with Trianon Press in England | and in the USA by Orion and Trianon Press". This would imply that the exhibition handbook had priority. We should, however, note that the deluxe special edition (as distinct from the Commemorative Handbook and the national trade editions) was specifically called the "first edition" on its colophon-limitation page. Also, the English and American trade copies were the first-edition sheets and plates repackaged in less expensive binding.

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Sometime in April of 1958, Arnold Fawcus, by a happy bit of serendipity, met Ben Shahn at a small inn in France, the Hotel de l'Ecu near Dijon. At first, the two men hit it off; but Arnold's relationship with Ben was never easy, and they finally ended up estranged, as happened with so many of the people who went into business with Fawcus. Together, however, Arnold and Ben produced two very fine books, The Haggadah for Passover (#39) and Ecclesiastes (#35). The Trianon Press also printed a series of facsimile plates of Shahn's "Dreyfus Affair" paintings, which were incorporated into a book put out by Crossroads Books in 1984 (#55), after both Fawcus and Shahn were dead.[79]

When Arnold met Ben, he invited the artist to visit The Trianon Press offices in Paris, where he showed Shahn samples of the Press' books. Shahn was impressed and the two men came up with a tentative plan to publish some of the artist's works. On Arnold's next visit to the United States, he went to see Ben, and it was decided that their first project would be a book built around a series of watercolor illustrations (owned by the Jewish Museum in New York) that Shahn had done for the Haggadah. Julie Fawcus writes: "Arnold borrowed the plates from the Jewish Museum which arrived in Paris in April, 1959. The work on the first six plates was completed by February, 1960 and Shahn

[79] It is fairly certain that eight facsimile prints for the Dreyfus series were produced in the Trianon-associated workshops sometime during the 1960s, while Fawcus and Shahn were still speaking to each other. I have in my possession two Quaritch advertising flyers which list a Trianon ghost edition of the Dreyfus for sale.

was pleased. So far so good."[80] For the next several years, however, production delays and artistic misunderstandings slowed down final publication. Cecil Roth, a Hebrew scholar who was brought in to oversee the translation and scholarly apparatus, was dismissive of Shahn's scholarship; there were arguments over the frontispiece and the colored headings, both of which Shahn was to supply. Finally, Shahn refused to provide any new material requested by Roth, which made things difficult.[81]

While the Haggadah was stumbling along, Arnold and Ben decided around 1962 to begin another book: Ecclesiastes. This was vintage Fawcus: to start a second project with the same partner, even though the first project was bogged down with artistic and production problems. This new project was one that Shahn had begun earlier with Joseph Blumenthal, an American recognized for his typography. Shahn wanted The Trianon Press to reproduce the illustrations for the Blumenthal book. Arnold, however, slowly began to take control of the entire book from Blumenthal.

Julie Fawcus tells us that Arnold and Ben got along well until sometime in 1964.[82] At this point, both books

[80] Julie Fawcus, "Recollections," pg.29.
[81] Julie Fawcus, "Recollections," pg.30.
[82] Julie Fawcus, "Recollections," pg.29. She gives an interesting take on the psychological problems between the two men: "But there had been a basic misconception from the very outset. Ben needed to be thought a kind, disinterested man, defender of the underdog, but underneath there was suppressed anger, a lot of artist's pride, some class resentment and the feeling that money was a measure of success. He was not averse to sycophants. He took Arnold for a reasonably wealthy man, of a certain class, out to extend the prestige of Ben Shahn. Arnold took Ben

were in full development, with the Haggadah nearing completion. During this time the two men had worked closely together in planning and designing the two projects. The falling out was over the trade edition to the Haggadah. Arnold didn't consult Ben, but entered into an agreement with Little, Brown. Shahn, through his lawyer, attacked this contract, and after a number of legal maneuvers, the contract with Little, Brown was renegotiated, with The Trianon Press getting the short end of the deal. Subsequently, Shahn tried to renegotiate the agreement between himself and The Trianon Press over the terms of the deluxe editions of Haggadah and Ecclesiastes. Then Shahn published another version of Ecclesiastes with Joseph Blumenthal and the Spiral Press, which was the original version they had planned before Arnold arrived on the scene.

The Trianon Press Haggadah came out in 1966, while Ecclesiastes came out in 1967. The partnership ended with Shahn's death in 1969. After Arnold's death in 1979, Julie Fawcus transferred the Dreyfus facsimile plates to Crossroads Books, and that book came out in 1984 under the

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for a beneficent artist, willing to make sacrifices for Arnold and his struggling publishing company, with no real interest in material gain.

"There was also conflict over artistic control. Shahn felt that as he was the famous artist, he should make all the decisions on design, and he began to produce dummies and try to sell the book. For Shahn, Arnold was only the printer. But Arnold, as publisher, had always given artists orders."

Crossroads imprint. And so concluded what Julie Fawcus referred to as "the Shahn War."[83]

During the Shahn years (1958-1968), The Trianon Press continued to publish other books, both for The William Blake Trust and for its own account. In 1965, The Book of Thel (#5) was published. In 1966, Arnold put out À Travers le Troposcope[84] (#45), a series of twelve watercolors done by Peter Kendal Bushe, Arnold Fawcus' former business partner, who had died several years before. In a way, this was Arnold's tribute to his late partner. That same year, the text and drawings for Southern Rhodesia: The District of Fort Victoria and Other Sites (#48) was returned by Synge, and this Breuil book was finally published. In 1967, along with Shahn's Ecclesiastes, The Trianon Press published Milton, a Poem (#13) for The William Blake Trust. The following year it published The Gates of Paradise • For Children • For the Sexes (#8), again for The William Blake Trust.

By the late 1960s and early 1970s, things were going along swimmingly for The Trianon Press. In 1969, the year that Ben Shahn died, Europe: a Prophecy (#7) was produced for The William Blake Trust, as well as another Blake book. The latter, The Blake-Varley Sketchbook of 1819 (#53), was not a Trust Book. The original Blake manuscript had recently come to light and the new owner, before he sold

[83] Julie Fawcus, "Recollections," pg.30.
[84] Through the Troposcope.

off the leaves individually,[85] had an edition published under the Heinemann imprint, with The Trianon Press producing the facsimile plates. In 1970, All Religions are One (#1), and in 1971, There is No Natural Religion (#17) were published under the auspices of The William Blake Trust.

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In 1972, The Trianon Press published for The William Blake Trust the magisterial William Blake's Water-Colour Designs for the Poems of Thomas Gray (#22), which constituted the first color facsimile edition of the watercolors. Arnold Fawcus, as the owner and guiding force behind The Trianon Press, had finally reached the zenith of his powers.

This series of 116 watercolors illustrating the poems of Thomas Gray were executed by Blake sometime between 1797 and 1800 for John Flaxman as a gift for his wife, Ann. Although the original illustrations had not really been lost and a monochrome facsimile was produced in 1922,[86] they had not been seen by the public for over 175 years; they were finally brought out of hiding (after the sale of the illustrations to Paul Mellon) and were shown at a Tate Gallery exhibition in December-January 1971/2, along with The Trianon Press facsimiles. For that exhibition, The

[85] This dismemberment caused a great uproar at the time, but as with the Grave plates which were sold piecemeal in 2007, the sale could not be stopped.

[86] The title: William Blake's Designs for Gray's Poems, reproduced full-size in Monochrome or Colour from the unique copy belonging to His Grace the Duke of Hamilton, with an Introduction by H.J.C. Grierson, Oxford University Press: 1922.

Trianon Press put together a commemorative handbook (#23), reproducing the watercolors in 6- and 8-color offset. For several years the Press had been working on the limited-edition in facsimile (#22), which came out in 1972.

The limited-edition collotype-pochoir facsimile edition was a major undertaking for The Trianon Press. It took over four years to complete, longer than Blake took to make the originals! The statistics are impressive: 18 pochoir craftsmen (mostly young women) applied, on average, twenty-four colors by hand per facsimile print, with as many as forty-two stencil applications to a single print, which accumulated to a total of 2,900 per volume or about 1,160,000 such operations for the entire edition.

On Tuesday, 7 December 1971, the Trustees of The William Blake Trust hosted a commemorative dinner at the Tate Gallery in London to honor the opening of the Gray exhibition and the publication of The Trianon Press facsimile of William Blake's Water-colour Designs for the Poems of Thomas Gray. The affair commenced at 7:00 pm in the evening, speeches beginning at 7:45 pm. Sir Geoffrey Keynes introduced the Queen. After the speeches the meal was served, consisting of artichoke hearts wrapped in Scotch smoke salmon, accompanied by *Puliguy Montrachet Les Demoiselles 1967.* This was followed by dressed roast partridge, hearts of lettuce & winter salad, white farmhouse blue Cheshire cheese, accompanied by *Chambolle Musiguy Les Amoureuses 1964*. Dessert was crème brûlée and

sliced orange with liqueur, accompanied by *Bollinger 1966*. One regrets not having been invited.

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The years between the publication of William Blake's Water-Colour Designs for the Poems of Thomas Gray in 1972 and the deaths of Hourdebaigt and Crampe in 1975[87] continued to be very productive for The Trianon Press. The Book of Ahania (#3) came out in 1973, followed by the "Cunliffe" Jerusalem (#9) in 1974, the latter completing The Trianon Press' series of facsimiles of Jerusalem. The next year, the Press published The Song of Los (#14), as well as the sixth and final book in the Breuil series, The Sphinx and White Ghost Shelters and Other Spitzkopje Sites (#49). Arnold planned to publish more books in the Breuil series but he died before another one could be produced.

During this period The Trianon Press was working on two major projects that were later published under the sole imprint of the reorganized William Blake Trust, using The Trianon Press' facsimiles but not giving publishing credit to the Press. The first was a two-volume set entitled, William Blake's Illustrations to the Book of Job and Colour versions of William Blake's Book of Job designs from the circle of John Linnell (#56). The second was The Complete Etchings of Samuel Palmer and the Related Illustrations for Virgil and Milton (#54). Julie Fawcus says that "All the

[87] Julie Fawcus gives a different year for their deaths: "Hourdebaight and Crampe had died in April, 1974, within eleven days of each other." ("Recollections," page 36).

plates had been printed for both, but they were problem books."[88]

Of the two, the Job project under Arnold Fawcus' supervision came the closest to becoming a Trianon book. The reproduction work on the facsimiles had begun as far back as 1967.[89] There were several known versions of Blake's illustrations to the Book of Job, and these were owned by different parties around the world.[90] A set had appeared in New Zealand, and Keynes believed that it had been printed and colored by Blake; other scholars were not so certain. There were also several color engravings, but these were probably not Blake's work. The Trianon text had gone through numerous rewrites, with Keynes always insisting that the New Zealand prints be classified as Blake originals. Although no book was ever completed by The

[88] Fawcus, "Recollections," page 36.

[89] Arnold Fawcus, in the 7 November 1976 edition of "Observer" writes on page 39: "The [facsimile edition of the] great work was started in 1967 and will be published next year [1977]." In the large ("full") prospectus for the 1987 edition of William Blake's Illustrations of the Book of Job, we are given a different start date: "The Job project was initiated with the advice and encouragement of Sir Geoffrey Keynes in 1969 and by 1976 the printing and colouring of the plates and illustrations had been completed."

[90] In the Spring 1971 edition of the Blake Newsletter, Arnold Fawcus ran a query advertisement for early states of the Book of Job Series: "The Blake Trust is doing a *Catalogue Raisonné* of the *Job* series and we are very anxious to know of any early states that there may be in existence apart from those in possession of Sir Geoffrey Keynes, the British Museum, the Fitzwilliam Museum, the Library of Congress, Mr. Lessing J. Rosenwald, and Mr. Hofer.

"I would appreciate hearing from anyone who has early states, that is *before* the state on India paper which has 'proof' in the right-hand corner. We are also anxious to find the whereabouts of any engravings that are coloured. There are four in the Fitzwilliam Museum and we know of the existence of a complete set of coloured engravings somewhere in the United States. They were last heard of in the collection of George C. Smith, Jr." (Blake Newsletter 16: Volume 4, Number 4, Spring 1971, page 150).

Trianon Press, in 1976 individual sets of the Job facsimile plates (#56H) were sold at the Victoria and Albert Museum. After both Arnold and Geoffrey died, the plates were organized by John Commander into a book for the new William Blake Trust.[91]

The actual publication of the multi-faceted Job edition has a complex history. It should be noted that although The Trianon Press is not specifically acknowledged on the title-page, all the facsimiles plates were produced between the years 1967-1976 under the supervision of Arnold Fawcus. In the 1987 large ("full") prospectus for William Blake's Illustrations of the Book of Job we are provided a little history: "At the time of Arnold Fawcus' death in 1979 the only major graphic work of Blake that remained unpublished from the Trust's announced programme of publication was *Illustrations of the Book of Job*. Fortunately, the illustrations, facsimiles and hand-coloured plates for this work were completed under Fawcus' supervision while The Trianon Press's production facilities were still active and it is material from this legacy which forms the pictorial element of the present publication by The William Blake Trust of Blake's *Job.*" Also, in another 1987 prospectus,

[91] Julie Fawcus in her "Recollections," (p.36.) makes a further comment on the final organization of plates and text: "After Geoffrey [Keynes] died it was possible to group all the color under the title 'Color versions from the circle of John Linnell' making no false claims, and to bring in contributions from other authorities on specific questions, like interpretations, or states, while using an old text by Sir Geoffrey's, suitably annotated. But before, there were problems."

this one for the Illustrations of the Book of Job in twenty-one plates, invented and engraved by William Blake, the following note is given: "In 1987, publication of Blake's last completed set of engravings formed an appropriate finale to The William Blake Trust's scheme to issue in facsimile all the Illuminated Books and related graphic work published by Blake in his lifetime. That this great project was accomplished was due largely to the enterprise and dedication of Arnold Fawcus whose Paris-based Trianon Press both produced and published the volumes…At the time of Arnold Fawcus' death in 1979 printing of all the plates of *Illustrations of the Book of Job and Coloured Versions of Blake's Book of Job Designs* was complete and both compilations were published by the Blake Trust [in 1987] with extensive scholarly texts and exegesis in editions of 387 copies."

Let us now go back a few years. In the middle 1970s, notices began to appear (e.g., Quaritch) that a Trianon Press Edition of William Blake's Illustrations of the Book of Job was in the works. These notices proved to be incorrect by a decade. By 1984, both Geoffrey Keynes and Arnold Fawcus were dead, and the edition had not yet been published. In an agreement negotiated by John Commander (for the reorganized William Blake Trust) and Julie Fawcus (for the soon-to-be-closed Trianon Press) the facsimile plates for the Job project were transferred to the Trust. But it was not until 1987 that the Job facsimile plates

were delivered to the public, under the supervision of John Commander and missing The Trianon Press imprint. Previously, the Templeman Library of the University of Kent at Canterbury catalogued a set (22 leaves unbound in folder) of The Trianon Press illustrations of the Book of Job prints dated 1976, which indicates that the printing of the plates was already complete by that date. The Templeman Library bibliography states that these were "produced in a limited ed. for sale in Museums and at Blake Trust exhibitions." The Templeton Library catalogue also had "A set of the Collins coloured plates [that were] acquired from The Trianon Press prior to publication." This set of Collins facsimile prints is somewhat ambiguously dated: "198-?" The Templeton Library also lists in its collection the later William Blake: Illustrations of the Book of Job and Colour versions of William Blake's Book of Job, both dated 1987.

The "Samuel Palmer" project never got far past the printing of the facsimile plates, although a preliminary book, Samuel Palmer, a Vision Recaptured (#25) was put together by Fawcus for a Palmer exhibition at the Victoria and Albert Museum in 1978. Julie Fawcus says that this was "a sort of trial run for what might have been the book if Arnold had lived long enough to revise it."[92] Loose copies of the facsimile Palmer prints were inserted into this catalogue (some had one print inserted, others had five

[92] Fawcus, "Recollections," p.37.

prints), but the definitive edition that Fawcus had in mind was never completed. Interestingly, in a prospectus to Blake's Illustrations of Dante, The Trianon Press advertised the coming publication of The Complete Etchings of Samuel Palmer, with the related sketches, and the Illustrations for Virgil and Milton: "This volume, which is nearing completion, will contain all the significant states of Palmer's etchings together with the preliminary sketches for those. The etchings are reproduced with extreme accuracy by the same method as the *Dante* plates. In addition Palmer's Illustrations for Virgil's *Eclogues* and for Milton's *Shorter Poems* are reproduced for the first time as Palmer intended. They can be compared with the versions considerably altered by his son and published after Palmer's death. Edition limited to 500 copies and 36 de luxe copies in full leather; each of the latter contain a modern restrike of 'The Lonely Tower' etching from the original copperplate. Publication date: autumn 1979."

By the autumn 1979, Arnold was dead. The prints for the Palmer book, as well as those for the "Job," were ultimately turned over by Julie Fawcus to the reorganized William Blake Trust. The final Palmer book (#54), a mere shadow of what Arnold had envisioned in his advertisement, was little more than two paper portfolios housing the facsimile prints with no accompanying text. The list of prints was just a mimeographed sheet written and inserted loosely inside one of the portfolios.

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In 1975, after the "Job" and "Samuel Palmer" facsimile prints were produced but the book-manuscripts still existing in the design stage, The Trianon Press lost both Hourdebaigt and Crampe. This was a heavy blow, since it meant that the making of facsimiles using the combined method of collotype and pochoir was no longer commercially practicable. The Trianon Press and The William Blake Trust tried to regroup. William Blake's Laocoön: a Last Testament (#21) came out in 1976, the same year that the facsimile plates for the "Job" project (#56H) were sold at the Victoria and Albert Museum. In the foreword to the Laocoön, Keynes writes: "This volume completes the series begun by the William Blake Trust in 1951 with its first publication, a facsimile of *Jerusalem*, followed by all the works comprised under the general title of 'Illuminated Books'. The *Laocoön* and the related works are plainly not an 'Illuminated Book', but as documents they are of primary importance and deserve to be placed in their proper relation to Blake's other works." He goes on to say: "Following this volume the Trust will, from time to time, publish further titles, including *Blake's Illustrations for the Book of Job, Blake's Engravings for Dante's Divine Comedy* and *The Portraits of William and Catherine Blake.*" [93]

[93] Two of these projects (the Dante and the Portraits) were completed and published by The Trianon Press while Fawcus was still alive. The Job project was completed and published by the reorganized William Blake Trust in 1987.

That same year, The Book of Los (#4) was also published, while in the following year, The Complete Portraiture of William and Catherine Blake (#29) came out. Both these books had been in production when the two Trianon craftsmen died, so that their completion did not raise insurmountable problems.

At this juncture, Arnold decided to focus on works that did not require pochoir stenciling, since it was becoming more and more difficult to find expert pochoirists operating in Paris, while there were several competent collotype printers still around. In the "Publisher's Notes" to the 1978 Blake's Illustrations of Dante, he writes: "It had been intended after the publication of *Blake's Watercolour Designs for the Poems of Thomas Gray* to complete the Blake Trust's publishing programme with a facsimile edition of the Dante watercolour designs. However, with the loss of our principal craftsmen, still at work in their mid-seventies, who died within ten days of each other several years ago, combined with the difficulty of borrowing the originals, this plan was abandoned. In its place, we established for the twilight years of the Trust, a less ambitious programme to include a facsimile of the seven engravings from Dante's *Divine Comedy* completed, or partially so, by Blake before his death in 1827. It seemed to us worthwhile, after the unexpected accuracy we were able to obtain in reproducing the *Gates of Paradise* engravings [1968], to attempt the considerably more

difficult Dante prints." But the task, even without the pochoir work, proved more difficult than expected, and it took The Trianon Press "several years to obtain satisfactory results. In fact, the 'Whirlwind of Lovers' was printed three times from differently retouched negatives."

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With the publication in 1978 of Blake's Illustrations of Dante (#19), the partnership between The Trianon Press and The William Blake Trust moved into its final phase. Together, these organizations (which were really the extended shadows of two men) had a very successful run, but time was running out for both Arnold and Geoffrey. When both passed off the scene, the end was in sight. All that remained was to pick up the pieces and close shop. This sad task fell to Julie Fawcus.

During the showing of the Samuel Palmer Exhibition at the Victoria and Albert Museum (winter 1978-79), Arnold, already a sick man, was in the planning stage of moving his publishing operation (including the reproduction workshops) to England. The work of The Trianon Press for The William Blake Trust was coming to an end and Arnold (ever the optimist) had new vistas in mind. He had established a non-profit English organization, Trianon Press Facsimiles, Ltd., which was meant to continue the collotype work of The Trianon Press, hopefully in association with a nonprofit museum or library. But he was a dying man, and his plans

came to nothing. The Trianon Press—although it published one more project (Constable with his Friends in 1806 (#24) was in the pipeline at Arnold's death)—was destined to be closed within a few years.

Arnold Fawcus died in June 1979, at the age of sixty-one. While on his deathbed in London, The Trianon Press/William Blake Trust edition of Blake's Illustrations for Dante (#19) was being bound. Julie writes in her "Recollections" that it "was the last book that Arnold saw through to the end." [94] It was also the final book jointly acknowledged on the title-page with the oft-repeated line: "The Trianon Press for the William Blake Trust."

In 1981, the last project directly under the control of The Trianon Press was published: Constable with his Friends in 1806 (#24), in association with Graham Reynolds and Genesis Publications.[95] The William Blake Trust is not mentioned. Although this project was started during Arnold's lifetime and the facsimile prints were done before his death, the book itself was finished by Julie Fawcus, who made the production decisions that were once the province of Arnold. Another project started by The Trianon Press, Martin Butlin's The Paintings and Drawings of William Blake, was published that same year for the Paul Mellon Center for Studies in British Art by Yale University Press. The two-volume *catalogue raisonné* had a convoluted

[94] Julie Fawcus, "Recollections," p.37.
[95] Julie Fawcus acknowledged that the Constable book was the last publication of the Trianon Press itself ("Recollections," p.38).

history, but with Arnold's death it was transferred to the Paul Mellon Centre in America and was published under its auspices.[96]

Julie Fawcus tried to keep The Trianon Press doors open. She helped Barry Spann, a Tennessee graphic artist who had worked with Arnold on an original collotype art project, to complete his Twenty-Seven Landscapes: 1977-1983 (#59). She also delivered the facsimile illustrations for A Sketchbook by Richard Doyle (#57) to the Victoria and Albert Museum, and the book was published under the Museum's imprint, along with a memoir of Arnold Fawcus by Nicolas Barker. In my research, I have located an exhibition catalogue for the watercolors of Alfred Rozelaar Green (#52), which appears to have been published around the same time under the auspices of The Trianon Press, but the three copies in my collection provide few bibliographical details.

In the final days of The Trianon Press and the original William Blake Trust (the years without Arnold or

[96] The publisher's Note provides us with a succinct history: "This book was originally to have been published in a substantially unilluminated form by the Trianon Press for the William Blake Trust. Following the death of Arnold Fawcus, Director of the Trianon Press, in June 1979, the publication was taken over by the Yale University Press in association with the Paul Mellon Centre for Studies in British Art.

"At the time of Arnold Fawcus' death the text of the catalogue was in proof. The Yale University Press and the Paul Mellon Centre for Studies in British Art decided to add a volume of illustrations, to include as many of Blake's works as could be traced with the exception of certain series of works already available in individual publications…"

Geoffrey[97]), we find the two organizations drifting apart. They officially ended their long partnership with the signing of documents by Julie Fawcus on 16 July 1984 that severed any legal relationship between the two organizations. The collotype facsimile prints for the Illustrations to the Book of Job and The Complete Etchings of Samuel Palmer were delivered to The William Blake Trust, along with a payment from The Trianon Press to the Trust to cover outstanding obligations.[98] The partnership between The Trianon Press and The William Blake Trust was over. The Job and Samuel Palmer books were published by a newly reorganized William Blake Trust[99] under its sole imprint in 1987 and 1990, respectively.[100]

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[97] Keynes died 5 July 1982, in Cambridge. He and Arnold are buried in the same cemetery near Keynes' family estate.

[98] Julie Fawcus repaid to the new William Blake Trust the sum of £10,000, which had been contributed to the Trianon Press by the Pilgrim Trust towards the cost of the Job work-in-progress. As an interesting sidebar, this is the same Pilgrim Trust that George Goyder had written to in November 1945 for help in printing facsimiles of Blake's works.

[99] Although this is the history of The Trianon Press, a few words about the reorganized William Blake Trust would be in order here. Geoffrey Keynes was a man of strong ego, and he had made it clear that at his death the original Trust should be closed down. His son, Stephen Keynes, along with George Goyder, had different ideas. They reincorporated the Trust in order to complete the books that were in the pipeline when Geoffrey died. These included the Job and the Palmer books. The six-volume facsimile collected edition in uniform format of all of Blake's Illuminated Books had already been taken under wing by Paul Mellon, and was finally published between 1991 and 1995 by the Princeton University Press, in conjunction with the new William Blake Trust.

In the "Chairman's Report to Members and Patrons," dated 18 September 1984, Stephen Keynes writes: "The new William Blake Trust was incorporated in January 1983 as a 'company limited by guarantee,' under the same name as the former Trust. The Company assumed the responsibility and obligations of the old Trust in April 1983 and the first meeting of the Council of Management was held on 21 April…

"We are now in a position to be able to direct our efforts to completing the publication of work in hand and to considering the future development of the Trust's work. The first year and a half of

Unlike many other small presses, The Trianon Press did not simply close its doors and disappear, its records dispersed to the wind. Through a fortuitous set of events, The Trianon Press Archives were established at the

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the Trust's activity has been largely concerned with——the protracted negotiations involved in reaching a satisfactory agreement for the mutually desired termination of the role of the Trianon Press as publishers to the William Blake Trust. I am pleased to be able to tell you that this complex business has now at last been settled. The Agreement was signed on 16 July 1984 thereby bringing to an end a relationship which over a period of more than thirty-five years resulted in the creation, thanks to the energies, skill and persistence of Arnold Fawcus, of a series of publications whose effect in disseminating an awareness of and receptivity to William Blake and his work must have exceeded even the highest hopes of the Trust's founding fathers. It is sad that Julie Fawcus was unable to continue the Trianon Press and to see her husband's last work for the Trust through to publication, but we hope that the Trust's assumption of these responsibilities under the direction of John Commander will ensure the satisfactory completion of this phase of the Trust's activity.

"The delay in unraveling the relationship of the Trust with the Trianon Press has not prevented a great deal of work being done to prepare the substantial texts and commentaries which will accompany the plates and illustrations of the *Book of Job*. David Bindman has taken on editorial responsibility for the book and the work will be greatly enhanced by Robert Essick's contribution of a definitive catalogue raisonné. There is no doubt that when it is published *Job* will sustain the standards of fidelity and the quality of earlier Blake Trust publications and will make a new and authoritative contribution to Blake studies. Completion of this major publication is now our first priority and the hope is that *Job* will be issued in 1985. We shall then turn to the Samuel Palmer project for which the plates are printed but which present some difficult problems needing to be solved before they are brought to a satisfactory state for publication…" (Blake: An Illustrated Quarterly, volume 18, number 2, Fall 1984, pages 126-127).

[100] In a note on the University of California at Santa Cruz Trianon Press Archive website the following was posted: "The Blake Trust was intimately involved with Arnold Fawcus's activities as printer and publisher and his death, soon followed by that of Geoffrey Keynes, brought to an end the primary phase of the Trust's history. For a time it seemed that there was not much more for the Trust to do in the way of publishing Blake material once the remaining, unfinished Trianon projects were completed. John Commander was asked by Sir Geoffrey if he would take this on, with the result that the collotype plates of 'Illustrations of the Book of Job' and 'The Complete Etchings of Samuel Palmer and the Illustrations of Virgil and Milton' were taken over from Mrs. Fawcus, and assembled, edited and published by the Trust in 1987 and 1990 respectively." (This note was submitted by John commander, as Executive Director of the newly constituted Blake Trust in 2003).

University of California at Santa Cruz in the 1980s. To understand how this unbelievable treasure horde came to California we must go back to the 1970's when Arnold Fawcus was still living.

Jerry James, the University Library's humanities bibliographer, began writing to Arnold Fawcus, these letters related to matters of Blake scholarship and the Press' facsimile work. During this correspondence, Fawcus, his fertile mind forever cooking up new ideas, put forward the possibility that a "press archive" of various materials (such as facsimile copies of different editions, production work, stencils, and other items) might be organized by The Trianon Press and sold to UCSC: a sort of Super/Super Deluxe Series. But there was no money available at the time for such a purchase and the idea was not pursued.

We move ahead several years. By this time, the University of California had developed a procedure for pooling funds to acquire special collections which could not be funded by any one of the nine campuses alone. With this in place, Jerry James revisited the idea of acquiring material from The Trianon Press. But nothing was done until he received a letter in 1981 from Julie Fawcus, informing him of Arnold's death. James visited Julie in Paris, and soon afterwards, formal negotiations were begun to see if some arrangement could be made to move the complete archives of The Trianon Press to California. The

first of two huge shipments of boxes and crates arrived in California from France in 1983, the second in 1988.

And so, Arnold Fawcus' Trianon Press passed into history and myth.

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2.

THE MAKING OF A TRIANON BOOK

During its short and turbulent existence, The Trianon Press published over fifty separate books[101]. These employed different printing methods, depending on the book to be published and the type of illustrations to be reproduced. This was Arnold Fawcus' special talent: determining the most appropriate method of printing for a specific book, and bringing together the different printing, coloring, and binding professionals to accomplish the task. The "facsimile reprint" editions (plate-books), which made up the bulk of the Press' publications, were created by The Trianon Press, in association with several independent French and British print workshops, using a variety of photomechanical reproduction processes. For most of the facsimile books, the Press employed a now obsolete commercial method of reproducing illustrations which combined collotype (a form of photographic printing invented in the nineteenth century) and pochoir (hand coloring with stencils); occasionally, it used other processes, such as lithography or gravure, with or without coloring by stencils.[102] When you hold in your hands a

[101] Refer to Part One, section 3 for a Chronology of The Trianon Press' first editions, and to Part One, section 1 for a Brief History of The Trianon Press. Also, for bibliographical information about each edition refer to Part Two, sections 1-9.

[102] Although The Trianon Press mainly used the collotype-pochoir process in making its facsimile books, there were numerous exceptions, and the

Trianon Press facsimile book, you are holding an end product that combines several specialized book-making processes: photography producing full-size negatives that are then extensively retouched, photomechanical printing (usually, but not always, collotype printing), pochoir coloring (hand-applied colors using stencils), letter-press printing, binding, and decorative box making.

At the completion of the various printing and coloring processes for a "facsimile-reprint," The Trianon Press would have an inventory of facsimile plates which were printed on one side of a sheet (enough good impressions to assemble all the copies of the various planned issues of an edition), as well as many trial-proofs showing the various stages of the base printing and coloring for each image. It would also have a stack of final letterpress sheets (printed at a different workshop), ready for cutting, folding, and binding. Everything would be shipped to the bindery, along with the pochoir guide-sheets and stencils used in producing the prints.

At the bindery the sheets would be grouped together into a suite of facsimile prints and letterpress sheets that reproduced the original book. These would usually, but not always, comprise the *Arabic-numeral Issue*. Then, the copies for the *Alphabetical* and *Roman-numeral Issues*

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reader should refer to each edition's bibliographical entry for the different workshops and methods employed (See Part 2, Sections 1-9).

would be assembled and numbered. These latter issues were never consistent in make-up, except that the core material (the facsimile plates and the editorial letterpress sheets) was always present. In making up the copies of these expanded issues, combinations of trial-proofs and progressively colored prints would be added to the core material. The number and sequence of trial-proofs and progressives would be determined by the trial-proofs available. In effect, each is a unique book, although part of a numbered or lettered issue. Finally, a certain number of copies of all issues within an edition were assembled into bound books, or bound fascicles, or left loose in the French style; the remainding unused sheets and ancillary material were place in inventory for future binding. The finished books were shipped to the individual subscribers or to a distributor. The Trianon Press also kept copies for its own stock, which it sold directly to customers or gave away as gifts.

In this section, I will describe how a typical Trianon Press "facsimile reprint" edition was produced and assembled from start to finish. First, I will explain in detail the dual process of collotype printing and pochoir color stenciling, which was the usual printing method employed. Then I will describe the step-by-step process in the making of the "Stirling" Jerusalem, which provides a good example of The Trianon Press' production methods,

especially as they relate to its "facsimile reprint" editions[103].

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The basic theory for reproducing images on paper is simple and straightforward. An image can be made by either darkening a white surface or lightening a dark surface. The most common method is to darken a white surface, such as paper, with a dark medium, such as ink. The foundation for all printing processes is an ink-holding matrix: Such a matrix is a physical structure or mold that maintains the ink in a definite pattern that is then transferred to the paper. Furthermore, if we want to print an image on white paper, we have three methods of darkening the surface by the application of ink to the paper using a matrix: intaglio, relief, and surface (planographic). With intaglio, the ink is held in incised crevices of the matrix, usually a metal plate[104]; with relief, the ink adheres to the surface of the raised areas[105]; with planographic, the ink is held in place on a flat surface by a chemical reaction which considers the fact that water repels ink[106].

Collotype——the chief printing process employed by The Trianon Press——is a photographic method of reproduction.

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[103] The reader should also refer to entry #11 for more detailed bibliographical information about the "Stirling" Jerusalem.
[104] Examples of intaglio printing processes are: line-engraving, etching, dry-point, mezzotint, aquatint, photogravure, and gravure.
[105] The best example of the relief printing processes is letterpress.
[106] Examples of planographic printing processes are: collotype and lithography.

Collotype is an example of the darkening process, whereby a white sheet of paper is darkened to produce an image. For collotype, the matrix, or printing surface, is a planographic surface: a flat surface which keeps the ink isolated in a distinct area of the plate. A sheet of plate glass covered with light-sensitive gelatine is exposed to light through a "reversed photographic negative" (i.e., a negative that has been flipped, right to left). From this exposed glass sheet, prints are made, with the final prints oriented correctly to the original photographic image[107].

Collotype is a continuous-tone printing process which does not use a halftone screen, thus enabling the original image to be printed with true fidelity of tone. The original to be reproduced is first photographed using a special camera which produces a full-size negative. The collotype negative is different from a regular negative and presents several distinct problems to the printer. It must be clear, with high definition. The negative is usually retouched so that it can be used to produce the base collotype print that will serve as the foundation for the

[107] Julie Fawcus, in her "Recollections" gives a succinct description of the process and the Hourdebaight collotype workshop: "This might be a good time to say something about collotype, that difficult and exasperating process. It became popular in the mid-19th century along with photography. Photosensitive material is mixed with gelatine and spread as an emulsion over a thick sheet of glass. This plate is dried and then exposed to a light through a photographic negative, the emulsion side next to the negative, so there is no distortion through the thickness of the glass. The white parts on the negative will expose the gelatine so that it will absorb ink and print black; the black parts [of the negative] will repel ink [because the emulsion is soluble to water and repels the ink] and print white. And the shades between will give a fine range of greys."

color applications. This retouching process eliminates all the colors except for those that outline the original image. For example, to print white, the negative must be opaque; to print black the negative is thinned out with a knife. Also, masking is used to create a totally opaque surface. As Julie Fawcus notes: "On a really complicated collotype negative, it is often difficult to distinguish the subject."

After the collotype negative is worked up, a glass plate is prepared as the matrix. This plate is covered with gelatine, a vegetable or animal colloid. The gelatine has the properties that when a negative is exposed above it, the areas of the negative that allow light through harden, while the opaque areas remain soft. When water is sponged across the exposed gelatine, the hardened areas repel water and absorb ink, thus printing dark, while the soft areas absorb water and repel ink, thus printing light. At the same time, the hardened areas reticulate (crack), which allows the ink to be held in place in such a way that a gradation of shading is produced. Each of the original base colors is printed separately from a gelatine plate.[108] Since no screen is employed, the color accuracy is almost

[108] Geoffrey Keynes writes in the "Bibliographical Statement" to the Trianon facsimile of Songs of Innocence and Experience that "three separate printings from collotype plates were necessary, in red-brown, black and gold, and the colours were then applied through stencils, these being unusually elaborate owing to the small size of many of the details and the great variety of colouring."

perfect. The collotype printings form the structure on which the facsimile is built.

The collotype base-printing is crucial for obtaining an accurate facsimile. If the shading is too dark or too light, the result will be unacceptable. For this reason, the negatives (which controls the amount of light allowed to reach the collotype glass matrix) must be carefully prepared. [109] Because more than one printing is required for

[109] A series of letters located in The Trianon Press Archives/Santa Cruz concerning the negative for Plate #3 of Europe a Prophecy give an interesting insight into the difficulty of obtaining a useable negative for the collotype printing. I have abridged the letters to focus on the problem of the negatives. 1) **29 April 1968/Fawcus to Fitzwilliam Museum:** "…I should be awfully grateful if you would arrange for this collotype negative to be made; it is for our next Blake Trust publication. I think the photographer has already made a number of very good collotype negatives for the illustrations of Geoffrey's [Keynes] BIBLIOTHECA BIBLIOGRAPHICI, which we printed. We like normal negatives with all details not too contrasted and, of course, in the actual size of the original. The negative and bill should be sent to us at our Paris address." 2) **7 May 1968/Fitzwilliam Museum to Fawcus:** "In answer to your request for a collotype negative of p.3 from Blake's Europe, I would be grateful if you would let me know which copy you require, the coloured or the black and white?…I regret we are unable to supply a collotype negative as these are no longer used by our photographer; I can supply either a half plate or a film negative, from which I believe, you could make your own collotype. If this is suitable I will have it done as soon as possible." 3) **15 May 1968/Fawcus to Fitzwilliam Museum:** "The plate we would like is the third plate, the Preface from the coloured EUROPE. This is missing from Lord Cunliffe's copy which we are reproducing for the Blake Trust. For technical reasons it has been decided to print this with the last plate of Lord Cunliffe's copy.…it [the negative of pl.3] should be the exact size of the original." 4) **27 September 1968/ Fawcus to Fitzwilliam Museum:** "You were kind enough to supply us with a collotype negative of the third plate, the Preface, from the coloured EUROPE of Blake. We have just tried to print from this negative but it is too light. Could you possibly make us another collotype negative, not so light and more contrasted? Like the other one it should be the exact size of the original. We need this negative urgently now…" 5) **21 October 1968/Fawcus to Stearn's Photographers:** "Thank you for the two negatives; one was much too light but the other was excellent. However, unhappily you forgot to expose the whole page with the number and the frame, so we cannot use the negative to print from. I am returning the good negative and would be grateful if you would rephotograph the whole page giving it the same values as there are on the enclosed negative, but including the number and frame. I

each final print, the register is crucial, so that the colors of each printing are aligned. Since the printing is done on wet paper, and paper can expand several millimeters between printings, registering the several printings can be a nightmare. If even the dot to an "i" is misplaced, the process must be redone. At this point, each printing of the base colors is corrected, using the original as a template, and the tones are adjusted on the gelatine plate using acids. The problem is that the gelatine is extremely unstable and beyond a certain point it will disintegrate, forcing the printer to start the whole process over again. As Julie Fawcus notes: "Gelatine is a living, sensitive substance and reacts to temperature, humidity, chemicals and the mood of the operator."[110] A series of collotype printings transfers the base colors to the final print.

The next step in the reproduction of a "facsimile reprint" of an illustration is the coloring of these final prints after they came off the collotype press. This is the

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assume you made the negative the size of the original; this is what we want. I am sorry about the trouble this puts you to."

[110] Julie Fawcus writes in her "Recollections": "A turn to the right and through a door brought you to a very dark hole indeed, the very heart of the mystery. This was where the gelatine mixture was cooked up in a pot on an electric plate, spread on the glass and dried. This is where the plate was exposed. Considering the uncertainties of the process, I wonder —— did Monsieur Hourdebaight mutter incantations as he stirred? In keeping with the presence of mildly photosensitive materials, the room was badly lit. The equipment was ancient. The drier for the plate was a long wooden box heated by naked electric filaments. The apparatus for exposing the negative worked very slowly. This had its advantages. A modern type with a more intense light source will expose the plate in between five to ten minutes. Hourdebaight's took forty minutes to an hour. This gives you leeway. Five minutes one way or another out of an hour is not going to alter the exposure much, either over or under. If you have five minutes, seconds count."

process of pochoir, which is a traditional French method of coloring with stencils. Monsieur Pierre Crampe was the resident expert during most of the time that The Trianon Press was in business. It should be noted that the coloring was so crucial that the "pochoirist" (colorist) was the key technician in charge of the entire reproduction process. He had to evaluate the original illustration to determine which base colors would be used by the collotype printer. He broke down the color of the original, determining how best to build up the colors of the image. The stencil colors were then applied to the base collotype outline. There were no formulas for the work. Crampe's sense of color was extraordinary, although the color-work (whether on negative, collotype matrix, or print) still required hours of handwork; often, the negatives or collotype plates had to be abandoned and the work started over again.

When the printing of the base-colors was completed, the finished collotype trial-proofs were used as guide-sheets for the cutting of the coloring stencils. This stage was also controlled by the colorist. Using the guide-sheets, stencils were cut by hand from zinc foil (thin, flexible sheets of zinc) and proofs were obtained by the super-imposition of all the colors required on each plate. The proof was corrected from the original and the work was repeated until a correspondence of color was obtained. When the proofs were approved, they served as a model for the final coloring. The production color work was done by a

crew of trained technicians who applied the color in layers to the final collotype prints using brushes and stencils[111]. These final prints were allowed to dry before they were sent to the binders.

During most of the Trianon years, the Crampe pochoir atelier was situated next to Hourdebaigt's collotype workshop, both located in the same building. Julie Fawcus writes: "Everything was tidy and well-ordered in Crampe's atelier. From the forecourt, you entered an anteroom where triages (printed sheets) were stacked and Crampe had his light-table. Part of his work consisted in retouching collotype negatives——who better than the colorist to analyze the original and decide on what collotype, where? Leaving this twilight zone, you arrived at the bright, clean workshop proper, where Crampe's girls, perched on stools before slightly slanted tables (like old-fashioned school desks), dipped their brushes in saucers of color and brushed them over the stencils."

The dual process of collotype and pochoir posed many technical problems. In "NOTES ON THE PRINTING OF THE SONGS OF INNOCENCE FACSIMILE,"[112] an unknown commentator [probably Fawcus himself] provides us with a fascinating list of some of the problems encountered:

[111] In order to produce 400 facsimile copies of the original set of Blake's drawings for the Illustrations to Gray, eighteen artisans took over four years to perform over a million hand coloring operations.
[112] This note was found at The Trianon Press Archives/Santa Cruz.

> 1. At the outset it was decided purely for reasons of economy not to use a second printing in black in collotype. I now consider this to have been a mistake. The stencil specialists did not realize the degree of perfection we aim for and had advised us that we could obtain the grey and black values by stencil, which proved impossible. The use of only one colour in collotype has proved a considerable handicap, and has in fact prejudiced the accuracy of all the plates containing black and grey values and such plates as 'The Little Boy Lost' and 'The Little Boy Found' which have marked dark values. 2. We have not reproduced certain black smudges which did not appear to be intended by Blake. 3. Throughout the monochrome collotype, we have printed the text slightly stronger in order to make it easier to read. 4. As the plates were grouped eight at a time in collotype, we were not able to reproduce the ink variations of the background in certain of the originals. And if the majority of the eight were excellent in collotype, we were obliged to overlook minor inaccuracies in one or two of the eight plates. 5. Throughout, the colours applied by the stencil process are slightly fresher than in the originals. It is almost impossible to match colours which have aged naturally, particularly when they are light pastel shades. Also, to a small extent it was a handicap that the originals were covered by cellophane [as required by Rosenwald in order to protect them]…

As is readily apparent from the above note, the actual process of collotype-pochoir reproduction, as opposed to the theory, was neither simple nor straightforward.

William Blake's Illustrations to the Bible (#20) is an interesting facsimile edition in that it used several methods of reproduction: color collotype, monochrome collotype, collotype and stenciled water-colors (pochoir), and multiple printings by lithography followed my stenciled water-colors touch-ups. Each method was employed because of a specific problem in reproducing the various illustrations. In his comments concerning "The Catalogue

and Reproductions," Geoffrey Keynes provides a summary of the technical problems and solutions:

> The pictorial catalogue [comprising numbers 1-175] is, as already indicated, intended to be purely informative. It is followed by full-size coloured reproductions of a small selection of pictures, eight in all, and a ninth serves as a frontispiece to the volume. The Trustees of the William Blake Trust have wished to provide the best possible reproductions of some of Blake's Bible pictures at reasonable cost, and these nine pictures are the results of their experiment——the project had to have some element of trial and error in it, since no attempt had ever been made before to reproduce Blake's tempera paintings in their original size. The majority of the reproductions were undertaken by Messrs. Emery Walker Ltd. in colour collotype; one was done by Daniel Jacomet of Paris in collotype and stenciled water-colour, and one by Mourlot of Paris by lithography. Two subjects were taken from the Old Testament and seven from the New. It is plain that the subjects done by Blake in water-colour lent themselves more easily and successfully to reproduction than those in tempera. The reproductions have been available as separate prints, and the water-colour of 'God Blessing the Seventh Day' has rightly proved to be the most popular. It is certainly the most faithful reproduction and can truly be said to be a *facsimile* of the original. The three other subjects in water-colour are also very faithful renderings of the originals. Reproduction of the paintings in tempera proved to be very much more difficult. The subtle, rather dark colourations, the slightly irregular surface and the varnished finish all presented a challenge to the skill of Messrs. Emery Walker's craftsmen. The results, if not entirely successful, nevertheless record with fine effect a series of pictures which, owing to Blake's technique, are of a perishable nature. These include a painting of 'The Last Supper' which has very seldom been exhibited and has therefore remained almost unknown. Another very unfamiliar subject, Blake's 'Black Madonna', was judged too difficult a subject for colour collotype. It was therefore reproduced in Paris by an unusual process of multiple printings by

> lithography. The printing, after many trials, was done from twelve stones, and a little colouring was added in water-colour through stencils. In using this unusual process, the printers have aimed at making a lithograph after the picture, rather than a facsimile. The result is a striking tribute to Blake's daring originality both in subject and technique.

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In order for the reader to get a better idea of how The Trianon Press produced one of its "facsimile reprints," I will now consider the "Stirling" Jerusalem (#11), since it was the first Blake project undertaken by The William Blake Trust/Trianon Press partnership. The range of tasks required to make a Trianon Press facsimile book can best be understood by a brief summary: 1) The initial decision to produce a specific book, which included obtaining permission from the owner; 2) Design work and layout, including the making of *maquettes* or physical models; 3) Decisions about the accompanying text, such as the introduction and bibliographical comments; 4) Specification of paper; 5) Photography of the original illuminated print; 6) Working up the negatives; 7) Preparation of the printing matrix; 8) Production of facsimile illustrations by collotype or by another printing method; 9) Cutting of stencils and application of color; 10) Editing of text; 11) Production of letterpress at a separate job shop; 12) Shipping of facsimile plates and letterpress to bindery; 13) Final cutting of paper; 14) Assembly of plates and letterpress for binding; 15) Manufacturing of boxes; 16) Numbering of copies; 17) Printing of the subscription

prospectus; 18) Packaging and shipping of books. Thus, a thousand and one decisions were required before the book was sent out into the world.

The story of the making of The Trianon Press' "Stirling" Jerusalem began in late 1947, when Geoffrey Keynes, who was considering the possibility of reproducing it in collotype,[113] saw The Trianon Press edition of Cézanne's Les Baigneuses (#33), which was on display in Boston. After meeting with Arnold Fawcus and Patrick Macleod in London and seeing samples of The Trianon Press' previous work, Keynes in January of 1948 wrote asking for an estimate of the cost to reproduce 500 facsimile copies of the "Stirling" Jerusalem. Fawcus consulted with Daniel Jacomet, who provided a preliminary estimate, which was lower than the estimates Keynes had received from other printing shops in England. Jacomet's first estimate came in around £2900, considerably less than the £10,000 submitted by Emery Walker Ltd., a British printing workshop.[114] During the time that Jerusalem was in production, however, Jacomet's initial estimate was revised upward several times. This led to a great deal of bickering and

[113] Keynes had already obtained a bid for £10,000BP from Emery Walker Ltd. to reproduce the book in collotype. This printing firm used a printing method in which the outline and colors of the original were reproduced completely in collotype. This was a much more difficult process than that used by Jacomet (and later Crampe and Hourdebaigt), who separated the collotype printing from the pochoir coloring.
[114] Emery Walker Ltd. was the same establishment which had printed the color facsimile of Pl.76 of Blake's Jerusalem for Keynes' Bibliography of William Blake (1921).

recriminations among the parties and came close to scuttling the project on more than one occasion.[115]

Reproducing one of Blake's books of "Illuminated Poetry" was never an easy task, and this first attempt by The Trianon Press was, to crib a quote from the Iron Duke: "the nearest run thing you ever saw in your life." For the best results, the original needed to be in the hands of the colorist, since the truest color match was obtained when this craftsman was able to compare the original print to the progressives of the facsimile. For the "Stirling" Jerusalem, Geoffrey Keynes had to convince the owner (Lt. Col. William Stirling of Keir) to let his book be shipped to Paris. By June of 1948, after difficult negotiations, Keynes was finally given approval to send it to Paris. No contract had yet been signed with The Trianon Press, and the priceless masterpiece[116] was delivered to Arnold Fawcus

[115] In a separate note written by Julie Fawcus and dated 1982 (Trianon Press Archives), she comments on Jacomet's estimate for the "Stirling" Jerusalem: "When Jacomet made his original estimate, he was obviously after the work, and therefore apt to quote a price lower than what it would actually cost him to do the work. When he discovered what high standards were demanded, and there was pressure as to time—and calculated the workman/plate/time ratio involved in applying more stencils, he obviously panicked. It is very difficult for them to estimate how much time it is going to take, until they are actually embarked on the work. Also, as we learned much later, it is standard practice in the trade to farm out to the other collotype and stencil workshops such a large order. In fact, Messrs. Hourdebaigt and Crampe who printed and coloured many of the later Blake facsimiles for the Trust actually did a number of the plates from JERUSALEM for Jacomet. If the sub-contractors begin to ask for more money and still have plates on their premises, Jacomet is in a tight corner, particularly since he cannot confess that he is farming out the work. That is not to say that the Jacomets were not a fairly twisty bunch and quite capable of twisting the Trust's arm if they thought they could get away with it."

[116] There is only one known copy of Blake's 100-plate, colored version of Jerusalem.

and Patrick MacLeod on a handshake. (It was a simpler, more trusting time, when a man's word meant something!) During the transportation of Jerusalem across the English Channel, Keynes lost contact with his new partners and their valuable cargo for almost ten days.[117] It did arrive intact in Paris where it was deposited at the *Bibliothèque Nationale*. The book was disbound and the leaves removed; each leaf was then secured in a cellophane envelope and a few leaves at a time were delivered to the Trianon workshops.

Blake's copperplate prints for Jerusalem established the physical structure of the poetry and designs. He printed these in a rich orange ink, which he then illuminated in watercolors and gold. It was determined, probably in discussions between Arnold Fawcus and Daniel Jacomet, that Blake's etched base (the outline) could best be reproduced by collotype in orange and black, and that the facsimile prints could be colored by hand using the pochoir stenciling process. An average of forty-four applications of watercolors were required for each full-page illustration. In the job estimate ("*devis*") dated 18 October 1948, Daniel Jacomet allocated the coloring of the 100 plates, thusly: 12 pages in color ("en couleur"); 42 pages with half-page illustrations in color ("avec bandeaux

[117] Keynes wrote to Arnold a rather plaintive letter after the latter had reestablished contact: "I'm very glad to have got your letter today, as for more than a fortnight you might have been sunk in the Channel for all that I knew about the safety of the book."

en couleur"); 40 pages of text with illustrations in color ("de texte avec illustrations en couleur"); and 6 pages of text without illustrations ("de texte en 1 ton").

The entire printing job was estimated by Jacomet to take fourteen months, with the "effective date of commencement of work" being 1 January 1949.[118] This schedule allocated one month for photography; one month for retouching the negatives; one month for preparation and mounting for the collotype printing; one month for toning the paper; four months for the production of the collotype prints; five months for the cutting stencils and the application of color; one month for assembly. Unfortunately, the original timetable was never met, but kept slipping into the future. The collotype printing and pochoir coloring ultimately took over two and a half years, requiring thirty months to complete instead of the estimated fourteen. A discussion of the type of binding and boxes to be used did not even begin in earnest until the final facsimile prints were in hand, which was sometime in October of 1950. The numbering of the copies became a muddle when Philip C. Duschnes, the new American distributor who had replaced Fawcus' Grey Falcon Press, ordered more bound books than were numbered for that

[118] Although the contractual date for commencement of work was 1 January 1949, with fourteen months for completion, the contract also stipulated that if the project was terminated by The William Blake Trust before completion, the Trianon Press would be paid a proportional fee from 1 October 1948, with eighteen months stated as the production period allowed.

market. This entailed added costs as books which had already been bound in fascicles had to be rebound in casing.

But these problems were all in the future. With hopes high and with everyone still talking to each other, Lt. Col. Stirling's unique copy of Blake's Illuminated Jerusalem arrived in Paris in the summer of 1948. No substantial work seems to have been done until the fall (keep in mind: Paris closes down in August), when the individual plates were taken to a photographic shop where collotype negatives were produced. A letter dated 10 January 1949 from Patrick Macleod, as Secretary of the still-to-be-organized William Blake Trust, to Geoffrey Keynes and George Goyder, future trustees, notes that Jacomet had finished the photographic stage (the shooting of the collotype negatives), and had advanced to the touching up of the negatives prior to printing. He further states that the work completed to date represented the second month of the schedule, indicating that work could not have begun much before October 1948.

At this point, however, things began to go seriously awry. In June of 1949 Jacomet summarized the work completed to date: The negatives were done, including retouching; the prints had been mounted and were ready for collotype; 32 pages of collotype had been printed, cutting of stencils had gone forward on four pages; and the coloring of these four pages was in progress. The note concludes (my

translation): "We have begun the coloring, for it is technically impossible to continue to work only on the collotype printing and cutting without at the same time beginning the coloring work." It was twelve months since the original had arrived in Paris, and only four plates had reached the coloring stage. The work was seriously behind schedule and falling further behind every day. This would go on until the fall of 1950, with Lt. Colonel Stirling frantically demanding the return of his book.[119] Finally, in October of that year the reproduction work was complete, and the original Jerusalem returned to England, although even now things did not go as planned.[120]

The technical problems were daunting. The work of matching the colors of the original to the facsimile was no easy task. I have seen numerous color progressives in The Trianon Press Archives with marginal notes reading: "Le blue est trop foncé [the blue is too strong]," or "jaune trop foncé [yellow too strong]." Such seemingly simple, scribbled statements meant added hours of hand color work for Jacomet and his craftsmen. At one point, Fawcus wrote

[119] In a letter dated 10 July, 1950 Keynes writes to Fawcus: "I have just had another anxious enquiry from Colonel Stirling as to when he is going to get the book back, and these perpetual extensions put me in a very difficult position. Colonel Stirling's forbearance has already been extraordinary, and I know what he must be feeling. Obviously we do not want the quality of the work to suffer, but it really is necessary to relieve Colonel Stirling's anxiety if we possibly can."

[120] In November 1950, French customs confiscated the "Stirling" Jerusalem from the trunk of Patrick Macleod's car as he tried to cross the border into Belgium. It required the intervention of the British consulate to get the book release, and it finally arrived in England in a diplomatic pouch.

to Keynes, concerning Plate 1 (the frontispiece): "In plate No.1, one point has come up. On the left side of the disk (moon, sun?) that the figure has in his right hand, in the original the gold and black has obviously been damaged and smeared. Jacomet has reproduced it the way he thought it was. Do you agree to this? I think I do."[121] Keynes, in a subsequent letter, signed off on Jacomet's treatment: "I agree that Jacomet was right in reproducing Plate 1 as it originally was, rather than with the smear."[122] Slogging forward, the work of matching original to facsimile went on day after day, a task requiring an almost superhuman attention to "Minute Particulars," with Jacomet forced to start more than one collotype plate over from scratch.

When the facsimiles were finally done, there remained a score of vexing questions about the binding and the box, as well as what to do with the Joseph Wicksteed "Introduction," which was initially to accompany the facsimile-reprint as the first fascicle in a suite of five. Also, during this same period (1948-1951), The Trianon Press published three other works: Les Fresques de Fra Angelico (1948), Prisons (1949) and Miserere (1950), which must have added to the general craziness in Paris. Arnold Fawcus, however, seemed to thrive in such an environment, and he was never able (or willing) to completely rationalize his production methods.

[121] Arnold Fawcus, letter to Geoffrey Keynes dated 13 July, 1950.
[122] Geoffrey Keynes, letter to Arnold Fawcus dated 20 July, 1950.

Although work on Jerusalem began sometime late in 1948, the "facsimile-reprint" was not published until the summer of 1951. In The Trianon Press Archives there are numerous letters between the various parties which memorialize the ongoing problems and how they were solved. These included, as we have seen, the difficulty of the collotype-pochoir work, which everyone soon realized would take more time and cost more money than originally estimated. Besides this primary problem, there were others, such as the form of binding for the edition (fascicles versus case binding), the numbering of copies (in order to distinguish between the American and British markets), the marketing and pricing of the book. Also, it was originally conceived that Professor Joseph Wicksteed would write a short introduction, but this soon grew in bulk, until Keynes and Fawcus had to decide (after much cross-Channel discussion) what to do. Wicksteed's commentary was printed and bound separately in 1953, although copies were given gratis to the original subscribers of the "Stirling" Jerusalem. A Keynes "Introduction" was substituted in its place.

One of the critical production problems involved the paper. It was initially decided to use a pure rag paper that was made to match Blake's original paper, and the Papeterie de Renage, a French paper factory, was chosen to supply it. Dena Bain Taylor, in her meticulous article, "The Deterioration of the 1951 Blake Trust *Jerusalem*,"

determined that the paper used was neither pure rag (as stated on the colophon-limitation page) nor of good quality. Also, when the paper was contracted for delivery, no watermark was contemplated. At some point during the early months, it was decided that a watermark of William Blake's initials ("*WB*") should be added to the paper; but because of the difficulty of getting all the parties to agree to a final design, the paper was delivered without the watermark.[123]

At the same time, Wicksteed's "Introduction" was turning into an unmanageable pile of paper. It had grown from an introductory chapter (to be included as the first fascicle to the facsimile-reprint) into a book-sized manuscript. In a letter dated 21 April of 1950, Fawcus raises the issue of Wicksteed's text: "Wicksteed is my big worry at the moment." Macleod followed this up on 10 May, telling Keynes that the introduction is not going well, and that the latter should consider publishing the commentary as a separate volume. Macleod writes: "I am having copies of Wicksteed's Introduction made, and this should be ready by early next week. I feel that we should have a meeting, at which yourself [Keynes], Mr. Goyder, Mr. Fawcus and

[123] It has been noted (although I have been unable to verify the facts and the information is probably apocryphal) that because of the close resemblance between the Trianon Blake facsimile and the original, some Trianon Jerusalem facsimile plates actually appeared on the market as originals, which is a tribute to their resemblance to the original work. Thereafter, a watermark usually appeared on the paper of a Trianon Press/William Blake Trust facsimile, although this was not always the case.

myself [Macleod] can discuss the production of the Introduction. I more than ever feel, as I mentioned to you at the meeting that the page by page commentary is going to unbalance the production of the facsimile edition. Added to which it is going to retard publication of the whole by certainly another month, if not more. I would like you to give consideration to the possibility of producing the page by page commentary as a separate volume, perhaps next year."

Macleod's suggestion was reviewed at a Trust board meeting on 31 October 1950, where the members considered omitting the Wicksteed introductory fascicle altogether and printing it later as a separate volume. This change, unfortunately, raised the issue of how to bind and box the facsimile edition, since the introductory material would no longer add bulk to the edition. Keynes, in a letter to Fawcus dated 1 November 1950, summarizes the matter: "Pat [Macleod] is communicating with you [Fawcus] as to what stage the manufacture of the boxes has reached, so that we may know whether the change is yet possible at this late date. It will obviously save expense to omit the introductory fascicle, and if this could be done most of the Trustees are in favour of binding the Stirling facsimile in one gathering instead of four, so that altogether the thickness of the box would be reduced by about a quarter. I am quite in favour of this if it could

be done."[124] The question of the binding was never really decided; as is usual with committees, a compromise was reached that satisfied nobody. One decision, however, was finalized: The Wicksteed "Introduction" was removed from the "Stirling" edition. It was finally published in 1953 with the title, William Blake's Jerusalem (#30).

Once the collotype-pochoir prints were completed, the question of binding finally came to a head. But nothing was easy for these people. The binding underwent several metamorphoses. Originally, the edition was planned as five fascicles, one fascicle of introductory text by Wicksteed and four fascicles of plates.[125] When the Wicksteed material was removed, the Trustees wanted to bind the book as a single volume. Fawcus and Macleod pushed for the fascicles, with the fifth one comprising introductory and bibliographical material by Keynes. The parties went back and forth until it was finally decided to give the subscribers a choice: They were sent an order form that allowed them to choose between the fascicles and the bound volume. This meant that the final binding was dependent upon what the subscribers wanted individually. That might not have been a serious problem, except that Philip Duschnes, who had obtained the American distribution rights, only wanted bound volumes. This would not have been

[124] Geoffrey Keynes, letter to Arnold Fawcus dated 1 November, 1950.
[125] The number of facsimile plates allotted to each of the four fascicles making up the 100 plates of Blake's Jerusalem: Part I: 26; Part II: 25; Part III: 25; Part IV: 24.

a problem either, except that many of the sheets had already been assembled into fascicles, with numbering that identified the English market (copies 1-250) and the American market (copies 251-500). After much scurrying about, the books were finally bound and numbered. Unfortunately, the casebound books were put together using "thermoplastic glue" which quickly began to disintegrate.

Finally, in the summer of 1951 the "Stirling" Jerusalem was ready for shipment to subscribers and distributors. Its production was a harrowing experience for all concerned. It is a tribute to the tenacity of Geoffrey Keynes and Arnold Fawcus that they even attempted a second project together.

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3.

CHRONOLOGY OF THE TRIANON PRESS: FIRST EDITIONS

1946: Le Dur Désir de Durer (The Dour Desire to Endure). Paul Eluard-Marc Chagall. Published by Arnold-Bordas (Paris). Although not a true Trianon Press book, it can be considered the Ur-Trianon. (#58)

1947: Les Baigneuses (The Bathers). Paul Cézanne, text by Jean Cassou. Published by The Trianon Press (London), The Grey Falcon Press (New York), and Editart (Paris). The first true Trianon Press publication. (#33)

1948: Les Fresques de Fra Angelico au Couvert Saint-Marc de Florence (The Frescoes of Fra Angelico at the Convent of St. Mark, Florence). Published by Éditions Artistiques et Documentaires (Paris), The Trianon Press (London), and The Grey Falcon Press (New York). (#37)

1949: Prisons. Aldous Huxley, with illustrations by G.B. Piranesi and preface by Jean Adhémar. Published by The Trianon Press (Cobham, Surrey, England), The Grey Falcon Press (Philadelphia), and Zeitlin & Ver Brugge (Los Angeles). (#42)

1950: Miserere ("Have mercy"). Georges Rouault, with a foreword by Anthony Blunt. (#41)

1951: Jerusalem. W. Blake. "Stirling" copy (100 color plates). (#11)

1952: Jerusalem. W. Blake. "Linnell-Rinder" copy (100 monochrome plates). (#10)

1953: William Blake's Jerusalem ["A Commentary"]. J. Wicksteed. (#30)

1954: Songs of Innocence. W. Blake. (#15)

1955: Songs of Innocence & of Experience. W. Blake. (#16)

1955: Abram Brown. Richard Phibbs, with illustrations by Philipe Jullian. (#31)

1955: The Infant with a Globe. Pedro Antonio de Alarçon, with translation by Robert Graves. (#40)

1955: Adam's Rib and other anomalous elements in the Hebrew Creation Myth. Robert Graves, with illustrations by James Metcalf. (#32)

1955: The White Lady of the Brandberg. Abbé Henri Breuil, "Rock Paintings of Southern Africa," Vol.I. Published by Abbé Breuil Trust in association with The Trianon Press. (#51)

1957: William Blake's Illustrations to the Bible. (#20)

1957: Philipp Cave. Abbé Henri Breuil, "Rock Paintings of Southern Africa," Vol.II. Published by Abbé Breuil Publications in association with The Trianon Press. (#47)

1958: The Book of Urizen. W. Blake. (#6)

1958: The Fitzwilliam Museum: An Illustrated Survey. Introduction and commentary by Carl Winter. (#36)

1959: Sur Marcel Duchamp (On Marcel Duchamp). Robert Lebel. The deluxe edition of 137 copies is also referred to by the Duchamp "faux" ready-made affixed to the cover of the box: "EAU & GAZ A TOUS LES ETAGES [Water and gas on all floors]." The deluxe edition housed Lebel's Sur Marcel Duchamp in fascicles, along with extra material by Duchamp. Later, Lebel's text in codex-form was published in several national trade editions. (#44)

1959: The Tsisab Ravine and Other Brandberg Sites. Abbé Henri Breuil, "Rock Paintings of Southern Africa," Vol.III. Published by The Calouste Gulbenkian Foundation in association with The Trianon Press. (#50)

1959: Visions of the Daughters of Albion. W. Blake. (#18)

1960: The Marriage of Heaven and Hell. W. Blake. (#12)

1960: Anibib & Omandumba and Other Erongo Sites. Abbé Henri Breuil, "Rock Paintings of Southern Africa," Vol.IV. Published by The Calouste Gulbenkian Foundation in association with The Trianon Press. (#46)

1960: Gislebertus, Sculptor of Autun. Denis Grivot and George Zarnecki. Éditions Trianon. (#38)

1962: Samuel Palmer's Sketchbook, 1824. (#26)

1963: America, a Prophecy. W. Blake. (#2)

1964: An Exhibition of the Illuminated Books of William Blake Poet • Printer • Prophet. G. Keynes. (#27)

1964: L'Histoire des Rois Mages (The Story of the Wise Men). Régine Pernoud and Denis Grivot. (#43)

1964: Bibliotheca Bibliographici. G. Keynes. (#34)

1964: A Study of the Illuminated Books of William Blake Poet • Printer • Prophet. G. Keynes. (#28)

1965: The Book of Thel. W. Blake. (#5)

1966: Haggadah for Passover. Illustrations by Ben Shawn. (#39)

1966: À Travers le Troposcope (Through the Troposcope). Peter Kendall Bushe. (#45)

1966 Southern Rhodesia: The District of Fort Victoria and Other Sites. Abbé Henri Breuil, "Rock Paintings of Southern Africa," Vol.V. Published by The Singer-Polignac Foundation in association with The Trianon Press. (#48)

1967: Milton, a Poem. W. Blake. (#13)

1967: Ecclesiastes. Illustrations by Ben Shawn. (#35)

1968: The Gates of Paradise * For Children * For the Sexes. W. Blake. (#8)

1969: Europe: a Prophecy. W. Blake. (#7)

1969: The Blake-Varley Sketchbook of 1819. The Trianon Press facsimile plates were published under the Heinemann imprint. (#53)

1970: All Religions are One. W. Blake. (#1)

1971: There is No Natural Religion. W. Blake. (#17)

1971: William Blake's Water-Colour Designs for the Poems of Thomas Gray. [A Commemorative Handbook: Reduced format]. (#23)

1972: William Blake's Water-colour Designs for the Poems of Thomas Gray. (#22)

1973: The Book of Ahania. W. Blake. (#3)

1974: Jerusalem. W. Blake. "Cunliffe" copy (25 color plates). (#9)

1975: The Song of Los. W. Blake. (#14)

1975: The Sphinx and White Ghost Shelters and Other Spitzkopje Sites. Abbé Henri Breuil, "Rock Paintings of Southern Africa," Vol.VI. Published by The Trianon Press. (#49)

1976: The Book of Los. W. Blake. (#4)

1976: Plates from William Blake's Illustrations of the Book of Job. Sets of the 22 plates were sold separately by The Trianon Press at the exhibition "William Blake's Illustrations for the Book of Job: The Making of a Facsimile" held at the Victoria and Albert Museum, 1976. These were issued loose in a paper portfolio without text or accompanying editorial matter and were "out of series" with the subsequent new William Blake Trust publication of 1987. (#56H)

1976: William Blake's Laocoön, a last testament. G. Keynes. (#21)

1977: The Complete Portraiture of William and Catherine Blake. G. Keynes. (#29)

1978: Samuel Palmer, a Vision Recaptured. (#25)

1978: Blake's Illustrations of Dante. This was the last Trianon Press book directly supervised by Arnold Fawcus. (#19)

1981: Constable with his Friends in 1806. This was the last book published by The Trianon Press, under the management of Julie Fawcus. (#24)

1981: Alfred Rozelaar Green. Alfred Rozelaar Green and Monique Gehler, with the collaboration of The Trianon Press. This is an exhibition catalogue. (#52)

1984: The Dreyfus Affair: The Ben Shahn Prints. Crossroads Books, Cincinnati. The facsimile plates were printed under the supervision of Arnold Fawcus for The Trianon Press and later sold to Crossroads Books. (#55)

1984: Twenty-seven Landscapes, 1977-1983. Barry Spann. This series of original collotype landscapes was created by the artist Barry Spann, in collaboration with Arnold Fawcus. Fawcus died while the work was in progress, and Spann, with the encouragement of Julie Fawcus, completed the work on his own. (#59)

1985: A Sketchbook by Richard Doyle. Published by the Victoria and Albert Museum, with illustrations reproduced by The Trianon Press under Arnold Fawcus. (#57)

1987: William Blake's Illustrations of the Book of Job [and] Colour versions of William Blake's Book of Job designs from the circle of John Linnell. The new

William Blake Trust is given as publisher. The facsimile plates were printed under the supervision of Arnold Fawcus. Copies of the prints (see entry #56H) were released separately in 1976. (#56)

1990: The Complete Etchings of Samuel Palmer and the Related Illustrations for Virgil and Milton. The new William Blake Trust is given as publisher. The facsimile plates were printed under the supervision of Arnold Fawcus in the 1970's. In the 1978 Trianon Press book, Samuel Palmer, a Vision Recaptured (see entry #25), unbound copies of these prints were inserted. (#54)

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PART TWO

BIBLIOGRAPHIES OF THE TRIANON PRESS

A BIBLIOGRAPHICAL NOTE:

The following bibliographical studies provide an annotated survey and checklist of The Trianon Press first editions. Their main purpose is to give the reader enough information about these books as "material objects" so that he can "see" each copy in his mind's eye, without holding one in his hand.[126]

Our first bit of bibliographical business is to define the type of book represented by The Trianon Press' facsimile editions. Employing ideas suggested by G. Thomas Tanselle in his article, "The Description of Non-Letterpress Material in Books,"[127] I have defined these facsimiles as "plate-books": Books in which the non-letterpress material such as plates and maps is more important than the letterpress sheets. In a typical Trianon Press facsimile book, we can readily see that the letterpress material is secondary, a few pages of historical and bibliographical commentary to accompany the facsimile plates, which are the primary reason that the book was conceived and published. [128]

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[126] Bowers, in his Principles of Bibliographical Description, makes this point when he writes that one of the three objectives of Descriptive Bibliography is "to furnish a detailed, analytical record of the physical characteristics of a book which would simultaneously serve as a trust-worthy source of identification and as a medium to bring an absent book before the reader's eyes." (p xv).

[127] In The Papers of the Bibliographical Society of America, Vol.69, no.1, 1975 (ISBN 0006-128x), pp.17-66.

[128] Tanselle might have been holding a Trianon Press facsimile in his hand when he wrote in his article on non-letterpress material (PBSA, vol.69, no.1, 1975): "In some books, of course, it is hardly

A typical Trianon plate-book ("facsimile reprint") is made up of collotype-pochoir plates and letterpress sheets, with these two distinct printed products combined into a published unit. Both parts must be present for the book to be complete, although it is possible for the plates to be hung on a wall and the letterpress sheets to be preserved separately in some form of protective covering or portfolio. These books were assembled from two independent print runs: The collotype facsimile plates were run on one type of press (planographic or flat-surface printing) and the letterpress sheets on another (relief or raised-surface printing), the presses located at different printing workshops. The sheets were then brought together in a separate bindery for cutting and assembly. So long as these two parts remain together as a unit, we have a complete book that we can describe; otherwise, we have pieces of a book that may provide

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appropriate to call the non-letterpress portions 'insertions,' for they may constitute the bulk of the book. A volume showing an artist's work in the form of engravings, or an atlas of engraved maps, or a tune-book of engraved music, for instance, might have a letterpress preface…One should not conclude…that letterpress sheets take precedence over non-letterpress material in bibliographical classification. So long as we are talking about non-letterpress 'insertions' into books that are largely made up of letterpress sheets, there seems nothing odd in allowing the letterpress material to play a determining role; but many books exist in which the engraved plates bulk far larger than the letterpress sheets (books of engraved music with letterpress prefaces, for instance, or suites of illustrations with brief introductory texts in letterpress). In any case, the relative quantity of the letterpress and the non-letterpress material is not the only factor to consider; equally important is whatever element——most commonly the title-page [or the colophon-limitation notice]——serves to define the book as an entity."

important bibliographical clues, but that cannot be considered complete.

Copies of a Trianon Press facsimile edition must have a minimum combination of letterpress editorial sheets and facsimile collotype-pochoir plates. This minimum material is always present in a copy of the *Arabic-numeral Issue*, that is to say, the basic or essential facsimile book as it was conceived, printed, and published by The Trianon Press. It is what I would characterize as the "core book", excluding additional material showing the production methods used to produce the collotype-pochoir plates. All copies of all issues of a facsimile edition must include this basic material. Where possible, with respect to this core book, we will attempt to describe a standard copy, representing the final product delivered to the public. The *Alphabetical* and *Roman-numeral Issues*, as well as other separately identified issues in the colophon-limitation notice and copies "out-of-series", build on this bedrock foundation of essential material.

Fredson Bowers refers to an edition as a printing done from a single set of type in *formes*[129]. This definition does not work when we are considering a Trianon Press plate-book but must be altered slightly to consider the two methods of producing the letterpress sheets and collotype prints. For this series of bibliographies, I

[129] His definition reads: "An Edition is the whole number of copies of a book printed at any time or times from substantially the same setting of type-pages." Principles of Bibliographical Description (1994), p.39.

have defined a Trianon Press facsimile edition as the whole number of copies of the plate-book printed at any time or times from substantially the same setting of type-pages (letterpress sheets) and photomechanical matrices (facsimile plates). As I noted previously, each copy of an edition must contain at a minimum the core material, although it may also have additional collotype trial-proofs, these produced from the original collotype matrices, as well as color progressives, guide-sheets and stencils used in the pochoir process; some copies may include, in separate boxes or folders, ephemera such as prospectuses, magazine articles, copper plates, exhibition invitations, dinner menus, and other miscellaneous items.

We must now consider the other bibliographical concepts as they apply to a Trianon Press facsimile edition. First, let us take the concept of an impression, which is usually defined as the whole number of copies of an edition printed separately from identical type-pages and collotype matrices at the same time. “At the same time” is a relative term, since a complete collotype print-run of a single facsimile plate might have required the preparation of several glass matrices before a good matrix was produced from which could be printed the required number of facsimiles. The prints usually (but not always) went through a second process——pochoir stenciling——that matched the coloring of the original with each collotype facsimile print.

The Trianon Press collotype-pochoir facsimile editions were produced in one edition/impression of two print runs: letterpress and collotype. The collotype print run may have required more than one pass through the press in order to establish the correct basic foundation colors, and several pochoir iterations to produce the final color plate. Some plates, such as those for Blake's Illustrations of Gray, required several dozen iterations of stencil coloring; others were reproduced in collotype only, without the pochoir process. Only one "impression" was possible because the collotype matrix for each facsimile image was only good for approximately 500-1000 prints, after which it had to be abandoned. These books can only be re-issued photographically, producing a facsimile of a facsimile, the value of which would probably not be worth the expense and trouble.[130] Therefore, edition and impression can be used as equivalent terms when dealing with The Trianon Press facsimile editions.

Within each edition/impression, we must distinguish between issue and state, as these terms apply to The Trianon Press plate-book. An issue is defined by Tanselle as "a group of published copies of an impression which constitutes a consciously planned publishing unit, distinguishable from other groups of published copies of

[130] Although a few of these facsimiles of facsimiles have been identified, they have little bibliographical value.

that impression by one or more differences designed expressly to identify the group as a discrete unit. Most commonly issues are indicated by the existence within an impression either of variant imprints or series titles on the title-page, half-titles, or publisher's casing, or of large- or special-paper copies." [131] Thus, an issue is conceived as a separate publishing unit, usually with a different market in mind. A state "is a copy or a group of copies of a printed sheet or a publisher's casing which differs from other copies (within the same impression or issue) of that sheet or casing in any respect which the publisher does not wish to call to the attention of the public as representing a discrete publishing effort." [132] Thus, a state represents a difference (variant) located within an individual copy or group of copies. In reality, every copy of a Trianon Press facsimile includes variant states of its collotype-pochoir facsimile leaves, such that an exhaustive catalogue would be impractical. The above definitions, however, remain reasonably valid for purposes of classification.

Like most matters relating to a Trianon Press Facsimile Edition, the classification of each edition/impression into issues and states is problematic. The Trianon Press usually identified three issues in the

[131] Tanselle, "The Bibliographical Concepts of 'Issue' and 'State'", in The Papers of the Bibliographical Society of America, Vol.69, no.1, 1975 (ISBN 0006-128x), p.65.
[132] Tanselle, ibid, p.65.

colophon-limitation notice, and each copy was given a specific number or letter: *Arabic-numeral*, *Alphabetical*, and *Roman-numeral*. The key point to remember is that these different series are identified in the colophon-limitation notice as distinct publishing units, segregated for a specific market, and given a unique number or letter, with differentiating binding in many cases.[133] The *Arabic-numeral* copies were sold to the general public as the trade issue of the limited facsimile edition; the *Alphabetical* copies were distributed (a form of publication) to a select group of individuals and institutions[134]; and the *Roman-numeral* copies were sold to the general public or institutions as deluxe copies, priced to match the better binding and added material. I have also found a few "out-of-series" or special gift

[133] Trianon Press books came in several bindings: Either in bound copies (codex-form), with various bindings (such as publisher's buckram, quarter-leather or half-leather morocco with marbled boards, or full-leather morocco) and housed in hand-marbled or full-leather slipcases; or in fascicles housed in slipcases or drop-down-back boxes; or in unbound copies "in the French style," (that is to say: loose, in portfolios that are suitable for hanging on walls). When the latter style was used, the unbound, folded letterpress sheets were also left loose in the portfolio. The slipcases, when used to house the different issues, were usually constructed of hand-marbled paper sides, except that for those copies with added material they were made larger. In a few of the editions, however, the slipcases for the deluxe issues were given a better grade of covering (morocco or a finer cloth), in order to distinguish them from the less expensive issues. In at least one edition, William Blake's Water-colour Designs for the Poems of Thomas Gray, a moiré silk box lining was provided for the twelve *Roman-numeral* deluxe copies as an added cachet.

[134] It is possible to argue that the *Alphabetical Issue* was not published and therefore cannot be an issue. I have defined publication as "sold or distributed". These books were in fact distributed by the publisher and therefore were "published" in a bibliographical sense. Moreover, many of these *Alphabetical* copies have finally come onto the rare book market which gives one a very real sense of their having been "published."

copies, which indicates that Arnold Fawcus played fast and loose with the stated limitation of a specific number of copies per edition. These "out-of-series" copies (to be distinguished from "broken" copies) will add depth to a collection, but they are not part of an original series as described on the colophon-limitation page. It should be noted that this numbering system was not systematically used for all The Trianon Press editions, and the reader must consult each bibliographic entry to establish the types of issues contemplated and their specific markets.

With regard to the content of a Trianon facsimile book, we must recognize that each comprises a set of facsimile collotype-pochoir prints and the accompanying letterpress material describing their provenance and production. This core material makes up the essential book of an *Arabic-numeral Issue* and has no ancillary material showing the printing processes used to make the facsimile. In most cases, I have given a collation of the basic material as letterpress and collotype-pochoir plates. For the *Arabic-numeral Issue*, a general collation and list of contents are usually possible; for the *Alphabetical* and *Roman-numeral Issues*, I have described the individual copies since each is *sui generis*.

One fact is readily apparent: Each specific book (even those of an *Arabic-numeral Issue*) is a work of art in itself; each is hand-made, with the plates individually printed in collotype and then, when appropriate, hand-

colored using stencils (pochoir). All of the facsimile plates of a specific Trianon Press edition (whether used for the *Arabic-numeral Issue*, or the *Alphabetical Issue*, or the *Roman-numeral Issue*) were made by the same collotype and pochoir process, which can never produce identical copies. If you compare prints, you will always find variations in the collotype printing and the pochoir coloring. Also, if one looks closely at the *Roman-numeral* copies for a specific issue one realizes that each is unique. For example, with the two *Roman-numeral* copies of the "Cunliffe" Jerusalem in my collection, *Roman-numeral Copy #X* has progressive states of plate 4, while *Roman-numeral Copy #XVIII* has progressive states of plate 19: In effect, these are two distinct books. Theoretically, these are "states" of the *Roman-numeral Issue*, but for my purposes I have simply described each copy in a separate entry. In the same way, the guide-sheets and tipped in stencils are unique in every *Roman-numeral* copy.

In order to understand these books as produced by The Trianon Press, the reader should first study the collation and descriptive list of leaves for the *Arabic-numeral Issue*; then, he should review each copy of the other issues as an expansion of the core material, that is to say, a separate and simultaneous issue provided by the publisher to appeal to a different market (the copies of these issues were more expensive and came with better bindings and slipcases, or were not initially available to

the public). If the reader studies the descriptions closely in that order, he will get a comprehensive view of each facsimile edition as produced and distributed by The Trianon Press. I believe, however, that no matter how many copies he may examine, the next copy of a Trianon Press edition he comes across is likely to have some new aspect that has not been identified in this study.[135]

The reader should also be aware that The Trianon Press published several later editions (as well as simultaneous trade editions and re-issues) of Blake facsimiles in cooperation with other publishing houses, both in America and England, as well as in other countries such as Germany, Italy, Sweden, and Canada. These are not collotype-pochoir editions, although the letterpress and plates were usually printed in France. I mention them only in passing, because I am primarily concerned with the first editions produced by The Trianon Press in France. Some of these publishers are noted here: Rupert Hart-Davis of London, Philip O'Hare of Chicago, the Breechhurst Press of New York, Eyre Methuen Press of London, Thames and Hudson of London, Orion Press of New York, and the

[135] As Tanselle writes in his 1994 "Introduction" to Bowers' Principles of Bibliographical Description: "In 1964 Bowers provided a rationale for analytical bibliography in Bibliography and Textual Criticism, which considers the issue of validity of inductive research—the issue that has sometimes made analytical bibliography the subject of controversy, and one that descriptive bibliography must also be concerned with when generalizing about whole editions from a limited number of copies (as Bowers recognized when in a 1948 article he spoke about 'the elusive variant always to be found, of course, just in the next copy')." (pp.x-xi)

University of Oxford Press (UOP) of Oxford. These later editions were printed with conventional methods and make good "reading" copies, but they are not "original" Trianon Press facsimile editions (collotype-pochoir), and they are not listed in this book, except for a few special editions. For a good example of what I am talking about, I refer the reader to WILLIAM BLAKE'S WATER-COLOUR DESIGNS FOR THE POEMS OF THOMAS GRAY: Facsimile Editions in Reduced Format (#23).

I have divided The Trianon Press editions into nine subject categories: Section 1: "Blake's Illuminated Books" (facsimile-reprints); Section 2: "Blake's Illustrations" of the works of other authors (facsimile-reprints); Section 3: "Artists Associated with Blake" during his lifetime (facsimile-reprints); Section 4: "Books about Blake" (these are not facsimile editions, and although they may include facsimile prints produced under the supervision of The Trianon Press, they are better described as letterpress books with inserted plates); Section 5: "Miscellaneous Non-Blake Editions" (letterpress only, or various photomechanical methods of reproduction); Section 6: "The Rock Paintings of Southern Africa Series" (a series of six editions, with facsimile reproductions of Abbé Henri Breuil's renderings of pre-historical African art); Section 7: "Facsimile Plates Published Under a Non-Trianon-Press Imprint" (facsimile prints produced by The Trianon Press that were incorporated into another

publisher's book); Section 8: "Two Special Editions" (Le Dur Désir du Durer and Twenty-seven Landscapes); Section 9: "Ghost Editions" (where I have listed various works about which I have found tantalizing references, but which I have not been able to verify that actual published copies exist).

The following Trianon Press bibliographies employ several words, symbols, and abbreviations that may be unfamiliar to the reader, of which the most important are listed below. (For other definitions, refer to Part Three, Appendix 2: "Definitions & Symbols".)

#00: Reference number for Trianon Press First Editions. Bibliographical information is located in Part 2, Sections 1-9.

Pg(s): Refers to page/pages.

L(s): Refers to leaf/leaves.

Pl(s): Refers to plate/plates.

No(s): Refers to number/numbers.

Gn(s): Refers to guinea/guineas.

Sigma Sign (Σ): Indicates that I hand-collated a copy of the book in this form, although the book may not be in "The Dean & Kim Pananides Trianon Press Library", now located in the Special Collections, University of California, Santa Barbara.

Omega Sign (Ω): Indicates that I did not handle the copy described, and my information was obtained from secondary sources, such as library catalogues and

websites, bookseller catalogues and websites, and auction catalogues, as well as sales records, private collectors' responses to inquires, and internet listings. In such cases I have usually quoted from the source, giving the information provided verbatim.

Single Vertical Stroke (|): Identifies the separate lines of the title-page, of the cover and spine titles, or of the copyright notice, reading from top (head) to bottom (tail) of the page.

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1.

BLAKE'S ILLUMINATED BOOKS: TRIANON PRESS EDITIONS

The Trianon Press, under the supervision of Arnold Fawcus and with the guidance and support of Geoffrey Keynes of the original William Blake Trust, produced facsimile-reprint editions of specific copies of Blake's Illuminated Books. These are the books which Blake created during his life, and which he printed and colored by hand with the assistance of his wife, Catherine.

Blake, in his 10 October 1793 prospectus ("To the Public") wrote: "The Illuminated Books are Printed in Colours, and on the most beautiful wove paper that could be procured." The books listed were America, a Prophecy, Visions of the Daughters of Albion, The Book of Thel, The Marriage of Heaven and Hell, Songs of Innocence, and Songs of Experience, all of which he described as "in Illuminated Printing."

Blake developed a distinct method of printing which has yet to be fully described. Joseph Viscomi, in his Blake and the Idea of the Book, comes closest to unraveling the complexities, and I would highly recommend his book to anyone interested in Blake as a book artist. In the same vein is Robert Essick's William Blake Printmaker. For a brief description of how The Trianon Press printed the facsimiles of Blake's illuminated books see Part One, section 2, "The Making of a Trianon Book."

1. ALL RELIGIONS are ONE

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: [Title begins at left of engraved plate about half-way down, inscribed on a stone tablet:] ALL | RELIGIONS | are | ONE | [Two figures are engraved from top left to right, then down right-side of plate: Starting with the figure of an angel with outstretched arms and wings, followed by the seated figure of a old, bearded man with a book on his knees]

☞ **BLAKE'S PRINTING METHOD**: Relief etching, produced by etching a copperplate.

☞ **TRIANON TITLE-PAGE**: This facsimile of Blake's | **ALL RELIGIONS are ONE** | *is published by* | The Trianon Press | *for* | The William Blake Trust | London | 1970

☞ **COPYRIGHT NOTICE**: None found.

☞ **PUBLICATION PLACE/DATE**: London: 1970 [June].

☞ **TOTAL EDITION**: 662 copies (636 copies offered for sale to public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: In the "DESCRIPTION AND BIBLIOGRAPHICAL STATEMENT," Geoffrey Keynes writes: "The present facsimile is printed on pure rag Arches [wove] paper matching the colour of the original, on leaves the size of the [Blake's] title-page (30 X 23.50 cm.)." There is no watermark.

The measured leaf size of an actual copy, approximately: 29.78 X 22.90 cm.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(1A) <u>ARABIC-NUMERAL ISSUE</u> (600/1-600):** Colophon-limitation notice (*L.16^{v}* of Copy #177*)* reads: "600 copies numbered 1 to 600, bound in quarter leather morocco with hand-marbled paper sides."

These copies include the basic collotype-pochoir facsimile plates and editorial material in letterpress, but without the additional material showing The Trianon Press production methods. They were sold to the general public.

✶ **COLLATION (18 leaves):**

§ **PLATES:** 10 unnumbered collotype-pochoir plates (singleton leaves), pasted to stubs, and preceding the letterpress. The leaves are bound together through holes punched in the stubs.

§ **LETTERPRESS:** 4 leaves.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns), and free endpapers.

§ **PAGINATION:** None.

✶ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Facsimile of Blake plate (frontispiece) on verso, reading: "The Voice of One crying in the Wilderness";

L.4: Facsimile of Blake plate (Blake's title-page) on recto, reading: "All Religions are One";

L.5: Facsimile of Blake plate ("The Argument") on recto;

Ls.6-12: Facsimiles of Blake plates ("Principle 1st" through "Principle 7th") on rectos;

L.13: Trianon Press title-page on recto, and "The Trustees of the William Blake Trust" and the "Associate Trustees, U.S.A." listed on verso;

Ls.14-16: "DESCRIPTION AND BIBLIOGRAPHICAL STATEMENT" beginning on *leaf 14r* and ending on *leaf 16r*; the colophon-limitation notice on *leaf 16v*, with the limitation number hand-written in green ink; and in letterpress at the bottom right-hand corner of *leaf 16v*: "PRINTED IN FRANCE";

L.17: Free endpaper, blank;

L.18: Lining-paper, blank.

✶ **BINDING:** Bound in quarter-leather green morocco, with hand-marbled green paper sides, measuring 30.55 X 23.55 X 1.15 cm. The leather spine is usually faded to brown. On the spine, gold letters parallel to the fore-edge, reading: "William Blake's [space of 1.50cm.] ALL RELIGIONS ARE ONE [space of 5.50cm.] Trianon Press". Housed in a green hand-marbled slipcase (31.35 X 23.50 X 2.15 cm.), with beveled edges and leather lips at top and bottom of opening. There is no printing on exterior of slipcase.

✶ **COPIES EXAMINED:**

(Σ) COPY #177 (18 leaves): Collation, contents and binding correspond to the *Arabic-numeral Issue*. Location: Collection of the author.

(Σ) COPY #402 (18 leaves): Collation, contents and binding correspond to the *Arabic-numeral Issue*. Location: Collection of the author.

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☞ **(1B) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (*L.16^{v}* of Copy #L*)* reads: "26 copies numbered A to Z, reserved for the Trustees of the William Blake Trust and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: I believe that copies of the *Alphabetical Issue* would either correspond to the *Arabic-numeral Issue* (as does Copy #L, below), or would have extra material, similar to the *Roman-numeral Issue*. The binding would come in either quarter-leather morocco with hand-marbled paper sides or full-leather morocco; both books would be housed in a slipcase of hand-marbled paper, except that the thickness of the copy and slipcase would vary depending on how much additional material is present.

(Σ) COPY #L:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE (18 leaves):** Collation, contents and binding correspond to the *Arabic-numeral Issue*. Copy measures: 30.50 X 23.50 X 1.10 cm. Slipcase measures: 31.35 X 23.60 X 2.20 cm.

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☞ **(1C) <u>ROMAN-NUMERAL ISSUE</u> (36/I-XXXVI):** Colophon-limitation notice (*L.48^{v}* of Copy #XXIII*)* reads: "36 copies numbered I to XXXVI, bound in full leather morocco, each

containing a set of proofs shewing the progressive stages of the collotype printing of the plates."

These are the deluxe copies for sale to the public at a premium price because of the added material and better binding. Each copy is unique.

(Σ) COPY #XXIII:

- **LOCATION:** Collection of the author.
- **COLLATION (50 leaves):**
  - **PLATES:** 42 unnumbered collotype-pochoir plates (singleton leaves), pasted to stubs, and preceding the letterpress.
  - **LETTERPRESS:** 4 leaves. This gathering immediately follows the facsimile plates and additional material showing The Trianon Press production methods.
  - **ENDPAPERS:** 4 leaves.
  - **PAGINATION:** None.
- **CONTENTS:**

  Ls.1-12: Contents correspond to the *Arabic-numeral Issue*;

  L.13: Hand-written words in green ink: "Collotype States" on recto, and a trial-proof of collotype plate (frontispiece) on verso;

  Ls.14-16: Trial-proofs of collotype plate (frontispiece) on versos;

  Ls.17-19: Trial-proofs of collotype plate (title-page) on rectos;

  Ls.20-22: Trial-proofs of collotype plate ("The Argument") on rectos;

  Ls.23-44: Trial-proofs of collotype-pochoir plates ("Principle 1st" through "Principle

7th") on rectos: three trial-proofs are provided for principles 1-5, and principle 7, while four trial-proofs are provided for principle 6;

L.45: Trianon Press title-page on recto, and "The Trustees of the William Blake Trust" and the "Associate Trustees, U.S.A." listed on verso;

Ls.46-48: "DESCRIPTION AND BIBLIOGRAPHICAL STATEMENT" beginning on *leaf 46r* and ending on *leaf* 48r; the colophon-limitation notice on *leaf 48v*, with the limitation number hand-written in green ink; and in letterpress at the bottom right-hand corner of *leaf 48v*: "PRINTED IN FRANCE";

L.49: Free endpaper, blank;

L.50: Lining-paper, blank.

✶ **BINDING:** This copy is in full-leather green morocco, measuring 30.70 X 23.75 X 2.30 cm. On the spine, gold letters parallel to fore-edge, reading: "William Blake's [space of 1.50cm.] ALL RELIGIONS ARE ONE [space of 5.50cm.] Trianon Press". The spine is faded. Housed in a green hand-marbled beveled slipcase (31.45 X 23.50 X 3.20 cm.), with a leather lip along entire edge of opening. There is no printing on exterior of slipcase.

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☞ **(1D) <u>OUT-OF-SERIES/*HORS DE COMMERCE*</u> (number of copies unknown):** These are not identified on the colophon-limitation page except for a handwritten "h.c." followed by a small roman-numeral. They were not counted as part of

the total Trianon edition, and were not for sale to public.

(Σ) COPY #h.c.ii:

✶ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

✶ **COLLATION (46 leaves):**

§ **PLATES:** 38 unnumbered collotype-pochoir plates (singleton leaves), pasted to stubs, and preceding the letterpress.

§ **LETTERPRESS:** 4 leaves. This gathering immediately follows the facsimile plates.

§ **ENDPAPERS:** 4 leaves.

§ **PAGINATION:** None.

✶ **CONTENTS:**

Ls.1-12: Contents correspond to the *Arabic-numeral Issue*;

L.13: Hand-written words in green ink: "Collotype States" on recto, and a collotype proof of facsimile Blake plate (frontispiece) on verso;

L.14: Trial-proof of collotype plate (frontispiece) on verso;

Ls.15-17: Trial-proofs of collotype plate (title-page] on rectos;

Ls.18-20: Trial-proofs of collotype plate ("The Argument"] on rectos;

Ls.21-40: Trial-proofs of collotype plates ("Principle 1st" through "Principle 7th") on rectos: three trial-proofs are provided for principles 1-5, and principle 7, while two trial-proofs are provided for principle 6;

L.41: Trianon Press title-page on recto, and "The Trustees of the William Blake Trust" and

the "Associate Trustees, U.S.A." listed on verso;

Ls.42-44: "DESCRIPTION AND BIBLIOGRAPHICAL STATEMENT" beginning on *leaf 42^{r}* and ending on *leaf* 44^{r}; the colophon-limitation notice on *leaf 44^{v}*, with the limitation number hand-written in green ink; and in letterpress at the bottom right-hand corner of *leaf 44^{v}*: "PRINTED IN FRANCE";

L.45: Free endpaper, blank;

L.46: Lining-paper, blank.

✶ **BINDING:** This copy is in full-leather green morocco. On the spine, gold letters parallel to the fore-edge, reading: "William Blake's [space of 1.50cm.] ALL RELIGIONS ARE ONE [space of 5.50cm.] Trianon Press". Housed in a green hand-marbled slipcase, with beveled edge and a leather lip along entire edge of opening. There is no printing on exterior of slipcase.

(Σ) COPY #h.c.iii:

✶ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

✶ **BIBLIOGRAPHICAL NOTE (50 leaves):** This is an "out-of-series" copy, but otherwise the collation, contents and binding correspond to Copy #XXIII of *Roman-numeral Issue*.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** In All Religions are One, William Blake provides an early statement (tractate) of his ideas about God, Nature, Man, and the Poetic Genius. Blake's basic theme: "That the Poetic Genius is the true

Man and that the body or outward form of Man is derived from the Poetic Genius." A Corollary to this: "As all men are alike (tho' infinitely various) So all Religions…"

☞ **PROVENANCE OF FACSIMILE**: This facsimile edition of All Religions are One was reproduced from the only known copy (*Copy A* of the *Keynes & Wolf Census*) located at the H.E. Huntington Library and Art Gallery, San Marino, California. The title-page was from the collection of Geoffrey Keynes.

Blake never advertised this book and he kept only one copy in his own portfolio. G.D. Smith bought this copy, without the correct title-page, at the Christie's auction of the Linnell Collection on 15 March 1918, for the H.E. Huntington Library and Art Gallery in San Marino, California. Geoffrey Keynes purchased the true, disjoint title-page at an anonymous sale by Sotheby's, 21 July 1953. Thus, the Huntington set of nine plates (one leaf of the Huntington set has the watermark **I TAYLOR**) was matched with the Keynes' title-page (with the watermark **I TAYLOR 1794**) to produce this Trianon Press composite facsimile edition.

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No entry found.

☞ **BENTLEY'S BLAKE BOOKS**: No.5 (pg.86).

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: No.3 (pg.52).

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: Nos.30-39 (pg.468).

☞ **PROSPECTUS**: Letterpress printed on the reverse (blank) side of a singleton collotype-pochoir trial-proof, and this sheet folded, with the leaf measuring 23.90 X 15.75 cm.

CONTENTS OF PROSPECTUS: **L.1^{r}:** Reading from top to bottom: "*Prospectus*" in italics, followed by a reproduction of the Trianon title-page for All Religions are One, and a quote from The Times Literary Supplement: "Nothing like these books is ever likely to appear again, and they will in the future be the treasure of libraries."; **Ls.1^{v}-2^{r}:** Trial-proof of a Blake plate (Blake plate of "Principle 2^{d}"), with the fold creasing the image; **L.2^{v}:** Advertisement for All Religions are One, as well as other Trianon Blake facsimile editions.

☞ **PUBLISHER PRICES**: Publisher's List Price for All Religions are One: *Arabic-numeral Issue*: £18 or $43.20; *Roman-numeral Issue*: £50 or $120.

☞ **DISTRIBUTION**: Distributed worldwide by Bernard Quaritch Ltd, 5 to 8 Lower John Street, Golden Square, London WIV 6AB.

☞ **PRODUCTION NOTES**: The Blake plates were photographed at the Huntington Library using ektachromes; the negatives were taken to Paris for the collotype work, and the application of water-color by hand using stencils (pochoir). The title-page was sent by Keynes to Paris so that it could be reproduced directly from the original.

The prospectus states that "in order to get a faithful reproduction, the entire text was silhouetted by hand on the collotype negatives."

On the colophon-limitation page we read that "the plates were reproduced at the Trianon Press workshop in Paris." This is a misleading statement, since the Trianon Press never owned or operated its own collotype and pochoir workshops, but contracted out the work, although Arnold Fawcus was involved in the making of the facsimiles on a daily basis. For this edition the collotype was done in the workshop of Marcel Hourdebaight, and the pochoir was done in the workshop of Pierre Crampe.

The Imprimerie Darantiere, Dijon, famous for printing the first edition of James Joyce's Ulysses, produced the editorial matter. The binding was by Engel, Malakoff, and the hand-made slipcase was by Adine, Paris.

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2. AMERICA a PROPHECY

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: AMERICA | *a* [on the same line as the "*a*" we see a young woman and an old man sitting apart with their backs to each other, reading, while four figures surround them] | *PROPHECY* | [a clothed woman tries to revive a dead man] | LAMBETH | *Printed by William Blake in the year 1793*

☞ **BLAKE'S PRINTING METHOD**: Relief etching.

☞ **TRIANON TITLE-PAGE**: This facsimile of Blake's | **AMERICA** | **a Prophecy** | is published by | The Trianon Press | *for* | The William Blake Trust | London | 1963

☞ **COPYRIGHT NOTICE**: None found.

☞ **PUBLICATION PLACE/DATE**: London: October, 1963.

☞ **TOTAL EDITION**: 526 copies (500 copies offered for sale; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: All copies of this facsimile edition were printed on Arches pure rag wove paper matching the color of the original. Each leaf is watermarked with Blake's monogram, with the watermark usually visible at lower right or left of leaf. The front and rear lining-papers and free endpapers are of the same paper stock as the plates and letterpress and include the watermark.

The size of the leaves of the Trianon facsimile and the Blake original are similar. Advertised leaf size: "about 37 X 27 cm". The measured leaf size of an actual copy, approximately: 36.10 X 26.55 cm.

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SEPARATE AND SIMULANTEOUS ISSUES:

☞ **(2A) <u>ARABIC-NUMERAL ISSUE</u> (480/1-480):** Colophon-limitation notice (*L.24^{v}* of Copy #388) reads: "480 copies numbered 1 to 480."

These copies include the basic collotype-pochoir plates and editorial material in letterpress, but without the additional material showing the Trianon Press production methods. They were sold to the general public.

✶ **COLLATION (26 leaves):**

§ **PLATES:** 18 collotype-pochoir plates (singleton leaves).

§ **LETTERPRESS:** 4 leaves.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-papers and free endpapers.

§ **PAGINATION:** None.

✶ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Facsimile of Blake plate (frontispiece) on verso;

L.4: Facsimile of Blake's 1793 title-page, on recto;

Ls.5-20: Facsimiles of Blake's plates No.1-16, on rectos;

L.21: Trianon Press title-page on recto and the Trustees of the William Blake Trust (Kerrison Preston's name omitted in error) and the Associate Trustees (U.S.A.) listed on verso;

Ls.22-24: Beginning: "DESCRIPTION AND BIBLIOGRAPHICAL STATEMENT" on *leaf 22^{r}*, and ending with the colophon-limitation notice and the limitation number hand-written in blue ink on *leaf 24^{v};*

L.25: Free endpaper, blank;

L.26: Lining-paper, blank.

✶ **BINDING:** Quarter-leather blue morocco with hand-marbled blue paper sides; top-edge-gilt. On the spine from top to bottom, the gilt-lettering reads: "William Blake's [space] AMERICA · A PROPHECY [longer space] Trianon Press". Housed in a blue hand-marbled slipcase, with beveled edges and morocco tips. There is no printing on exterior of slipcase.

✶ **COPIES EXAMINED:**

(Σ) COPY #301 (26 leaves): Collation, contents and binding correspond to the *Arabic-numeral Issue*. Location: University of California at Santa Cruz, Special Collections (Trianon Press Archives).

(Σ) COPY #388 (26 leaves): Collation, contents and binding correspond to the *Arabic-numeral Issue*. Location: Collection of the author.

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☞ **(2B) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (*L.24^{v}* of Copy #B) reads: "26 copies numbered A to Z, reserved for Mr. Paul Mellon, the Trustees of the William Blake Trust and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: I believe that copies would either correspond to the *Arabic-numeral Issue*, or would have extra material, like the *Roman-numeral Issue.* The binding would come in either quarter-leather or full-leather morocco, with matching blue hand-marbled boards, and slipcase of marbled paper, except that the size of the book and slipcase would vary depending on how much additional material is present.

(Σ) COPY #B:

✶ **LOCATION:** Yale University Center for the Study of British Art (Paul Mellon Collection), New Haven, Connecticut (USA).

✶ **BIBLIOGRAPHICAL NOTE (26 leaves):** Collation, contents and binding correspond to the *Arabic-numeral Issue*. This copy has two cards, laid-in. The first is an erratum card noting the omission of Kerrison Preston's name from the list of Trustees. The second has a hand-written note, reading: "This copy of William Blake's <u>America</u> is copy 'B' | one of 26 special copies numbered 'A' to 'Z' which | has been specially reserved for Mr. Paul Mellon | from whose original copy this facsimile has been | made."

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☞ **(2C) <u>ROMAN-NUMERAL ISSUE</u> (20/I-XX):** Colophon-limitation notice (*L.24*^{v} of Copy #V) reads: "20 copies numbered I to XX, each containing a set of hand-coloured

plates showing progressive stages in the stencil work, colour collotype proofs and an original guide sheet and stencil."

These are the deluxe copies for sale to the public at a premium price because of the added material and better binding. Each copy is unique.

(Σ) COPY V:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRPAHICAL NOTE:** In my copy, one publisher's errata card is laid-in. It notes the omission of Kerrison Preston's name from the list of Trustees.

✶ **COLLATION (59 leaves):**

§ **PLATES:** 49 collotype-pochoir plates (singleton leaves), pasted to stubs.

§ **LETTERPRESS:** 4 leaves.

§ **MISCELLANEOUS LEAF:** 1 leaf (*L.25*) is blank.

§ **GUIDE-SHEET (Bound-in):** 1 pochoir guide-sheet (*L.57*), used for cutting the stencil for Blake plate No.5.

§ **ENDPAPERS:** 4 leaves.

§ **STENCIL (Laid-in):** A pochoir stencil made from zinc foil and used to color plate No.5.

§ **PAGINATION:** None.

✶ **CONTENTS:**

Ls.1-24: Contents correspond to the *Arabic-numeral Issue*, except that "V" is handwritten in blue ink on the recto of *leaf 24*;

L.25: Miscellaneous inserted sheet, blank;

L.26-44: Hand-coloured trial-proofs showing progressive stages in the stencil work of Blake Plate No.5 on rectos;

L.45-47: Collotype trial-proofs of Blake plate No.3 on rectos;

Ls.48-50: Collotype trial-proofs of Blake plate No.6 on rectos;

Ls.51-53: Collotype trial-proofs of Blake plate No.13 on rectos;

Ls.54: Collotype trial-proof of Blake plate No.4 on recto;

Ls.55: Collotype trial-proof of Blake plate No.5 on recto;

L.56: Collotype trial-proof of Blake plate No.16 on recto;

L.57: Pochoir guide-sheet for Blake plate No.5 bound-in.

L.58: Free endpaper, blank;

L.59: Lining-paper, with a pochoir stencil used for plate No.5 laid-in, its corners inserted into four photographic tabs attached to the rear lining-paper.

✶ **BINDING:** Full-leather dark blue morocco, with the spine reading from top to bottom in gilt-lettering: "William Blake's [space] AMERICA · A PROPHECY [longer space] Trianon Press". Housed in matching hand-marbled slipcase, with beveled edges and leather lips along entire edge of opening. There is no printing on exterior of slipcase.

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(Σ) COPY #XX:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRPAHICAL NOTE:** In my copy, two publisher's errata cards are laid-in. The first notes the omission of Kerrison Preston's name from the list of Trustees. The second reads: "This copy of

America – | No. XX – | does not contain | a set of hand-coloured plates | showing progressive stages | in the colour work, | as announced in the colophon."

✶ **COLLATION (40 leaves):**

§ **PLATES:** 30 collotype-pochoir plates (singleton leaves), pasted to stubs.

§ **LETTERPRESS:** 4 leaves.

§ **MISCELLANEOUS LEAF:** 1 leaf (*L.25*) is blank.

§ **GUIDE-SHEET (Bound-in):** 1 pochoir guide-sheet (*L.38*), used for cutting the stencil for Blake plate No.15.

§ **ENDPAPERS:** 4 leaves.

§ **STENCIL (Laid-in):** A pochoir stencil made from zinc foil and used to color plate No.15.

§ **PAGINATION:** None.

✶ **CONTENTS:**

Ls.1-24: Contents correspond to the *Arabic-numeral Issue*, except that "XX" is handwritten in blue ink on the recto of *leaf 24*;

L.25: Miscellaneous inserted sheet, blank;

L.26: Collotype trial-proof of Blake title-page on recto;

L.27: Collotype trial-proof of Blake plate No.5 on recto;

Ls.28-29*:* Collotype trial-proofs of Blake plate No.6 on rectos;

Ls.30-31: Collotype trial-proofs of Blake plate No.12 on rectos;

Ls.32-34: Collotype trial-proofs of Blake plate No.13 on rectos;

Ls.35-36: Collotype trial-proofs of Blake plate No.14 on rectos;

L.37: Collotype trial-proof of Blake plate No.16 on recto;

L.38: Pochoir guide-sheet for Blake plate No.15 bound-in.

L.39: Free endpaper, blank;

L.40: Lining-paper, with a pochoir stencil used for plate No.15 laid-in, its corners inserted into four photographic tabs attached to the rear lining-paper.

✶ **BINDING:** Full-leather dark blue morocco, with the spine reading from top to bottom in gilt-lettering: "William Blake's [space] AMERICA · A PROPHECY [longer space] Trianon Press". Housed in matching hand-marbled slipcase, with beveled edges and leather lips along entire edge of opening. There is no printing on exterior of slipcase.

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MISCELLANIOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** America a Prophecy is the first of the Lambeth books of Illuminated Poetry. It describes the American Revolution as the physical counterpart to the eternal war between "Orc," the spirit of Energy and Freedom, and "Albion's Angel," who tries to control that energy in a repressive society.

☞ **PROVENANCE OF FACSIMILE:** Sixteen copies of America a Prophecy are noted in the *Keynes & Wolf Census*, with the Trianon facsimile reproduced from *Copy M.*

Richard Monckton Milnes, first Lord Houghton, was the first verifiable owner of *Copy M*, with his copy passing to his son, the Earl of Crewe. In 1903 the book was bought by

W. A. White, and passed to his daughter, Mrs. William Emerson. Paul Mellon acquired the book in the 1950s, from which the William Blake Trust made its facsimile.

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No entry found.

☞ **BENTLEY'S BLAKE BOOKS**: No.9 (pg.108).

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: Page 13.

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: Nos.146-166 (pg.472).

☞ **PROSPECTUS**: Letterpress printed on the reverse (blank) side of a singleton collotype-pochoir trial-proof, and this sheet folded, with the leaf measuring 36.50 X 26.70 cm.

CONTENTS OF PROSPECTUS: **L.1^{r}:** Reading from top to bottom: "*Prospectus*" in italics, followed by a reproduction of the Trianon title-page for America a Prophecy, and a quote from The Times Literary Supplement: "Nothing like these books is ever likely to appear again, and they will in the future be the treasure of libraries."; **Ls.1^{v}-2^{r}:** Trial-proof of Blake plate No.10, with the fold creasing the image; **L.2^{v}:** Advertisement for America a Prophecy, as well as other Trianon Blake facsimile editions.

☞ **PUBLISHER PRICES**: In the publisher's prospectus, the pre-publication price for the *Arabic-numeral Issue*: 30 guineas. The prepublication price for the *Roman-numeral Issue* is 78 guineas.

In a prospectus for The Book of Thel (1965), a copy of the *Arabic-numeral Issue* of America a Prophecy was offered at 30 guineas, with a note stating, "Available in the special full-leather edition [*Roman-numeral Issue*]; details on request."

☞ **DISTRIBUTION**: Distributed by Bernard Quaritch Ltd., 11 Grafton Street, London W.1.

☞ **PRODUCTION NOTES**: Blake's illuminated pages were reproduced by the Trianon Press (Paris, France) in the workshops of M.M. Hourdebaigt (collotype) and Crampe (pochoir/stencil method). The editorial matter was printed by the *Imprimerie Darantiere*, Dijon, and the binding was by Engel, Paris.

A laid-in erratum card for each copy reads: "The Publishers deeply regret the printing error | whereby the name of Mr. Kerrison Preston | has been omitted from the list of Trustees of | the William Blake Trust. | America • A PROPHECY London, 1963".

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3. THE BOOK OF AHANIA

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: *THE* | *BOOK of* | *AHANIA* | [figure of a flying woman with arms outstretched] | LAMBETH | *Printed by W Blake 1795*

☞ **BLAKE'S PRINTING METHOD**: Etched copper-blocks for frontispiece, and intaglio etching for title page and subsequent four plates.

☞ **TRIANON TITLE-PAGE**: This facsimile of William Blake's | **THE BOOK OF AHANIA** | *is published by* | The Trianon Press | *for* | The William Blake Trust | London | 1973

☞ **COPYRIGHT NOTICE**: None found.

☞ **PUBLICATION PLACE/DATE**: London: December, 1973.

☞ **TOTAL EDITION**: 808 copies (782 copies offered for sale to public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: The copies of this facsimile edition are "printed on Arches pure rag paper made to match the paper used by Blake."

The watermarks are oriented differently for the collotype-pochoir plates and the letterpress. On the plates the watermarks are in the lower right- or left-hand corner, with the letters of Blake's monogram reading correctly from left to right. The letterpress leaves have

the watermark oriented toward the front edge of the copy, but with the letters reading from top to bottom.

Advertised leaf size: "about 28.80 X 23.20 cm." The measured leaf size of an actual copy, approximately: 28.40 X 23.00 cm.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(3A) <u>ARABIC-NUMERAL ISSUE</u> (750/1-750):** The Colophon-limitation notice (*L.13*^{v} of Copy #262) reads: "750 copies numbered 1 to 750, bound in quarter morocco with hand-marbled paper sides."

These copies include the collotype-pochoir plates and editorial material in letterpress, but without the additional material showing the Trianon Press production methods. They were sold to the general public.

✶ **COLLATION (15 leaves):**

§ **PLATES:** 7 unnumbered collotype-pochoir plates (singleton leaves). Six are pasted to stubs and sewn together, preceding the letterpress; one is inserted between *leaf 11* and *leaf 13* of the letterpress section.

§ **LETTERPRESS:** 4°: [unsigned, 1^{2} +2] = 4 leaves. This gathering, which immediately follows the facsimile plates, is made up of two conjugate leaves, with the two middle leaves pasted to stubs.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns), and free endpapers.

§ **PAGINATION:** None.

✶ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Facsimile of Blake plate (frontispiece) on verso;

L.4: Facsimile of Blake's 1795 title-page on recto;

Ls.5-8: Facsimiles of Blake plates;

L.9: Trianon Press title-page on recto, and "The Trustees of the William Blake Trust" and the "Associate Trustees, U.S.A." listed on verso;

Ls.10-13: Beginning on *leaf 10^{r}*, "COMMENTARY AND BIBLIOGRAPHICAL HISTORY", and ending on *leaf 13^{v}* with the colophon-limitation notice, the limitation number hand-written in brown ink, and in letterpress at the bottom right-hand corner: "PRINTED IN FRANCE." (Note: *leaf 12* is an inserted uncolored collotype print of the frontispiece, with the image on the recto);

L.14: Free endpaper, blank;

L.15: Lining-paper, blank.

✶ **BINDING:** Quarter-leather, black morocco, with hand-marbled boards; the front and rear covers are blank, while the spine reads: "[Parallel to fore-edge:] William Blake's THE BOOK OF AHANIA Trianon Press". Housed in matching hand-marbled slipcase, with beveled edges and leather tips. There is no printing on exterior of slipcase.

✶ **COPIES EXAMINED:**

(Σ) COPY #250 (15 leaves): Collation and Contents correspond to *Arabic-numeral Issue*. Location: University of California, at Santa Cruz (Trianon Press Archives).

(Σ) COPY #262 (15 leaves): Collation and Contents correspond to *Arabic-numeral Issue*. Location: Collection of the author.

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☞ **(3B) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (*L.13*^{v} of Copy #262) reads: "26 copies numbered A to Z, reserved for the Trustees of the William Blake Trust and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: I have not seen a copy of the *Alphabetical issue* for <u>The Book of Ahania</u>. I believe that copies would either correspond to the *Arabic-numeral Issu*e, or would have extra material, like the *Roman-numeral Issue*. The binding would come in either quarter-leather or full-leather morocco with matching blue hand-marbled boards; housed in a slipcase of marbled paper, except that the size of the slipcase would vary depending on how much material is present.

(Ω) COPY #W:

✶ **LOCATION:** Auction sale.

✶ **BIBLIOGRAPHICAL NOTE (exact number of leaves unknown):** Auction notice: "Limited Edition reproduction No.W of 808.…Bound in dark blue [probably black] half morocco with hand-marbled paper sides and beveled slipcase with morocco tips. Gilt lettering to spine.…Five plates follow a frontispiece color-printed from etched copper blocks…" This copy appears to be similar to the *Arabic-numeral Issue*.

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☞ **(3C) <u>ROMAN-NUMERAL ISSUE</u> (32/I-XXXII):** Colophon-limitation notice (*L.13*^{v} of Copy #X) reads: "32 copies numbered I to XXXII, bound in full leather morocco, and each containing a set of plates shewing the progressive stages of the collotype and hand-stencil process and a guide-sheet and stencil."

These are the deluxe copies for sale to the public at a premium price because of the added material and better binding.

(Σ) COPY #X:

✶ **LOCATION:** Collection of the author.

✶ **COLLATION (50 leaves):**

§ **PLATES:** 36 unnumbered collotype-pochoir plates (singleton leaves], pasted to stubs and sewn together, both preceding and following the letterpress section. Six preceed the letterpress; one is inserted between *leaf 11* and *leaf 13* of the letterpress; twenty-nine follow the letterpress.

§ **LETTERPRESS:** 4°: [unsigned, 1^{2} +2] = 4 leaves. This gathering, which immediately follows the facsimile plates, is made up of two conjugate leaves, with the two middle leaves pasted to stubs.

§ **MISCELLANEOUS LEAVES (Bound-in):** 2 singleton leaves, with cursive lettering.

§ **ENDPAPERS:** 8 leaves.

§ **GUIDE-SHEET (Tipped-in):** A pochoir guide-sheet used for cutting the stencil for Blake plate ("But I wander on the rocks…").

§ **STENCIL (Tipped-in):** A pochoir stencil made from zinc sheet and used to color Blake plate ("But I wander on the rocks…").

§ **COPPERPLATE (Tipped-in):** A copperplate attached to rear lining-paper, reading: "THE | BOOK of | AHANIA | W Blake | TRIANON PRESS | 1973 | Copy X".

§ **PAGINATION:** None.

✶ **CONTENTS:**

Ls.1-13: Contents correspond to *Arabic-numeral Issue*, except that "X" is written after "No." on colophon-limitation page;

L.14: Miscellaneous inserted leaf, with cursive writing in black ink, reading: "Progressive states of the Frontispiece | and collotype states of the Title and Tail-piece";

Ls.15-32: Progressive states (trial-proofs) of the frontispiece;

Ls.33-35: Trial-proofs of Blake's title-page;

Ls.36-38: Trial-proofs of Blake plate ("But I wander on the rocks…");

L.39: Miscellaneous inserted leaf, with cursive writing in black ink, reading: "The series before the plate-mark impression. | Blake used intaglio etching for all the book | except the Frontispiece";

Ls.40-44: The series of Blake plates before the plate-mark impression;

L.45: Free endpaper, with guide-sheet of Blake plate ("But I wander on the rocks…") tipped-in;

L.46: Free endpaper, with corresponding stencil to guide-sheet of Blake plate ("But I wander on the rocks…") tipped-in;

Ls.47-49: Free endpapers, blank, with center of each page cut out in rectangular shape to fit copperplate;

L.50: Lining-paper, blank, with copperplate attached, reading: "THE | BOOK of | AHANIA | W Blake | TRIANON PRESS | 1973 | Copy X".

✶ **BINDING:** Full-leather black morocco, with titling on spine, reading: "[Parallel to fore-edge:] William Blake's THE BOOK OF AHANIA Trianon Press". Housed in matching hand-marbled slipcase, with beveled edges and leather lips along entire edge of opening. There is no printing on exterior of slipcase.

(Σ) COPY #XV:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE (50 leaves):** Collation, contents and binding correspond to Copy #X. Although the guide-sheet and stencil were both used in the coloring of the frontispiece, they have different areas cut out than with those in Copy #X.

(Σ) COPY #XXVI:

✶ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

✶ **BIBLIOGRAPHICAL NOTE (50 leaves):** Collation, contents and binding correspond to Copy #X. Although the guide-sheet and stencil were both used in the coloring of the frontispiece, they have different areas cut out than with those in Copy #X.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: The Book of Ahania appears to be a continuation of The Book of Urizen. It tells how Fuzon, who is identified with Passion, revolted against Urizen, the God of Reason. In his agony at losing Ahania ("his source of pleasure"), Urizen "calls her sin" and casts her out. Urizen then crucifies Fuzon on the tree of Organized Religion, and in this way creates the Serpent of Materialism.

☞ **PROVENANCE OF FACSIMILE**: Reproduced from the only known copy of The Book of Ahania, it consists of plate 1 (*Copy Ba*/Keynes), plus plates 2-6 (*Copy A*/Rosenwald). Bentley writes: "The facsimile consists of pl. 1 (copy Ba) plus pl. 2-6 (copy A). It is not really an eclectic facsimile, however, for pl. 1 (Ba), 2-6 (A) were apparently bound together in Blake's time, and the leaves were not separated, with the Atlantic between, until much later. Copy A (pl. 1-6), as presently constituted and identified [i.e., the Rosenwald copy without Keynes' title-page], is rather the eclectic work." *Blake Books,* A15 (pg.115).

Blake first printed this book in 1795, in Lambeth, using intaglio etching instead of relief-etching, as he did with most of his other illuminated works.

No copy of The Book of Ahania is known to have been sold during Blake's life. In 1855 a copy was anonymously listed in a Sotheby catalogue and sold for thirty-three

shillings. Subsequently, it was acquired by Richard Monckton Milnes, afterwards Lord Houghton, and then passed to his son, later Earl of Crewe. At the Sotheby sale of 30 March 1903, the book (lot 7) was described as perfect, although Keynes notes in the Commentary that it lacked the frontispiece. The frontispiece was separately sold at the same sale in lot 18, bought by E.J. Shaw, a Birmingham business interested in Blake. Meanwhile, the five leaves (pl. 2-6) of The Book of Ahania were bought by Quaritch for W.A. White. In 1929, it was acquired by Lessing J. Rosenwald from the book dealer Rosenbach, who later obtained for Rosenwald a different frontispiece acquired at Sotheby's on 11 December 1935. This "doctored" copy is now in the Rosenwald Collection in the Library of Congress, Washington, D.C.

As for the original frontispiece (pl. 1), it stayed in the Shaw library until he died, and then it was sold with two other prints in lot 163 at Sotheby's on 29 July 1925. It was erroneously described in the catalogue as "the last leaf of the First Book of Urizen". Geoffrey Keynes, recognizing the true state of affairs, acquired the frontispiece for his collection and made it available to the Trianon Press for reproduction.

As noted on the colophon page of the Trianon edition, this facsimile combined Rosenwald's Library of Congress copy, which includes the title-page and text, with Keynes' frontispiece, which originally belonged with the Rosenwald

copy, but which had been separated sometime after Blake had produced the work and before Rosenwald obtained it. Thus, the original copy of The Book of Ahania produced by Blake was again brought together in the Trianon Press facsimile.

- **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No entry found.
- **BENTLEY'S BLAKE BOOKS**: No.A15 (pg.115).
- **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: Page 13.
- **BINDMAN'S COMPLETE GRAPHIC WORKS**: Notes 278-283 (pg.475).
- **PROSPECTUS**: Letterpress printed on the reverse (blank) side of a singleton collotype-pochoir trial-proof (showing the Trianon Press Blake watermark), and this sheet folded, with the leaf measuring 25.00 X 15.30 cm.

CONTENTS OF PROSPECTUS: **L.1^{r}**: Reading from top to bottom: "*Prospectus*" in italics, followed by a reproduction of the Trianon title-page for The Book of Ahania, and a quote from The Times Literary Supplement: "Nothing like these books is ever likely to appear again, and they will in the future be the treasure of libraries."; **L.1^{v}-L.2^{r}**: Trial-proof of a Blake plate, with the fold creasing the image; **L.2^{v}**: Advertisement for The Book of Ahania, as well as other Trianon Blake facsimile editions. Although I have seen only two examples of the prospectus, and they both had the same trial-proof of Blake's title-page, it is likely that various other trial-proofs were used.

☞ **PUBLISHER PRICES**: In the prospectus for The Book of Ahania, a copy of the *Arabic-numeral Issue* was offered at £32; a copy of the *Roman-numeral Issue* at £85.

☞ **DISTRIBUTION**: Distributed throughout the world by Bernard Quaritch Ltd., 5-8 Lower John Street, Golden Square, London WIR 4AU.

☞ **PRODUCTION NOTES**: The plates for The Book of Ahania were reproduced at the Trianon Press workshops in Paris by collotype and hand-stencil process. The problems were not minor, as noted by Keynes in his commentary: "The pigment, touched up [by Blake] with blue water-colour, is so thick that it stands up above the surface of the paper and is therefore extremely difficult to reproduce in true facsimile." For this reproduction, "the plate-marks are reproduced from hand-bevelled copperplates."

The Imprimerie Darantiere, Dijon, printed the editorial matter; the binding was by Reliural, Paris; and the hand-made slipcase was by Adine, Paris.

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4. THE BOOK OF LOS

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: *THE* | *BOOK of* | *LOS* | [figure of man wedged into rocks] | *LAMBETH* | *Printed by Wm Blake 1795*

☞ **BLAKE'S PRINTING METHOD**: Etched copper blocks (frontispiece) and intaglio etching (four plates).

☞ **TRIANON TITLE-PAGE**: This facsimile of William Blake's | THE BOOK OF LOS | *is published by* | The Trianon Press | *for* | The William Blake Trust | London | 1976

☞ **COPYRIGHT NOTICE**: None found.

☞ **TRIANON PUBLICATION PLACE/DATE**: London: 1976.

☞ **TOTAL TRIANON EDITION**: 538 copies (512 copies offered for sale to public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: This edition used Arches pure rag laid paper, with the "Arches" watermark parallel to the outer edge at the top or bottom. The watermark is perpendicular to the chain-lines, which run horizontally across the page, and parallel to the wire-lines, which run vertically down the page. The endpapers (but not the miscellaneous inserted leaves) use sheets from a lot of wove paper (no chain-lines or wire-lines) left-over from a previous facsimile edition, with Blake's monogram as the watermark.

I can find no advertised leaf size, but the measured leaf size of an actual copy of the "Arches" watermarked paper, approximately: 29.17 X 23.23 cm.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(4A) <u>ARABIC-NUMERAL ISSUE</u> 480/1-480):** Colophon-limitation notice (*L.12^{v}* of Copy #152) reads: "480 copies numbered 1 to 480, bound in quarter morocco with hand-marbled paper sides."

These copies include the collotype-pochoir plates and editorial material in letterpress, but without the additional material showing the Trianon Press production methods. They were sold to the general public.

✶ **COLLATION (14 leaves):**

§ **PLATES:** 5 unnumbered collotype-pochoir plates (singleton leaves), pasted to stubs, and preceding the letterpress.

§ **LETTERPRESS:** 4^{0}: [unsigned, 1^{4}], 4 leaves. This single gathering immediately follows the facsimile plates.

§ **MISCELLANEOUS LEAF (Bound-in):** 1 singleton leaf following front free endpaper.

§ **ENDPAPERS:** 4 leaves. The front and rear lining-paper constitute conjugate leaves of one fold, while the front and rear endpapers constitute similar conjugate fold.

§ **PAGINATION:** None.

✶ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Miscellaneous inserted leaf, blank;

L.4: Facsimile of Blake plate (frontispiece] on verso;

L.5: Facsimile of Blake plate (Blake's title-page) on recto;

L.6: Facsimile of Blake plate ("Chap 1"] on recto;

L.7: Facsimile of Blake plate ("Darkness round Los…"] on recto;

L.8: Facsimile of Blake plate ("An immense Fibrous form…") on recto;

L.9: Trianon Press title-page on recto, and "The Trustees of the William Blake Trust" and the Associate Trustees, U.S.A." listed on verso;

Ls.10-12: Beginning on *leaf 10^{r}*, "COMMENTARY AND BIBLIOGRAPHICAL HISTORY", and ending on *leaf 12^{v}* with the colophon-limitation notice, the limitation number hand-written in black ink, and the words in letterpress at the bottom right-hand corner: "PRINTED IN FRANCE";

L.13: Free endpaper, blank;

L.14: Lining-paper, blank.

✶ **BINDING:** Quarter-leather brown morocco, with hand-marbled brown paper sides. On the spine, in gold lettering, the titles read: "[Parallel to the fore-edge:] William Blake's [space] THE BOOK OF LOS [longer space] Trianon Press". The copy is housed in a hand-marbled brown slipcase (30.65 X 24.70 X 2.00 cm.), with a leather lip at top and bottom of opening. There is no printing on exterior of slipcase.

✶ **COPIES EXAMINED:**

(Σ) COPY #152 (14 leaves): Collation, contents and binding correspond to the *Arabic-numeral Issue*. Location: Collection of the author.

(Σ) COPY #289 (14 leaves): Collation, contents and binding correspond to the *Arabic-numeral Issue*. Location: Collection of the author.

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☞ **(4B) <u>ALPHABETICAL ISSUE</u> 26/A-Z):** Colophon-limitation notice (*L.12^{v}* of Copy #U) reads: "26 copies numbered A to Z, reserved for the Trustees of the William Blake Trust and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: I believe that copies of the *Alphabetical Issue* would either correspond to the *Arabic-numeral Issue* (as does Copy #U below), or would have extra material, similar to the *Roman-numeral Issue*. The binding would come in either quarter or full morocco binding with matching hand-marbled boards, and slipcase of marbled paper, except that the size of the slipcase would vary depending on how much material is present.

(Σ) COPY #U:

✶ **LOCATION:** Private Collection.

✶ **BIBLIOGRAPHICAL NOTE (14 leaves):**

Collation, contents, and binding correspond to the *Arabic-numeral Issue*, with the exception of the limitation numbering scheme, which is handwritten at the end of the colophon-limitation notice on *leaf 12^{v}*. Copy #U is bound in brown quarter morocco with matching hand-marbled boards, housed in a

slipcase of marbled paper, with a leather lip at top and bottom of opening.

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☞ **(4C) <u>ROMAN-NUMERAL ISSUE</u> (32/I-XXXII):** Colophon-limitation notice (*L.12*^{v} of Copy #X] reads: "32 copies numbered I-XXXII, bound in full morocco, and each containing a set of plates shewing the progressive stages of the collotype and hand-stencil process, and a guide sheet and stencil."

These are the deluxe copies for sale to the public at a premium price because of the added material and better binding.

(Σ) COPY #X:

✶ **LOCATION:** Collection of the author.

✶ **COLLATION (42 leaves):**

§ **PLATES:** 24 unnumbered collotype-pochoir plates (singleton leaves), pasted to stubs, with five (5) plates proceeding and nineteen (19) plates following the letterpress.

§ **LETTERPRESS:** 4^{0}: [unsigned, 1^{4}], 4 leaves. This gathering immediately follows the facsimile plates.

§ **MISCELLANEOUS LEAVES (Bound-in):** 10 singleton leaves: Ls.3, 13, 28, 34-40.

§ **ENDPAPERS:** 4 leaves. Unlike in the *Arabic-numeral Issue*, the front lining-paper and free endpaper constitutes a single fold, while the rear lining-paper and free endpapers constitute a similar single fold.

§ **PAGINATION:** None.

✶ **CONTENTS:**

Ls.1-12: correspond to *Arabic-numeral Issue;*
L.13: Miscellaneous inserted leaf, with hand-written words on recto, reading: "*Progressive states of Chapters I and IV | and other collotype states*";
Ls.14-18: Trial-proofs of Blake plate ("Chap 1") on recto;
Ls.19-25: Trial-proofs of Blake plate ("An immense Fibrous form…") on recto;
L.26: Trial-proof of Blake plate (Blake's title-page) on recto;
L.27: Trial-proof of Blake plate ("Darkness round Los…") on recto;
L.28: Miscellaneous inserted leaf, with hand-written words on recto, reading: "*The series before the plate-mark impression | Blake used intaglio etching for all the book | except the Frontispiece*";
Ls.29-33: Trial-proofs of series on recto;
L.34: Miscellaneous inserted leaf, with hand-written words on recto, reading: "*Guide-sheet and Stencil*";
L.35: Miscellaneous inserted sheet, blank, with a guide-sheet for Blake plate ("An immense Fibrous form…") tipped-in on recto;
L.36: Miscellaneous inserted leaf, blank, with a stencil for Blake plate ("An immense Fibrous form…") tipped-in, on recto;
L.37: Miscellaneous inserted leaf, with hand-written words on recto, reading: "*Copperplate*";
Ls.38-40: Miscellaneous inserted leaves, blank, with a rectangle cut out of center of

each leaf the size of the mounted copperplate;

L.41: Free endpaper, blank, with a rectangle cut out of center of the leaf the size of the mounted copperplate;

L.42: Lining-paper, blank, with a copperplate (13.60 X 10.00 cm.) tipped-in, the plate inscribed: "*The* | *BOOK of* | *LOS* | *W Blake* | Trianon Press 1976 | *Copy* X".

✶ **BINDING:** Full-leather brown morocco. The title on spine of copy corresponds to *Arabic-numeral Issue*. The Roman-numeral copy is housed in a hand-marbled brown slipcase (30.70 X 24.70 X 3.00 cm.), with a leather lip along entire edge of opening; there is no printing on exterior of slipcase.

(Σ) COPY #XXX:

✶ **LOCATION:** Collection of the author.

✶ **COLLATION (42 leaves):** Collation, contents, and binding of Copy #XXX correspond to Copy #X, except for the following differences in content:

Ls.1-12: Corresponds to Arabic-numeral Issue and Copy #X;

L.13: Miscellaneous inserted leaf is identical to Copy #X, with hand-written words on recto, reading: "*Progressive states of Chapters I and IV* | *and other collotype states*";

Ls.14-19: Trial-proofs of Blake plate ("Chap 1") on recto, with one extra leaf than in Copy #X;

Ls.20-26: Trial-proofs of Blake plate ("An immense Fibrous form…") on recto, with same number of leaves as in Copy #X;

L.27: Trial-proof of Blake plate (Blake's title-page) on recto, as in Copy #X;
(Note: Trial-proof of Blake plate ("Darkness round Los…") on *leaf 27r* of Copy #X is lacking in Copy #XXX);
L.28: Miscellaneous inserted leaf is identical to Copy #X, with hand-written words on recto, reading: "*The series before the plate-mark impression | Blake used intaglio etching for all the book | except the Frontispiece*";
Ls.29-33: Trial-proofs of series on recto are identical to Copy #X;
L.34: Miscellaneous inserted leaf is identical to Copy #X, with hand-written words on recto, reading: "*Guide-sheet and Stencil*";
L.35: Miscellaneous inserted sheet, blank, with a guide-sheet for Blake plate ("Chap 1…" instead of "An immense Fibrous form…") tipped-in on recto;
L.36: Miscellaneous inserted leaf, blank, with a stencil for Blake plate ("Chap 1…" instead of "An immense Fibrous form…") tipped-in, on recto;
L.37: Miscellaneous inserted leaf identical to Copy #X, with hand-written words on recto, reading: "*Copperplate*";
Ls.38-40: Miscellaneous inserted leaves identical to Copy #X, with a rectangle cut out of center of each leaf the size of the mounted copperplate;
L.41: Free endpaper identical to Copy #X, with a rectangle cut out of center of the leaf the size of the mounted copperplate;

L.42: Lining-paper, blank, with a copperplate (13.60 X 10.00 cm.) tipped-in, the plate inscribed: "*The* | *BOOK of* | *LOS* | *W Blake* | Trianon Press 1976 | *Copy* XXX".

(Σ) COPY #XXXII:

✶ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

✶ **COLLATION (44 leaves):**

§ **PLATES:** 29 unnumbered collotype-pochoir plates (singleton leaves), pasted to stubs, with five (5) plates proceeding and twenty-four (24) plates following the letterpress.

§ **LETTERPRESS:** 4^0: [unsigned/unnumbered, 1^4], 4 leaves. This gathering immediately follows the facsimile plates.

§ **MISCELLANEOUS LEAVES (Bound-in):** 7 singleton leaves: Ll.3, 13, 34, 39-42.

§ **ENDPAPERS:** 4 leaves. Unlike in the *Arabic-numeral Issue*, the front lining-paper and free endpaper constitutes a single fold, while the rear lining-paper and free endpapers constitute a similar single fold.

✶ **CONTENTS:**

Ls.1-12: Corresponds to *Arabic-numeral Issue;*

L.13: Miscellaneous inserted leaf, with hand-written words on recto: "Progressive states of the Frontispiece";

Ls.14-33: Trial-proofs of frontispiece on recto;

L.34: Miscellaneous inserted leaf, with hand-written words on recto: "The series before the plate-mark impression | Blake used

intaglio etching for all the book | except the Frontispiece";

Ls.35-38: Trial-proofs of series except for frontispiece on recto;

L.39: Miscellaneous inserted leaf, with hand-written words on recto, reading: "Guide-sheet, Stencil | and Copperplate";

L.40: Miscellaneous inserted sheet, blank, with guide-sheet for frontispiece tipped-in on recto;

L.41: Miscellaneous inserted leaf, blank, with stencil for frontispiece tipped-in, on recto;

L.42: Miscellaneous inserted leaf, blank, with a rectangle cut out of center of each leaf the size of the mounted copperplate;

L.43: Free endpaper, blank, with a rectangle cut out of center of the leaf the size of the mounted copperplate;

L.44: Lining-paper, blank, with a copperplate [13.60 X 10.00 cm.] tipped-in, the plate inscribed: "*The* | *BOOK of* | *LOS* | *W Blake* | Trianon Press 1976 | *Copy* XXXII".

✶ **BINDING:** Corresponds to Copy #X (Full-leather brown morocco).

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** The Book of Los is a companion piece to The Book of Ahania. It describes the creation of Urizen as seen from the perspective of Los.

☞ **PROVENANCE OF FACSIMILE:** The Book of Los was completed when Blake lived in Lambeth. It was executed

mainly as etchings on copper to be printed as ordinary intaglio plates, and exists in a single copy. This copy has been in the possession of the British Museum since 1866; it was originally in the Library Department, but in 1953 it was transferred to the Department of Prints and Drawings.

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No entry found.

☞ **BENTLEY'S BLAKE BOOKS**: No entry found.

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: No.16 (pg.62).

☞ **BINDMAN'S COMPLETE GRAPHIC WORK**: Nos.284-288 pg.475).

☞ **PROSPECTUS**: Letterpress printed on the reverse (blank) side of a singleton collotype-pochoir trial-proof, and this sheet folded, with the leaf measuring 24.50 X 15.30 cm.

CONTENTS OF PROSPECTUS: **L.1^{r}**: Reading from top to bottom: "*Prospectus*" in italics, followed by a reproduction of the Trianon title-page for The Book of Los, and the standard quote from The Times Literary Supplement; **Ll.1^{v}-2^{r}**: Trial-proof of a Blake plate, with the fold creasing the image; **L.2^{v}**: Advertisement for The Book of Los, as well as other Trianon Blake facsimile editions. I have seen only one example of the prospectus: it is likely that various other trial-proofs were used.

☞ **PUBLISHER PRICES**: In the prospectus for The Book of Los, a copy of the *Arabic-numeral Issue* was offered at £40; a copy of the *Roman-numeral Issue* at £150.

☞ **DISTRIBUTION**: Distributed worldwide by Bernard Quaritch Ltd., 5-8 Lower John Street, Golden Square, London, WIR 4 AU.

☞ **PRODUCTION NOTES**: Because the unique copy of Blake's The Book of Los in the British Museum could not be released for reproduction to the Trianon Press in Paris, a more indirect method was used: "Direct collotype negatives in the size of the originals were made from the volume in the British Museum. A proof printing was done from these, and each plate was then expertly coloured in the Museum to make a faithful replica of the original. The direct collotype negatives were subsequently used again for the printing of the present facsimile, the replicas being used as colour-guides for cutting the stencils and for colouring the plates. The accuracy of the reproduction in colour may in consequence be less exact than has usually been achieved in other works issued by the Blake Trust." The facsimile plates were then run through the press to give each a plate-impression for greater authenticity.

The plates were reproduced in Paris in the workshops of Trianon Press by the collotype and hand-stencil process. The editorial matter was printed by Imprimerie Darantiere, Dijon, the binding was by Reliural, Paris, and the hand-made slipcase by Armbruster, Paris.

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5. THE BOOK OF THEL

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: THE | *BOOK* | *of* | THEL | [with a female figure holding a shepherd's crook on the left and flowers and embracing figures to the right] | *The Author & Printer Will[m] Blake. 1789*

☞ **BLAKE'S PRINTING METHOD**: Relief etchings, tinted in watercolor.

☞ **TRIANON TITLE-PAGE**: [In brownish-red ink:] This facsimile of Blake's | THE BOOK OF THEL | *is published by* | The Trianon Press | *for* | The William Blake Trust | London | 1965

☞ **COPYRIGHT NOTICE**: None found.

☞ **PUBLICATION PLACE/DATE**: London: 1965 [October].

☞ **TOTAL EDITION**: 426 copies (400 copies offered for sale to public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: Keynes notes in the "DESCRIPTION AND BIBLIOGRAPHICAL STATEMENT" that the plates of the original Blake book are, as in the facsimile, on one side of the leaves only. The size of the leaves in the facsimile is the same as in the original, 27.8 X 22 cm. On the colophon-limitation page it is noted that the facsimile was "printed on Arches pure rag paper made to match the paper used by Blake. Each page is watermarked with Blake's monogram." Each watermark is visible at lower

right-hand or left-hand corner of leaf, either correctly oriented or reversed.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(5A) <u>ARABIC-NUMERAL ISSUE</u> (380/1-380):** Colophon-limitation notice (L.16^{r} of Copy #298) reads: "380 copies numbered 1 to 380."

These copies include the collotype-pochoir plates and editorial material in letterpress, but without the additional material showing the Trianon Press production methods. They were for sale to the public.

✶ **COLLATION (18 leaves):**

§ **PLATES:** 8 unnumbered collotype-pochoir plates (singleton leaves), pasted to stubs, and preceding the letterpress. Blake's original numbering (1-8) is visible at upper-right corner of the plate.

§ **LETTERPRESS:** 4°: [unsigned, 1^{4} +1], 5 leaves. This gathering immediately follows the facsimile plates.

§ **MISCELLANEOUS INSERTED LEAVES:** 1 singleton leaf: (L.3).

§ **ENDPAPERS:** 4 leaves. The front lining-paper and free endpaper constitutes a single fold, while the rear lining-paper and free endpapers constitute a similar single fold.

✶ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Miscellaneous inserted leaf, blank;

L.4: Facsimile of Blake plate No.1 (Blake's title-page) on recto;

Ls.5-11: Facsimiles of Blake's Plates 2-8, on recto;

L.12: Trianon Press title-page on recto, and "The Trustees of the William Blake Trust" and the "Associate Trustees, U.S.A." listed on verso;

Ls.13-15: DESCRIPTION AND BIBLIOGRAPHICAL STATEMENT;

L.16: Colophon-limitation notice, the limitation number hand-written in brown ink, on recto; with letterpress at the bottom right-hand corner of *leaf 16^{v}* reading: "Printed in France";

L.17: Free endpaper, blank;

L.18: Lining-paper, blank.

✶ **BINDING:** Quarter-leather brownish-red morocco, with hand-marbled paper sides and top-edge-gilt. The front and rear covers are blank, with gilt-lettering to spine, reading: "[parallel to fore-edge:] William Blake's THE BOOK OF THEL Trianon Press". Housed in hand-marbled slipcase, with no titling, and with beveled sides and morocco tips.

✶ **COPIES EXAMINED:**

(Σ) COPY #298 (18 leaves): Collation, contents and binding correspond to the *Arabic-numeral Issue*. Location: Collection of the author.

(Σ) COPY #380 (18 leaves): Collation, contents and binding correspond to the *Arabic-numeral Issue*. Trianon Press notepad, laid-in, reading: "Notice: This is the 'model' with Final 'O.K.', By Mr. A. Fawcus for the Binder". Location: University of California at Santa Cruz, Special Collections (Trianon Press Archives).

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☞ **(5B) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (L.16^{r} of Copy #298) reads: "26 copies numbered A to Z, reserved for Mr. Lessing J. Rosenwald, the Library of Congress, the Trustees of the William Blake Trust and the Publishers."

The copies of the Alphabetical Issue were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: I have not seen a copy of the *Alphabetical issue* for <u>The Book of Thel</u>. I believe that copies would either correspond to the *Arabic-numeral Issue*, or would have extra material, like the *Roman-numeral Issue*. The binding would come in either quarter or full morocco binding with matching hand-marbled boards, and slipcase of marbled paper, except that the size of the slipcase would vary depending on how much material is present.

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☞ **(5C) <u>ROMAN-NUMERAL ISSUE</u> (20/I-XX):** Colophon-limitation notice (L.16^{r} of Copy #I] reads: "20 copies numbered I-XX, each containing a set of hand-coloured plates showing progressive stages in the stencil work, colour collotype proofs, and an original guide-sheet and stencil."

These are the deluxe copies for sale to the public at a premium price because of the added material and better binding.

(Σ) COPY #I:

✶ **LOCATION:** Collection of the author.

✶ **COLLATION (49 leaves):**

§ **PLATES:** 38 unnumbered collotype-pochoir plates (singleton leaves), pasted to stubs, with eight (8) plates proceeding and thirty (30) plates following the letterpress, including an inserted guide-sheet (L.47).

§ **LETTERPRESS:** 4^0: [unsigned, 1^4 +1], 5 leaves.

§ **MISCELLANEOUS INSERTED LEAVES:** 2 singleton leaves: Ls: 3, 17.

§ **ENDPAPERS:** 4 leaves. The front lining-paper and free endpaper constitutes a single fold, while the rear lining-paper and free endpapers constitute a similar single fold.

§ **PAGINATION:** None.

✶ **CONTENTS:**

Ls.1-16: Collation and contents correspond to the *Arabic-numeral Issue*;

L.17: Miscellaneous inserted leaf, blank;

Ls.18-28: Trial-proofs of Blake plate No.3 (“Why should the mistress…”) on recto;

Ls.29-31: Trial-proofs of Blake plate No.1 (Title-page) on recto;

Ls.32-34: Trial-proofs of Blake plate No.3 ((“Why should the mistress…”) on recto;

Ls.35-37: Trial-proofs of Blake plate No.4 (“O little Cloud…”) on recto;

Ls.38-40: Trial-proofs of Blake plate No.5 (“Then Thel…”) on recto;

Ls.41-43: Trial-proofs of Blake plate No.7 (“The Eternal Gates…”) on recto;

Ls.44-46: Trial-proofs of Blake plate No.4 (“Thel’s Motto…”) on recto;

L.47: Trial-proof of Plate No.3 used as a guide-sheet) bound-in;

L.48: Free endpaper, blank;

L.49: Lining-paper, blank, with stencil for Plate No.3 tipped-in.

✶ **BINDING:** Full-leather brownish-red morocco, with hand-marbled paper sides and top-edge-gilt. The front and rear covers are blank, with gilt-lettering to spine, reading: "[parallel to fore-edge:] William Blake's THE BOOK OF THEL Trianon Press". Housed in hand-marbled slipcase, with no titling, and with beveled sides and morocco around entire outside edge.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** The Book of Thel tells the story of an innocent maiden (Thel) and of her rejection of "Experience."

☞ **PROVENANCE OF FACSIMILE:** This facsimile was made from a copy in the Lessing J. Rosenwald Collection at the Library of Congress (*Copy O* of the *Keynes & Wolf Census*).

The Book of Thel was one of Blake's most successful books. Fifteen copies have survived. Two leaves of the copy reproduced here have the watermark **RUSE & TURNERS 1815.** The book (Copy O) was formerly bound with the fifty plates of Milton, a much later work, both printed on similar paper. In the nineteenth century, the volume belonged to Godfrey Windus of Tottenham Green. It was sold out of the Windus family in a sale at Sotheby's in 1927,

where it was acquired by Frank B. Bemis of Boston. In 1939 it passed into the Lessing J. Rosenwald Collection and from there to the Library of Congress.

- **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No entry found.
- **BENTLEY'S BLAKE BOOKS**: No.26 (pg.133).
- **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: Page 13.
- **BINDMAN'S COMPLETE GRAPHIC WORKS**: Notes 71-78 (pg.469).
- **PROSPECTUS**: Letterpress printed on the reverse (blank) side of a singleton collotype-pochoir trial-proof, and this sheet folded, with the leaf measuring 22.00 X 14.00 cm. The Blake watermark is visible in the lower right corner of *leaf 2^{r}* when the Blake facsimile plate is oriented correctly for viewing.

CONTENTS OF PROSPECTUS: **L.1^{r}:** Reading from top to bottom: "*Prospectus*" in italics, followed by a reproduction of the Trianon title-page for The Book of Thel, and a quote from The Times Literary Supplement: "Nothing like these books is ever likely to appear again, and they will in the future be the treasure of libraries."; **Ll.1^{v}-2^{r}:** Trial-proof of a Blake plate, with the fold creasing the image; **L.2^{v}:** Advertisement for The Book of Thel, as well as other Trianon Blake facsimile editions; also included is a brief statement about the William Blake Trust.

Although I have seen only one example of a prospectus, it is likely that various trial-proofs of

Blake's plates were run through the letterpress; the example I examined had a trial-proof showing Blake plate No.2 ("The daughters of Mne Seraphim…").

☞ **PUBLISHER PRICES**: Keynes notes in the "DESCRIPTION AND BIBLIOGRAPHICAL STATEMENT" to The Book of Thel: "In 1793 Blake offered *Thel* for three shillings. In 1818 it cost two guineas and in 1827 the price was raised to three guineas." Over one hundred years later, in the prospectus for the Trianon Press' The Book of Thel, a copy of the *Arabic-numeral Issue* (a facsimile of the original) was offered at 16 gns (guineas); a copy of the *Roman-numeral Issue* (another facsimile) at 70 gns (guineas).

☞ **DISTRIBUTION**: Throughout the world by Bernard Quaritch Ltd., 11 Grafton Street, London W.1.

☞ **PRODUCTION NOTES**: The illuminated pages were reproduced in Paris by the Trianon Press in the workshops of M.M. Hourdebaight and Crampe by the collotype (in two color printings) and stencil process.

The editorial matter was printed by the Imprimerie Darantiere, Dijon, and the binding was by Engel, Malakoff.

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6. THE BOOK OF URIZEN

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: [A tree rises along left side of plate with branches growing to the right and interlacing the words of title] THE | BOOK | *of* | *URIZEN* | [a bearded Urizen squats barefoot on an open book while he writes with both hands] | LAMBETH Printed by Will Blake 1794

☞ **BLAKE'S PRINTING METHOD**: Relief etchings, printed in orange-brown ink, and colored "in rich water-colour washes with gold added on many plates."

☞ **TRIANON TITLE-PAGE**: This facsimile of Blake's | THE BOOK OF URIZEN | *is published by* | The Trianon Press | *for* | The William Blake Trust | London | 1958

☞ **COPYRIGHT NOTICE**: None found.

☞ **PUBLICATION PLACE/DATE**: London: 1958. (In the 1957 prospectus for William Blake's Illustrations to the Bible, The Book of Urizen was scheduled "to appear in winter, 1957," but this deadline was not met.)

☞ **TOTAL EDITION**: 526 copies (500 copies offered for sale to public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: Each copy is "printed on Arches pure rag paper made to match the paper used by Blake. Each page is watermarked with Blake's monogram."

The size of the facsimile leaves matched the original, 28.8 X 23.5 cm. The measured leaf size of an actual copy, approximately: 28.72 X 23.00 cm.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(6A) <u>ARABIC-NUMERAL ISSUE</u> (240/1-240):** Colophon-limitation notice (L.33^{r} of Copy #380) reads: "240 copies numbered 1 to 240 for the United Kingdom, distributed by William Collins Sons & Co. Limited, 14 St. James's Place, London, S.W.1."

These copies include the collotype-pochoir plates and editorial material in letterpress, but without the additional material showing the Trianon Press production methods. They were sold to the public.

Note: I have not seen a copy of the Arabic-numeral issue (1-240) for <u>The Book of Urizen</u>, but I am confident that all copies would correspond to the *Arabic-numeral Issue (241-480)*. See #6B below.

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☞ **(6B) <u>ARABIC-NUMERAL ISSUE</u> (240/241-480):** Colophon-limitation notice (L.33^{r} of Copy #380) reads: "240 copies numbered 241 to 480 for the United States, distributed by Philip E. Duschnes, 757 Madison Avenue, New York 21, N.Y."

✶ **COLLATION (35 leaves):**

§ **PLATES:** 27 unnumbered collotype-pochoir plates (singleton leaves), pasted to stubs, and preceding the letterpress. Blake's original numbering (1-27) is visible at upper-right corner of each plate.

§ **LETTERPRESS:** 3 leaves, immediately following the facsimile plates.

§ **MISCELLANEOUS INSERTED LEAVES:** 1 singleton leaf: (L.3).

§ **ENDPAPERS:** 4 leaves. The front lining-paper and free endpaper constitutes a single fold, while the rear lining-paper and free endpapers constitute a similar single fold.

§ **PAGINATION:** None.

✶ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Miscellaneous inserted leaf, blank;

Ls.4-30: Facsimiles of Blake plates (Nos.1-27) on rectos;

L.31: Trianon Press title-page on recto, and "The Trustees of the William Blake Trust" and the Associate Trustees, U.S.A." listed on verso;

Ls.32-33: Beginning on *leaf 32^{r}*, "BIBLIOGRAPHICAL STATEMENT", and ending on *leaf 33^{r}* with the colophon-limitation notice, the limitation number machine-printed in black ink;

L.34: Free endpaper, blank;

L.35: Lining-paper, blank.

✶ **BINDING:** Bound in quarter-leather dark-red morocco with hand-marbled paper sides and top-edge-gilt. Front and rear cover blank, with gilt lettering to spine, reading: "WILLIAM BLAKE'S THE BOOK OF URIZEN [space] TRIANON PRESS". It is housed in a beveled hand-marbled slipcase, with top and bottom tips in leather.

✶ **COPIES EXAMINED:**

(Σ) COPY #267 (35 leaves): Collation, contents and binding correspond to the *Arabic-*

numeral Issue (241-480). Location: Collection of the author.

(Σ) COPY #380 (35 leaves): Collation, contents and binding correspond to the *Arabic-numeral Issue (241-480*). Location: Collection of the author.

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☞ **(6C) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (L.33r of Copy #380) reads: "26 copies numbered A to Z are reserved for the Library of Congress, Mr. Lessing J. Rosenwald, the Trustees of the William Blake Trust, and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: I believe that copies would either correspond to the *Arabic-numeral Issue (241-480)* or would have extra material, like the *Roman-numeral Issue*. The binding would come in either quarter-leather or full-leather morocco with matching hand-marbled boards, and slipcase of marbled paper, except that the size of the book and slipcase would vary depending on how much material is present.

(Σ) COPY #S:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE (35 leaves):** Collation, contents and binding correspond to the *Arabic-numeral Issue (241-480)*. On the collation-limitation page is a handwritten inscription in pencil: "*Bernarda & Ben* [Shahn] | *with love from* |

Arnold | *Paris June* ([word within parenthesis is indecipherable]) *1961*."

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☞ **(6D) <u>ROMAN-NUMERAL ISSUE</u> (20/I-XX):** Colophon-limitation notice (L.33^{r} of Copy #XIV) reads: "20 copies numbered I to XX, each containing a set of hand-coloured plates showing progressive stages, colour collotype proofs and an original guide sheet and stencil."

These are the deluxe copies for sale to the public at a premium price because of the added material and better binding.

(Σ) COPY #XIV:

★ **LOCATION:** Collection of the author.

★ **COLLATION (63 leaves):**

§ **PLATES:** 54 collotype-pochoir plates (singleton leaves).

§ **LETTERPRESS:** 3 leaves. This gathering immediately follows the 27 facsimile plates, and preceeds the extra material.

§ **GUIDE SHEET (Bound-in):** 1 singleton leaf.

§ **ENDPAPERS:** 5 leaves.

§ **STENCIL (Laid-in):** Plate No.22 stencil.

§ **PAGINATION:** None.

★ **CONTENTS:**

Ls.1-33: Collation and contents correspond to *Arabic-numeral Issue*;

Ls.34-60: Trial-proofs of Blake plate No.22;

L.61: Guide-sheet of Blake plate No.22 bound in, with image on recto;

L.62: Free endpaper, blank;

L.63: Lining-paper, blank, with stencil for plate No.22 laid-in using photographic tabs.

★ **BINDING:** Full-leather dark-red morocco with top edge gilt. The front and rear covers are blank, with spine, reading in gilt lettering: "William Blake's THE BOOK OF URIZEN Trianon Press". Housed in hand-marbled slipcase, with leather at top and bottom edge of opening. No lettering on slipcase.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** The Book of Urizen represents Blake's Creation Myth, and tells how the Human Form Divine fell into confusion. The Fall of Man began when the Faculty of Reason (Urizen) sees an external world outside itself in the form of the Female, and strives to grasp hold of that Image.

☞ **PROVENANCE OF FACSIMILE:** This facsimile was made from the copy in the Lessing J. Rosenwald Collection at the Library of Congress (*Copy G* of the *Keynes & Wolf Census)*.

The early history of the Rosenwald copy of The Book of Urizen is not known, but it was in the collection sold by the Earl of Crewe at Sotheby's on 30 March 1903, and must have been acquired sometime in the middle of the nineteenth century by his father, the first Lord Houghton. In 1903 it was bought from Quaritch by W.A. White of New York; then it passed from Dr. A. S. W. Rosenbach to Lessing J. Rosenwald in 1929.

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No.41 (pg.46).

☞ **BENTLEY'S BLAKE BOOKS**: No.40 (pg.185). Also see No.41: "*The Book of Urizen* [G]. Introduction by Clark Emery. Coral Gables (Florida), 1966. University of Miami Critical Studies No. 6. B. Second Printing, 1969....A black-and-white copy of the Blake Trust facsimile (1958), no.40 [see above]. The introduction is divided into 'The Background' (pp. 1-20), dealing largely with Gnosticism, and 'The Poem' (pp.21-54)." Bentley says in a footnote in the same edition of Blake Books (no.3, pg.38), that this facsimile of a facsimile has "the advantage at least of being cheap."

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: Pg.13.

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: Nos.186-213 (pg.473-474).

☞ **KEYNES' BIBLIOTHECA BIBLIOGRAPHICI**: No.548 (pg.60).

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: None found, but in a Quaritch catalogue (no date, but printed between 1976/77), an *Arabic-numeral* copy was offered at $550.

☞ **DISTRIBUTION**: In the United Kingdom, distributed by William Collins Sons & Co. Limited, 14 St. James' Place, London, S.W.1.

In the United States, distributed by Philip E. Duschnes, 757 Madison Avenue, New York 21, N.Y.

☞ **PRODUCTION NOTES**: The illuminated pages have been reproduced in France by Messrs. Hourdebaight, Beaufumé and the Trianon Press, by the collotype and stencil process. As noted by Keynes: "The process of reproduction has been the same as that employed for previous facsimiles issued for the William Blake Trust by the Trianon Press. Two collotype printings, in orange and black, were used as a foundation on which the completed plates were built up by the addition by hand of successive colours through stencils. The fidelity of the result, which can only be properly appreciated by comparing it with the original, justifies the use of the word facsimile, rather than mere reproduction."

Of the seven copies of The Book of Urizen that exist, only Copy G was not decorated by Blake using opaque pigments, which make the reproduction process by collotype and pochoir extremely difficult. With Copy G, however, Blake printed the outline of the designs in orange-brown ink, and then used watercolors washes. Blake's printing method on this copy allowed the Trianon Press to get a reasonably accurate facsimile.

The editorial matter was set by hand in 14 point Garamond and printed by Aulard et Cie, master-printers in Paris.

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7. EUROPE a Prophecy

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: *EUROPE* | *a* | *PROPHECY* | [image of snake at center of page coiling to the left and rising along edge, the head dividing the words of the title] *LAMBETH* | *Printed by Will: Blake 1794*

☞ **BLAKE'S PRINTING METHOD**: Relief etchings with white-line engraving, color printed with added watercolor.

☞ **TRIANON TITLE-PAGE**: This facsimile of Blake's | EUROPE | a Prophecy | *is published by* | The Trianon Press | *for* | The William Blake Trust | London | 1969

☞ **COPYRIGHT NOTICE**: None found.

☞ **PUBLICATION PLACE/DATE**: London: 1969.

☞ **TOTAL EDITION**: 526 copies (500 copies offered for sale to public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: This edition was printed on Arches pure rag paper made to match that used by Blake; each page is watermarked with Blake's monogram.

The average size of the leaves measure, approximately: 34.8 X 26.5 cm.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(7A) ARABIC-NUMERAL ISSUE (480/1-480)**: Colophon-limitation notice (L.26^{r} of Copy #271) reads: "480 copies numbered 1 to 480."

These copies include the collotype-pochoir plates and editorial material in letterpress, but without the additional material showing the Trianon Press production methods. They were for sale to the public.

★ **COLLATION (28 leaves):**

§ **PLATES:** 18 unnumbered collotype-pochoir plates (singleton leaves) preceding the letterpress.

§ **LETTERPRESS:** 5 leaves. This gathering immediately follows the facsimile plates.

§ **ENDPAPERS:** 5 leaves.

§ **PAGINATION:** None.

★ **CONTENTS:**

L.1: Lining-paper, blank;

Ls.2-3: Free endpapers, blank;

L.4: Facsimile of Blake frontispiece ("The Ancient of Days," or "God Creating the Universe"), on verso;

L.5: Facsimile of Blake 1794 title-page on recto;

Ls.6-20: Facsimiles of the Blake plates for Europe a Prophecy, on rectos. (Note: On the following fifteen leaves, with the facsimile plates printed on the recto, Blake's numbering at the upper right- or left-hand corner is not consistent because of the mixing of plates from two different copies to produce the facsimile.)

L.21: Trianon Press title-page on recto, and "The Trustees of the William Blake Trust" and the Associate Trustees, U.S.A." listed on verso;

L.22: Facsimile of Blake plate ("Five windows Light the cavern'd Man…") representing a poetical "preface" of four stanzas omitted from most copies of Europe a Prophecy, on verso;

Ls.23-25: Beginning on *leaf 23^{r}*, "DESCRIPTION AND BIBLIOGRAPHICAL STATEMENT", and ending on *leaf 25^{v}* with "Geoffrey Keynes";

L.26: Colophon-limitation notice and the limitation number hand-written in ink on *leaf 26^{r}*, and "PRINTED IN FRANCE" at bottom right corner of *leaf 26^{v}*;

L.27: Free endpaper, blank;

L.28: Lining-paper, blank.

★ **BINDING:** Quarter-leather brown morocco, with hand-marbled boards and top edge gilt. The front and rear covers are blank, with spine, reading in gilt lettering: "William Blake's EUROPE • A PROPHECY [space] Trianon Press". Housed in hand-marbled slipcase, tipped with leather at top and bottom of lip. There is no lettering on exterior of slipcase.

★ **COPIES EXAMINED:**

(Σ) COPY #223 (28 leaves): Collation, contents and binding correspond to the *Arabic-numeral Issue*. Location: University of California at Santa Cruz, Special Collections (Trianon Press Archives).

(Σ) COPY #271 (28 leaves): Collation, contents and binding correspond to the *Arabic-numeral Issue*. Location: Collection of the author.

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☞ **(7B) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (L.26^{r} of Copy #T) reads: "26 copies numbered A to Z, reserved for Mrs. Landon Thorne, Lord Cunliffe, the Trustees of the William Blake Trust and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

(Σ) COPY #B:

★ **LOCATION:** Yale University Center for the Study of British Art (Paul Mellon Collection), New Haven, Connecticut (USA). There is an inserted, hand-written note, reading: "For Mr. Paul Mellon whose | generosity helped to make | possible the publication | of this hand-coloured facsimile | of William Blake's | 'Europe. A Prophecy'. | [indented] Special Copy with | progressive plates. | Gratefully | Paris July 1969 Arnold Fawcus".

★ **COLLATION (75 leaves):**

§ **PLATES:** 64 unnumbered collotype-pochoir plates (singleton leaves) preceding the letterpress.

§ **LETTERPRESS:** 5 leaves. This gathering immediately follows the facsimile plates.

§ **MISCELLANEOUS INSERTED LEAF:** 1 singleton leaf: L.73.

§ **ENDPAPERS:** 5 leaves.

§ **PAGINATION:** None.

★ **CONTENTS:**

Ls.1-26: Collation and contents correspond to *Arabic-numeral Issue*, except for "B" on the colophon-limitation page, *leaf* 26^{r}; Paul Mellon's "Oak Spring" book-plate is pasted to front lining-paper, *leaf 1*.

Ls.27-43: Trial-proofs of plates matching those comprising the facsimile Blake plates;

Ls.44-47: Trial-proofs of Blake plate No.10 ("Albions Angel rose upon the Stone of Night…") on recto;

Ls.48-72: Trial-proofs of Blake plate No.5 ("Now comes the night of Enitharmans joy…") on recto;

L.73: Guide-sheet of Blake plate No.5 on recto;

L.74: Free endpaper, blank;

L.75: Lining-paper, blank, with stencil for plate No.5 tipped-in.

★ **BINDING:** Full-leather brown morocco with top edge gilt. The front and rear covers are blank, with spine, reading in gilt lettering: "William Blake's EUROPE • A PROPHECY [space] Trianon Press". Housed in hand-marbled slipcase, with leather around outside edge of opening. No lettering on slipcase.

(Σ) COPY #T:

✶ **LOCATION:** Private collection.

✶ **BIBLIOGRAPHICAL NOTE (28 leaves):** Collation, contents and binding correspond to the *Arabic-numeral Issue*.

****

☞ **(7C) <u>ROMAN-NUMERAL ISSUE</u> (20/I-XX):** Colophon-limitation notice (L.26^{r} of Copy #IV) reads: "20 copies numbered I to XX, each containing a set of hand-coloured plates shewing progressive stages in the stencil work, colour collotype proofs, and an original guide-sheet and stencil."

These are the deluxe copies for sale to the public at a premium price because of the added material and better binding.

(Σ) COPY #IV:

★ **LOCATION:** Collection of the author.

★ **COLLATION (75 leaves):**

§ **PLATES:** 64 unnumbered collotype-pochoir plates (singleton leaves) preceding the letterpress.

§ **LETTERPRESS:** 5 leaves. This gathering immediately follows the facsimile plates.

§ **MISCELLANEOUS INSERTED LEAVES:** 1 singleton leaf: L.73.

§ **ENDPAPERS:** 5 leaves.

§ **PAGINATION:** None.

★ **CONTENTS:**

Ls.1-26: Collation and contents correspond to *Arabic-numeral Issue*, except for the numbering on the colophon-limitation page *leaf* 26^{r};

Ls.27-43: Trial-proofs of plates matching those comprising the facsimile Blake plates;

L.44: Trial-proof of Blake plate ("Preludium") on recto;

Ls.45-49: Trial-proofs of Blake plate No.9 ("In thought perturb'd…) on recto;

Ls.50-72: Trial-proofs of Blake plate No.4 ("The shrill winds wake!…") on recto;

L.73: Guide-sheet of Blake plate No.4 ("The shrill winds wake!…") bound in, with image on recto;

L.74: Free endpaper, blank;

L.75: Lining-paper, blank, with stencil for plate No.4 tipped-in.

★ **BINDING:** Full-leather brown morocco with top edge gilt. The front and rear covers are blank, with spine, reading in gilt lettering: "William Blake's EUROPE • A PROPHECY [space] Trianon Press". Housed

in hand-marbled slipcase, with leather around outside edge of opening. No lettering on slipcase.

****

☞ **(7D) <u>OUT-OF-SERIES/*HORS DE COMMERCE*</u> (Number of copies unknown):** The collation and contents of these copies are similar to the *Roman-numeral Issue*, although collotype trial-proofs represented different Blake plates.

(Σ) COPY #UNSPECIFIED:

★ **LOCATION:** Collection of the author.

★ **BIBLIOGRAPHICAL NOTE (75 leaves):** Identified (hand-written in pen) as "Special Publishers' Copy."

★ **CONTENTS:**

Ls.1-26: Collation and contents correspond to *Arabic-numeral Issue*, except for the identification of this copy as "Special Publishers' copy" on the colophon-limitation page (*leaf* 26ʳ);

Ls.27-43: Trial-proofs of plates matching those comprising the facsimile Blake plates;

L.44: Trial-proof of Blake plate (Frontispiece) on recto;

Ls.45-48: Trial-proofs of Blake plate No.9 ("Enitharmon slept…) on recto;

Ls.49-72: Trial-proofs of Blake plate ("Preludium…") on recto;

L.73: Guide-sheet of Blake plate (Preludium) bound in, with image on recto;

L.74: Free endpaper. blank;

L.75: Lining-paper, blank, with stencil for "Preludium" guide-sheet tipped-in.

(Σ) COPY #UNSPECIFIED:

★ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

★ **BIBLIOGRAPHICAL NOTE (75 leaves):** Identified (hand-written in pen) as "Special Publishers' Copy."

★ **CONTENTS:**

Ls.1-26: Collation and contents correspond to *Arabic-numeral Issue*, except for the identification of this copy as "Special Publishers' copy" on the colophon-limitation page (*leaf* 26ʳ);

Ls.27-43: Trial-proofs of plates matching those comprising the facsimile Blake plates;

Ls.44-46: Trial-proof of Blake plate ("Preludium") on recto;

Ls.47-51: Trial-proofs of Blake plate No.6 (Image of two women and a dead child) on recto;

Ls.52-73: Trial-proofs of Blake plate No.2 (""Unwilling I look up to heaven!…") on recto;

L.74: Free endpaper. Blank, with guide-sheet for Blake plate No.2 ("The shrill winds wake!…") tipped in;

L.75: Lining-paper, blank, with stencil for Blake plate No.2 tipped-in.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** Europe a Prophecy is the story of Orc, who in the form of Christ, descends to earth in order to liberate a Fallen World; but he is caught by the

forces of repression and power, and falls under the tyranny of State-supported Christianity.

☞ **PROVENANCE OF FACSIMILE**: Ten copies of Europe a Prophecy are known to have been completed by Blake, eight with seventeen plates and two with the "preface" added.

The Trianon Press used the plates from two separate copies to make the facsimile: *Copy B*, lent by Lord Cunliffe, and *Copy G*, lent by Mrs. Landon Thorne of New York. Plate #3 from *Copy K* (bringing the total of plates to eighteen) was reproduced as part of the descriptive material.

Copy B first appeared in the public records when it was sold at Evan's, 19 July 1933, as part of the P.A. Hanrott's library. Subsequently, Henry Cunliffe bought it from C.J. Toovey.

Copy G was bound in a volume of red half-morocco with Visions of the Daughters of Albion *(Copy H)* and *The Song of Los (Copy C).* It was part of the library of H.A. Mair and was sold at Puttick and Simpson's on 19 November 1900; that same year it was bought by Marsden J. Perry, who sold it to W.A. White on 2 March 1908. White's daughter, Mrs. William Emerson of Cambridge Massachusetts, sold it at auction on 19 May 1958, and it is now in the collection of Mrs. Landon Throne.

Plate #3 from *Copy K* was not part of the facsimile book proper but was provided as part of the descriptive material.

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No entry found.

☞ **BENTLEY'S BLAKE BOOKS**: No.34 (pg.164): "The colour facsimile reproduces copy B (pl. 2, 6, 13-15, 17-18), copy G (pl. 1, 4-5, 7-12, 16) and copy K (pl. 3)."

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: Page 13.

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: Nos.167-184 (pgs.472-473).

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: None found, but in a Quaritch catalogue for 1969, an *Arabic-numeral* copy of Europe a Prophecy was offered at £54 12s or $131.04.

☞ **DISTRIBUTION**: Distributed throughout the world by Bernard Quaritch Ltd., 11 Garden Street, London, W.1.

☞ **PRODUCTION NOTES**: In a Bernard Quaritch catalogue (1968) we read: "In preparation for publication in 1969… Europe, a prophecy…Containing 17 full-page plates in colour including one of Blake's greatest designs, *The Ancient of Days.* Technically, this is the most difficult book to reproduce as the original contains both water-colour washes and Blake's unique method of colour printing. As many as five colour collotype and thirty-six hand-coloured stencils have been used in the reproduction of a single trial plate. The success so far achieved promises a standard for the finished work as high as that of the previous facsimiles."

The William Blake Trust was unable to obtain *Copy K* for reproduction; this copy was decorated by Blake

completely in water color which would have avoided the technical problems of imitating the opaque pigments of color-printing. In order to mitigate the difficulties, this Trianon facsimile was reproduced from the plates of two similar originals: *Copy B*, lent by Lord Cunliffe, and *Copy G*, lent by Mrs. Landon Thorne of New York. The facsimile plates were printed on one side of the leaf, which mirrors Blake's practice for this book. *Copy G*, however, was printed on both sides of the leaf. Several other discrepancies between the Trianon facsimile and the original Blake copies are noted. First, plates used from *Copy G* and appearing on a verso page of the facsimile will have the number on the inside edge; second, the numbering of the facsimile plates is askew, although the original order of the plates is not affected.

The illuminated pages were reproduced by the collotype and stencil process in the workshops of Trianon Press (Paris, France) and M. Crampe. The opaque pigments of Blake's colour-printed designs were reproduced by the superimposition of up to five collotype impressions before the hand application of water-colors.

The editorial matter was printed by the *Imprimerie Darantiere*, Dijon, and the binding was by Engel, Malakoff.

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8. THE GATES OF PARADISE * FOR CHILDREN * FOR THE SEXES

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGES**:

1. *For the Sexes* | *The* | *Gates* | *of* | *Paradise* | *Mutual Forgiveness of each Vice* | *Such are the Gates of Paradise* | *Against the Accusers chief desire* | *Who walkd among the Stones of Fire* | *Jehovahs Finger Wrote the Law* | *Then Wept! then rose in Zeal & Awe* | *And the Dead Corpse from Sinais heat* | *Buried beneath his Mercy Seat* | *O Christians Christians tell me Why* | *You rear it on your Altars high*

2. *For Children* | *The* | *Gates* | *of* | *Paradise* | *1793* | *Published by W Blake N° 13* | *Hercules Buildings Lambeth* | *and* | *J. Johnson St Pauls Church Yard*

☞ **BLAKE'S PRINTING METHOD**: Line engraving with some etching.

☞ **TRIANON TITLE-PAGE**: William Blake | *The Gates* | *of* | *Paradise* | For Children • For the Sexes | Introductory volume by | Geoffrey Keynes | *with Blake's preliminary sketches* | Published by | THE TRIANON PRESS | for the William Blake Trust, London | 1968

☞ **COPYRIGHT NOTICE**: All rights reserved | © 1968 Geoffrey Keynes and the Trianon Press | Made and printed in France

☞ **PUBLICATION PLACE/DATE**: London: 1968.

☞ **TOTAL EDITION**: 726 copies (700 copies offered for sale to public; 26 privately distributed).

☞ **TYPE OF BOOK**: **Vol.1**: Letterpress with illustrative plates; **Vols.2-3**: Plate-book; **Vol.4 (*Arabic-numeral Deluxe Issue only*)**: Plate-book, with copper plate attached to rear lining-paper.

☞ **EDITION PAPER**: This edition used Arches Vergé pure rag paper, with the "Arches" watermark visible on some leaves parallel to the bottom edge.

Leaf sizes are as follows: **Vol.1**: 20.40 X 12.80 cm.; **Vol.2**: 13.70 X 10.50 cm.; **Vol.3**: 13.70 X 10.50 cm.; **Vol.4 (*Arabic-numeral Deluxe Issue only*)**: 13.70 X 10.50 cm.

☞ **BIBLIOGRAPHICAL COMMENTS**: For the Trianon Press facsimile edition of The Gates of Paradise, I have noted three separate and simultaneous issues, although the colophon-limitation page references only two. I have divided the *Arabic-numeral Issue* into two separate issues: (1) an *Arabic-numeral Deluxe Issue* (copies 1-50), with additional material showing the Trianon Press production methods, that comes in four volumes and slipcase; (2) an *Arabic-numeral Trade Issue* (copies numbered 51-700), which represents the core material of collotype/pochoir facsimile plates and letterpress, that comes in three volumes and slipcase. With the *Alphabetical Issue (*copies A-Z), each copy should be inspected for additional

material and binding variations, although the core material must be present.

On the colophon-limitation page (Vol.1, L.4^{r}, for all copies) we read: "The edition, in three volumes, consists of 726 copies printed on Arches Vergé pure rag paper." This is incorrect, since the *Arabic-numeral Deluxe Issue (1-50)* has four volumes. What is strange is that on the same colophon-limitation page, it is noted that the copies from 1-50 would have additional material and a special binding, but there is no mention of an extra volume, which might have been added after this page went to press.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(8A) <u>ARABIC-NUMERAL DELUXE ISSUE</u> (50/1-50):**

Colophon-limitation notice (Vol.1, L.4^{r} of Copy #31) reads: "700 copies numbered 1 to 700, of which the first 50 have additional material and are in a special binding."

The 50 copies for the *Arabic-numeral Deluxe Issue* include the core collotype-pochoir plates and editorial material in letterpress (housed in three full-leather tan morocco volumes), and the additional material (in a fourth brown linen volume not available with the *Arabic-numeral Trade Issue*) showing the Trianon Press production methods.

These are the deluxe copies for sale to the public at a premium price because of the added material, better binding, and fourth volume.

(Σ) COPY #31:

★ **LOCATION:** Collection of the author.

★ **CONTENTS** (four volumes):

§ **VOLUME #1 (Introductory Volume/36 leaves):**

L.1: Lining-paper, blank;

L.2: Free endpaper; blank;

L.3: Half-title on recto and trustees and associated trustees of the William Blake Trust listed on verso;

L.4: Colophon-limitation notice and the limitation number/letter hand-written in ink on recto; and titles of three volumes on verso (Note: volume four with additional material for the *Arabic-numeral Deluxe Issue* is not listed here);

L.5: Trianon Press title-page on recto and copyright on verso;

L.6: Table of contents for first volume on recto and "Publisher's Note" on verso;

Ls.7-9: "INTRODUCTION";

Ls.10-17: "COMMENTARY";

Ls.18: "List of Plates" on recto, and verso blank;

Ls.19-26: Eight (8) leaves with uncolored plates on recto and verso;

Ls.27-29: "LIST OF BLAKE'S EMBLEM DRAWINGS IN THE NOTEBOOK";

Ls.30-32: "CENSUS OF COPIES," and "ACKNOWLEDGEMENTS";

L.33: "Notes" printed at top.

Ls.34-35: Free endpapers, blank;

L.36: Lining-paper, blank.

§ **VOLUME #2 (*For Children * The Gates of Paradise*/28 leaves):**

L.1: Lining-paper, blank;

Ls.2-3: Free endpapers; blank;

Ls.4-21; Facsimile Blake plates on recto;

L.22: Letterpress on recto, reading: "*For Children • The Gates of Paradise* | Early states for comparison from copy A | (see Census of Copies, Vol.1)";

Ls.23-26: Facsimile of Blake plates on recto;

L.27: Free endpaper, blank;

L.28: Lining-paper, blank.

§ **VOLUME #3 (*For the Sexes * The Gates of Paradise*/38 leaves):**

L.1: Lining-paper, blank;

Ls.2-3: Free endpapers; blank;

Ls.4-24: Facsimile Blake plates on recto;

L.25: Letterpress on recto, reading: "*For the Sexes • The Gates of Paradise* | Plates for comparison taken from copy G | (see Census of Copies, Vol.1)";

Ls.26-31: Facsimile of Blake plates on recto;

L.32: Letterpress on recto, reading: "*For the Sexes • The Gates of Paradise* | Plates for comparison taken from copy L | (see Census of Copies, Vol.1)";

Ls.33-36: Facsimile of Blake plates on recto;

L.37: Free endpaper, blank;

L.38: Lining-paper, blank.

§ **VOLUME #4 (Extra Material for *Arabic-numeral Deluxe Issue only*/20 leaves):**

L.1: Lining-paper, blank;

L.2: Free endpaper; blank;

L.3: Miscellaneous inserted leaf, with hand-written notice in brown ink on recto, reading: "COLLOTYPES | WITHOUT THE PLATE MARK";

Ls.4-8; Facsimile Blake plates on recto;

L.9: Miscellaneous inserted leaf, with hand-written notice in brown ink on recto, reading: "EXTRA PLATES | FROM COPIES G AND L";

Ls.10-14: Facsimile of Blake plates on recto;

L.15: Miscellaneous inserted leaf, with hand-written notice in brown ink on recto, reading: "NEGATIVE | AND COPPER PLATE";

L.16: Miscellaneous inserted leaf, with center of leaf cut out and a collotype negative ("12. Does the God O Priest take such vengeance as this?") tipped in along edges;

Ls.17-19: Miscellaneous inserted leaves, with center of leaves cut out.

L.20: Lining-paper, blank, with a copper plate mounted on the inside of the end board, reading: "*William Blake* | *The* | *Gates* | *of* | *Paradise* | TRIANON PRESS | 1968 | *Copy 31*".

★ **PAGINATION: Vol.1:** [i-vii] viii 1-5 [6] 7-21 [22] 23 [24-40] 41-50 [51-54]; **Vol.2:** none; **Vol.3:** none; **Vol.4 (*Arabic-numeral Deluxe Issue only*):** none.

★ **BINDING:** Three volumes in full-leather tan morocco, with fourth volume in brown cloth. All the front and rear covers are blank, and the spines read, respectively: **Vol.1:** "William Blake's THE GATES OF PARADISE * Trianon Press"; **Vols.2-3:** "[Parallel to fore-edge:] THE GATES OF PARADISE [followed by either two or three stars, parallel to bottom edge]"; **Vol.4 (*Arabic-numeral Deluxe Issue only*):** "[Parallel to fore-edge:] THE GATES OF PARADISE [no star or period]". All four volumes are housed in a dark brown cloth slipcase, with one slot for volume one and another smaller slot for volumes 2-4.

(Ω) COPY #15:

★ **LOCATION:** Catalogue of Maggs Rare Books, London.

★ **BIBLIOGRAPHICAL NOTE (exact number of leaves unknown):** The Maggs catalogue reads: "One of 50 special copies with additional material. 4 volumes. Vol.I is an introductory volume by Geoffrey Keynes with 16 plates reproducing Blake's preliminary sketches for *The Gates of Paradise;* Vol.II is a facsimile of *For Children. The Gates of Paradise* with 22 facsimile plates including 4 plates in their early states for comparison; Vol.III is a facsimile of *For the Sexes. Gates of Paradise* with 32 facsimile plates, 10 of which are from 2 other copies for comparison of different states; Vol.IV has 10 plates (5 collotype without the plate marks & 5 extra plates from 2 different copies (G & L) in the introduction, also in this volume is a negative of the 'Help Help' plate and a copper plate

engraved with the limitation and Trianon Press imprint. Vol. I 8vo, vols. II-IV 12mo. vols. I-III in original full brown morocco, vol. IV in original brown cloth, together in brown cloth slipcase. London, The Trianon Press, 1968."

(Σ) COPY #47.

★ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

★ **BIBLIOGRAPHICAL NOTE:** Collation, contents, and binding correspond to Copy #31, except that a different negative is tipped in: "13 Fear or Hope are——Vision".

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☞ **(8B) <u>ARABIC-NUMERAL TRADE ISSUE</u> (650/51-700):**

Colophon-limitation notice (Vol.1, L.4^{r} of Copy #635) reads: "700 copies numbered 1 to 700, of which the first 50 have additional material and are in a special binding."

The 650 copies for the *Arabic-numeral Trade Issue* include the collotype-pochoir plates and editorial material in letterpress, but without the fourth volume of additional material showing the Trianon Press production methods. They were for sale to the public, with three volumes only.

(Σ) COPY #614:

★ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

★ **BIBLIOGRAPHICAL NOTE:** Collation and contents correspond to the first three volumes of Copy #31, except that binding is in red cloth boards with matching slipcase. There is no fourth volume of additional material.

(Σ) Copy #635:

★ **LOCATION:** Collection of the author.

★ **BIBLIOGRAPHICAL NOTE:** Collation and contents correspond to the first three volumes of Copy #31, except that binding is in red cloth boards with matching slipcase. There is no fourth volume of additional material.

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☞ **(8C) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (Vol.1, L.4^{r} of Copy #635) reads: "26 copies numbered A to Z, reserved for those who have made the publication of the book possible, the Trustees of the William Blake Trust and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: I have not seen a copy of the *Alphabetical Issue* for <u>The Gates of Paradise</u>. I believe that copies would either correspond to the *Arabic-numeral Trade Issue* (three volumes), or would have extra material, like the *Arabic-numeral Deluxe Issue* (four volumes). The binding would come in either red linen or full morocco, and slipcase of linen, except that the size of the slipcase would vary depending on how much material is present.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: These various works by Blake are similar to medieval emblem books, and depict man's passage through the fallen world.

☞ **PROVENANCE OF FACSIMILE**: The Trustees of the William Blake Trust had originally planned to publish a facsimile of the single volume, For Children – The Gates of Paradise. They decided to add later states of the engravings to which Blake had given a new title, For the Sexes. The trustees also decided to show Blake's preliminary sketches from the Notebook. Finally, as Arnold Fawcus states: "For good measure, we have added to the facsimile volume various early states and examples of different inkings."

The provenance of the different plates used in this facsimile is extensive and I refer the reader to the census of copies in the introductory volume one of the Trianon set, pgs.47-51. Much of the original material for the Trianon facsimile was loaned by Mr. Lessing J. Rosenwald. Sir Geoffrey Keynes also loaned material. Mr Paul Mellon, the Henry E. Huntington Library and Art Gallery, the British Museum, and the Pierpont Morgan Library allowed original material in their collections to be photographed for reproduction.

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No entry found.

☞ **BENTELY'S BLAKE BOOKS**: No.48 (pg.205).

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: Page 13. Also refer to page 78 (under "EDITION"), which refers to a 1988 Japanese reproduction of the Trianon Press facsimile of The Gates of Paradise.

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: Nos.115-132 (pg.471); and nos.580-600 (pgs.484-485).

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: None found, but in a Quaritch catalogue (no date, but printed between 1976/77), a copy of the *Arabic-numeral Trade Issue* was offered at $100 and a copy of the *Arabic-numeral Deluxe Issue* at $300.

☞ **DISTRIBUTION**: Distributed throughout the world by Bernard Quaritch Ltd., 11 Grafton Street, London W.1.

☞ **PRODUCTION NOTES**: Arnold Fawcus writes: "In order to get as close as possible to the originals, we reproduced the engravings in two tones and used hand-bevelled copper plates to imitate the plate-marks."

The letterpress was set in Monotype Bembo and printed by Imprimerie Darantiere, Dijon. The binding was by Engel, Malakoff, and the slipcase by Adine, Paris.

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9. JERUSALEM (CUNLIFFE COPY)

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: [Winged figures surrounding the title along the edges of the page] *Jerusalem* | *The Emanation of* | *The Giant* |*Albion* | *1804* | *Printed by W Blake S^th^ Molton S^t^.*

☞ **BLAKE'S PRINTING METHOD**: Relief etching with added watercolor.

☞ **TRIANON TITLE-PAGE**: This facsimile of William Blake's | **JERUSALEM** | **The Emanation of the Giant Albion** | *is published by* | The Trianon Press | *for* | The William Blake Trust | London | 1974

☞ **COPYRIGHT NOTICE**: This book was produced and published, under the supervision of | Mr. Arnold Fawcus, by the Trianon Press, Château de Boissia, | Clairvaux, Jura, France and 125 Avenue du Maine, 75014 Paris.

☞ **PUBLICATION PLACE/DATE**: London: 1974 [July].

☞ **TOTAL EDITION**: 558 copies (532 copies offered for sale to public; 26 privately distributed). In typical Trianon Press fashion, nothing is quite as it seems. An internal memo (dated 14 October 1974) in the Trianon Press Archives (Santa Cruz, California) provides the following information: Although the "Edition announced for sale" totalled 558 copies, 590 complete sets were sent to the binder. The memo then breaks down these 590 copies into the following categories: 26 copies in quarter morocco,

numbered A-Z; 345 Roman-numeral copies, numbered 1–345; 3 unnumbered copies; 1 Maquette [dummy] copy; 34 copies in full morocco, numbered I-XXXIV; 8 copies in half morocco, numbered S-Z; and 173 complete sets left unbound at bindery. The Trianon Press appears to have instructed the binder to bind 8 copies of the *Alphabetical Issue*, numbered from S-Z, twice: once in quarter morocco and then a second time in half morocco.

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: All copies of this edition were "printed on Arches pure rag [wove] paper made to match the paper used by Blake."

The Factory sheets (from information obtained at the Trianon Press Archives) measure 74.40 X 56.40 cm. Advertised leaf size (noted in prospectus for the "Cunliffe" Jerusalem): 36.70 X 26.50 cm. The leaf sizes of actual sheets measure: 36.59 X 26.10 cm.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(9A) ARABIC-NUMERAL ISSUE (500/1-500).** Colophon-limitation notice (L.39^{r} of Copy #11) reads: "500 copies numbered 1 to 500, bound in quarter morocco with hand-marbled paper sides."

These copies include the collotype-pochoir plates and editorial material in letterpress, but without the additional material showing the Trianon Press production methods. They are for sale to the public.

✶ **COLLATION (41 leaves):**

§ **PLATES:** 29 collotype-pochoir plates, preceding the letterpress.

§ **LETTERPRESS:** 4°: [unsigned, 1^4 2^2 $3^2(-1)$] = 7 leaves. These immediately follow the facsimile plates.

§ **MISCELLANEOUS INSERTED LEAF:** 1 singleton leaf (*Leaf 28)*, reading in letterpress on recto: "The Trial Proofs". This leaf was printed during the letterpress run (unnumbered pages 15/16 of imposition scheme), and moved to this position.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-papers and free endpapers.

§ **PAGINATION:** None.

✶ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Facsimile of Blake Plate No.1 (frontispiece) on verso;

L.4: Facsimile of Blake Plate No.2 (Blake's title-page) on recto;

Ls.5-27: Facsimile of Jerusalem Pls.3-25;

L.28: Miscellaneous inserted leaf, reading in letterpress on recto: "The Trial Proofs";

L.29: Plate A: Trial-proof of design for Plate No.25 (Albion on his knees) from the "Stirling" Jerusalem on recto, and frontispiece to Europe on verso;

L.30: Plate B: Trial-proof of design for Plate No.32 (Vala and her three daughters) from the "Stirling" Jerusalem on recto, and serpent from title-page of Europe on verso;

L.31: Plate C: Trial-proof of design for Plate No.41 (Hyle bows his head in despair) from the "Stirling"

Jerusalem on recto, and a part of the frontispiece to Europe (showing only Urizen's arms and the compasses) on verso;

L.32: Plate D: Trial-proof of design for Plate No.47 (Three contorted human figures) from the "Stirling" Jerusalem on recto, and serpent from title-page of Europe on verso;

L.33: Trianon title-page on recto, and "The Trustees of the William Blake Trust" and "Associate Trustees, U.S.A." listed on verso;

Ls.34-38: Beginning on *leaf 34^{r}*: "COMMENTARY AND BIBLIOGRAPHICAL HISTORY", and ending on *leaf 38^{r}*; *leaf 38^{v}*, blank;

L.39: Colophon-limitation notice and the limitation number hand-written in ink on recto of *leaf 39*; and "PRINTED IN FRANCE" at bottom right corner of verso;

L.40: Free endpaper, blank;

L.41: Lining-paper, blank.

✶ **BINDING:** Quarter-leather brown morocco with hand-marbled paper sides. Gold lettering on the spine, reading: "[Parallel to fore-edge:] William Blake's [space] JERUSALEM [longer space] Trianon Press". The copy is housed in hand-marbled slipcase, with beveled edges and morocco tip at top and bottom of opening. There is no printing on exterior of slipcase.

✶ **COPIES EXAMINED:**

(Σ) COPY #11 (41 leaves): Collation, contents and binding correspond to the *Arabic-numeral Issue*. Location: Collection of the author.

(Σ) COPY #291 (41 leaves): Collation, contents and binding correspond to the *Arabic-numeral Issue*. Location: Yale University Center for the Study of British Art (Paul Mellon Collection), New Haven, Connecticut (USA).

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☞ **(9B) <u>ALPHABETICAL ISSUE</u> (26/A-Z).** Colophon-limitation notice (L.39^{r} of Copy #S) reads: "26 copies numbered A to Z, reserved for the Trustees of the William Blake Trust and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

(Σ) COPY #D:

✶ **LOCATION:** Yale University Center for the Study of British Art (Paul Mellon Collection), New Haven, Connecticut (USA).

✶ **BIBLIOGRAPHICAL NOTE (41 leaves):** Collation, contents and binding correspond to the *Arabic-numeral Issue*. The only difference is the limitation letter, which is handwritten at the bottom of the colophon-limitation notice on *leaf 39^{r}*. The slipcase of marbled paper, with a morocco lip at top and bottom edge of opening, corresponds in appearance and size to the *Arabic-numeral Issue*.

(Σ) COPY #S:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE (58 leaves):**
Collation and contents (but not binding) correspond to *Roman-numeral Copy #X*, through *leaf 39. Leaf 40^{r}* reads: "Progressive states of Frontispiece, | and a matching guide-sheet & stencil". This is followed by 16 leaves with progressive stages of frontispiece on verso; the free endpaper has a guide-sheet for frontispiece tipped-in; the lining-paper has a stencil for frontispiece attached to

rear boards. The binding, however, is not in the full-leather morocco we find with *Roman-numeral Copy* #X, but is in quarter-leather morocco, as is usual for an *Arabic-numeral copy*. The slipcase, on the other hand, corresponds in appearance and size to *Roman-numeral Copy* #X, and has a morocco lip around entire edge of opening.

(Σ): COPY #Y:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE (41 leaves):**
Collation, contents, and binding correspond to the *Arabic-numeral Issue*. The only difference is the limitation letter, which is handwritten at the bottom of the colophon-limitation notice on *leaf 39^{r}*. The slipcase of marbled paper, with a morocco lip at top and bottom edge of opening, corresponds in appearance and size to the *Arabic-numeral Issue*.

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☞ **(9C) <u>ROMAN-NUMERAL ISSUE</u> (32/I-XXXII).** Colophon-limitation notice (L.39^{r} of Copy #X) reads: "32 copies numbered I to XXXII, bound in full morocco, and each containing a set of plates shewing the progressive stages of the collotype and hand-stencil process and a guide-sheet and stencil."

These are the deluxe copies for sale to the public at a premium price because of the added material and better binding.

(Σ) Copy #X:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE:** Collation, contents and binding correspond to the *Arabic-numeral Issue* through *leaf 39. Leaf 40^{r}* reads: "Progressive states of plate 4, collotype proofs, and a matching guide-sheet & stencil". This is followed by 12 leaves with progressive stages of plate 4 on recto; then 4 leaves with trial-proofs of miscellaneous plates on recto; the free endpaper has a guide-sheet for plate 4 tipped-in; the lining-paper has a stencil for plate 4 attached to rear boards.

✶ **COLLATION (58 leaves):**

§ **PLATES:** 45 collotype-pochoir plates, pasted to stubs, and preceding the letterpress.

§ **LETTERPRESS:** 4°: [unsigned, 1^{4}, 2^{2}, 3^{2}(-+1)] = 8 leaves.

§ **MISCELLANEOUS INSERTED LEAF:** 1 singleton leaf. (*Leaf 28)*: reading in brown letterpress on recto: "The Trial Proofs". Note: *Leaf 40* is not an additional singleton leaf, but a substitute leaf for the cancelled leaf of the third letterpress gathering in the *Arabic-numeral Issue*, reading in brown hand-written ink on recto: "Progressive states of plate [identification number of actual plate is different for each *Roman-numeral Issue copy*], collotype proofs, and a matching guide-sheet & stencil".

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-papers and free endpapers.

§ **PAGINATION:** None.

✶ **CONTENTS:**

Ls.1-39: Collation, contents and binding correspond to the *Arabic-numeral Issue*

through *leaf 39*, except for the difference in limitation number;

L.40: In brown ink, hand-written: "Progressive states of plate 4, collotype proofs, | and a matching guide-sheet & stencil", on recto;

Ls.41-52: Trial-proofs on recto showing progressive stages of plate 4 (different *Roman-numeral copies* will show progressive stages of different plates);

Ls.53-56: Miscellaneous trial-proofs on recto;

L.57: Free endpaper, blank, with a pochoir guide-sheet for plate 4 tipped-in;

L.58: Lining-paper, blank, with a stencil for plate 4 tipped in.

✶ **BINDING:** Full-leather brown morocco. On the spine from top to bottom, the gold lettering reads: "William Blake's [space] JERUSALEM [longer space] Trianon Press". The copy is housed in hand-marbled brown slipcase, with a leather lip around entire edge. There is no printing on exterior of slipcase.

(Σ) COPY #XVIII:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE (58 leaves):** Collation, contents and binding correspond to the *Arabic-numeral Issue* through *leaf 39. Leaf 40^{r}* reads: "Progressive states of plate 19, | and a matching guide-sheet & stencil". This is followed by 14 leaves with progressive stages of plate 19 on recto; then 2 leaves with trial-proofs of miscellaneous plates on recto; the free endpaper has a guide-sheet for plate 19 tipped-in; the

lining-paper has a stencil for plate 19 attached to rear boards.

(Σ) COPY #XXV:

✶ **LOCATION:** Yale University Center for the Study of British Art (Paul Mellon Collection), New Haven, Connecticut (USA).

✶ **BIBLIOGRAPHICAL NOTE (58 leaves):**

Collation, contents and binding correspond to the *Arabic-numeral Issue* through *leaf 39. Leaf 40^{r}* reads: "Progressive states of plate 25, | and a matching guide-sheet & stencil". This is followed by 15 leaves with progressive stages of plate 25 on recto; then 1 leaf with trial-proof of plate 2; the free endpaper has a guide-sheet for plate 25 tipped-in; the lining-paper has a stencil for plate 25 attached to rear boards. Also, this copy has a laid-in printed card reading: "SPECIAL EDITION: Progressive states of plate 25, guide-sheet & stencil." This copy is housed in Paul Mellon's special binding.

(Σ) COPY #XXXI:

✶ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

✶ **BIBLIOGRAPHICAL NOTE (58 leaves):**

Collation, contents, and binding correspond to the *Roman-numeral Issue* through *leaf 39. Leaf 40^{r}* reads: "Progressive states of title-page, | and a matching guide-sheet & stencil". This is followed by 14 leaves with progressive stages of title-page on recto; then 1 leaf with trial-proof of frontispiece on verso and 1 leaf with trial-proof of plate 9 on recto; the free endpaper has a guide-sheet for

title-page tipped in; the lining-paper has a stencil for title-page tipped in.

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☞ **(9D) <u>OUT-OF-SERIES/*HORS DE COMMERCE*</u> (number of copies unknown):** Out-of-series copies were not counted as part of the total Trianon edition and were not for sale to public.

(Σ) COPY #UNNUMBERED:

✶ **LOCATION:** Collection of the author.

✶ **SPECIAL NOTE:** It is possible, because of the non-standard organization of the sheets and the binding, that this out-of-series copy is the maquette [dummy] copy referenced above under "Total Trianon Edition."

✶ **COLLATION (42 leaves):**

§ **FACSIMILE PLATES:** 29 collotype-pochoir plates.

§ **MISCELLANEOUS INSERTED LEAVES:** 2 blank leaves, with watermarks.

§ **LETTERPRESS:** 4°: [unsigned, 1^4 2^2 $3^2(-1)$] = 7 leaves. These immediately precede the facsimile plates.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns), and free endpapers.

§ **PAGINATION:** None.

✶ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Trianon title-page on recto, and "The Trustees of the William Blake Trust" and "Associate Trustees, U.S.A." listed on verso;

Ls.4-8: Beginning on *leaf 4^{r}*: "COMMENTARY AND BIBLIOGRAPHICAL HISTORY", and ending on *leaf 8^{r}*; *leaf 8^{v}*, blank;

L.9: Colophon-limitation notice, without the limitation number on recto of *leaf 9*, and "PRINTED IN FRANCE" at bottom right corner of verso;

Ls.10-11: Miscellaneous pages, blank;

L.12: Facsimile of Blake Plate No.1 (frontispiece) on verso;

L.13: Facsimile of Blake Plate No.2 (Blake's title-page) on verso;

Ls.14-36: Facsimile of Jerusalem Pls.3-25;

L.37: Plate A: Trial-proof of design for Plate No.25 (Albion on his knees) from the "Stirling" Jerusalem on recto, and frontispiece to Europe on verso;

L.38: Plate B: Trial-proof of design for Plate No.32 (Vala and her three daughters) from the "Stirling" Jerusalem on recto, and serpent from title-page of Europe on verso;

L.39: Plate C: Trial-proof of design for Plate No.41 (Hyle bows his head in despair) from the "Stirling" Jerusalem on recto, and a part of the frontispiece to Europe (showing only Urizen's arms and the compasses) on verso;

L.40: Serpent from title-page of Europe on recto; and Trial-proof of design for Plate No.47 (Three contorted human figures) from the "Stirling" Jerusalem on verso;

L.41: Free endpaper, blank;

L.42: Lining-paper, blank.

✶ **BINDING:** This copy is in blue cloth, with grey spine. On front cover, is a white label with gold

lettering, reading: "JERUSALEM | [single blue rule] | WILLIAM BLAKE". On the spine is a white label with gold lettering, reading: "JERUSALEM WILLIAM BLAKE".

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(Σ) COPY #XXXIV:

✶ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

✶ **SPECIAL NOTE:** Although "out-of-series" (the *Roman-numeral Issue* numbering goes from I-XXXII), this copy #XXXIV was part of the binding order. See "Total Trianon Edition" above.

✶ **BIBLIOGRAPHICAL NOTE (58 leaves):**

The collation, contents, and binding correspond to the *Arabic-numeral Issue* through *leaf 39. Leaf 40r* reads: "Progressive states of plate B, | and a matching guide-sheet & stencil". This is followed by 13 leaves with progressive stages of plate B (Design for Blake Plate No.32, showing Vala and her three daughters, from the "Stirling" Jerusalem) on recto; then 1 leaf of trial-proof for plate 2 on recto, 1 leaf with trial-proof of plate 9 on recto, and 1 leaf with trial-proof of plate 14 on recto; the free endpaper has a guide-sheet for plate B tipped-in; the lining-paper has a stencil for plate B tipped-in.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** Blake's Jerusalem tells the story of the redemption of Humanity through the forgiveness of sins. The "Cunliffe" Jerusalem gives us the

first chapter of that story, in twenty-five colored plates.

☞ **PROVENANCE OF FACSIMILE**: This facsimile was made possible by Lord Cunliffe, who lent the twenty-five plates of Chapter 1 (*Copy B* of the *Keynes & Wolf Census*) that are reproduced, and by Kerrison Preston, who lent the four trial-proofs by Blake.

While Blake is only known to have printed one complete color version of Jerusalem (The "Stirling" Jerusalem, see entry #11), he also printed this shorter version (The "Cunliffe" Jerusalem) in color, comprising the first twenty-five plates. From the evidence of the watermarks, this copy of Jerusalem was probably printed by Blake before the full 100-plate copy.

The "Cunliffe" Jerusalem first showed up bound in one volume with *Copy G* of America and *Copy B* of Europe. It was lot 642 of "The Splendid, Choice and Curious Library of P.A. Hanrott Esq." that sold at auction in Evan's rooms on 16 July 1833. The purchaser paid four pounds for the lot. He is unidentified, although he might have been Josiah French of Windsor. Later, the book seems to have been acquired by the London bookseller, James Toovey. Henry Cunliffe bought the book from C.J. Toovey, James' son. The book was passed down to Lord Cunliffe.

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No entry found.

☞ **BENTLEY'S BLAKE BOOKS**: No.A82 (pg.265).

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: Page 13.

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: Nos.480-579 (pgs.483-484).

☞ **PROSPECTUS**: Letterpress printed on the reverse side of a collotype-pochoir trial-proof (a singleton leaf after cutting), and this leaf was then folded, with the leaf measuring 18.50 X 27.60 cm.

CONTENTS OF PROSPECTUS: **L.1^{r}**: Reading from top to bottom: "*Prospectus*" in italics, followed by the Trianon title-page for Jerusalem (Cunliffe Copy), using the same type and size as in the actual edition, and a quote from The Times Literary Supplement: "Nothing like these books is ever likely to appear again, and they will in the future be the treasure of libraries."; **Ls.1^{v}-2^{r}**: Trial-proof of a Blake facsimile plate, with the fold creasing the image; **L.2^{v}**: Advertisement for Jerusalem (Cunliffe Copy), as well as other Trianon Blake facsimile editions.

Note: although I have seen only two examples of the prospectus, each of which shows the trial-proof of Plate No.4 ("Of the Sleep of Ulro…"), it is likely that different trial-proofs, with different images, were run through the letterpress and distributed as sales prospectuses. In a note from the Trianon Press Archives, the following facsimile plates from the "Cunliffe" Jerusalem were listed as "available for prospectuses": 1, 2, 4, 5, 6, 8, 9, 11, 13, 14, 15, 18, 19, 23, 24, and 25.

☞ **PUBLISHER PRICES**: In a distribution agreement between the Trianon Press and Quaritch dated 15 December

1972, a net retail price was given for each issue: £98 for copies of the *Arabic-numeral Issue,* and £200 for copies of the *Roman-numeral Issue*. Later, the Publisher's List Price for Jerusalem (Cunliffe Copy) increased in the prospectus: £130 for the *Arabic-numeral Issue;* £260 for the *Roman-numeral Issue*.

☞ **DISTRIBUTION**: This book was distributed by Bernard Quaritch Ltd., 5-8 Lower John Street, Golden Square, London WIR 4AU.

The distribution agreement (15 December 1972) between the Trianon Press and Quaritch Ltd., reads:

> "Agreement between Messrs. Quaritch Ltd. and the Trianon Press for the distribution of WILLIAM BLAKE'S JERUSALEM ["Cunliffe" copy], a facsimile to be published by the Trianon Press for the William Blake Trust.
>
> "The edition will consist of 532 copies for sale, of which 500 will be bound in half-leather, and 32 de luxe copies in full leather including progressives and additional material; net retail price will be about £98 and £200 respectively. Publication is planned for spring of 1974.
>
> "1. The Trianon Press grant Quaritch the exclusive World Rights of distribution, subject to the reservations in Para. 4 below, and will supply and deliver the books to Quaritch in London.
>
> "2. The Trianon Press will supply Quaritch in advance of publication with approximately 1200 hand coloured illustrated prospectuses, over printed with Quaritch's name as they direct. Quaritch agree to pay the Trianon Press £400

> towards the cost of the prospectuses when they have sold their original purchase.
>
> "3. The Trianon Press will be responsible for all non-trade publicity and advertising, and for arranging reviews. Quaritch will be responsible for the appropriate trade publicity and the cataloguing of the books in their catalogues and their list of Blake Trust facsimiles.
>
> "4. The Trianon Press reserves the right to meet orders from private or Continental clients (approximately a dozen). They also reserve the right to make special arrangements for exhibitions.
>
> "5. Quaritch agrees to purchase outright 250 copies of the quarter leather edition at a discount of 40% on the net retail price and 16 copies of the full leather edition at the same discount. Payment will be made half on delivery and the balance at 60 days.
>
> "The retail price is subject to revision in the case of fluctuation in exchange rates."

☞ **PRODUCTION NOTES**: For this edition the collotype was done in the workshop of Hourdebaight, and the pochoir was done in the workshop of Crampe. The facsimile plates were made from photographic negatives taken of *Copy B (Keynes & Wolf Census)*, which was owned by Lord Cunliffe; they were printed in a "light, red-brown ink," followed by stencil-work in watercolor.

The editorial matter was printed by the Imprimerie Darantiere, Dijon; the binding was by Reliural, Paris, and the hand-made slipcase by Adine, Paris.

Three *maquettes* (dummies) are preserved at the Trianon Press Archives.[136] These show a number of interesting facts. For the facsimile plates, the leaf size without binding was 27.90 X 37.00 cm., while the leaf size for the letterpress was 28.50 X 37.50 cm. The facsimile leaves have an inner edge for binding of 1.10 cm. The plates were sewn in gatherings of 4. A case binding was used: the gatherings were sewn together, and then glue was applied to the back of the sheets to secure gatherings and thread. *Maquette* #1 shows individual plates before tape applied, plus folded letterpress sheets after cut; pencil marks indicate the cutting lines. *Maquette* #2 shows facsimile sheets gathered together, taped at spine and sewn. *Maquette* #3 shows back of gathering after gluing, with ends of thread cut off. The facsimile sheets were taped together in units of 2, these gathered together in units of 4 for sewing.

At the Trianon Press Archives in Santa Cruz I found imposition diagrams for the letterpress of the "Cunliffe" Jerusalem. They showed four page-units of letterpress set up on the press for printing on each side of a full sheet. The formes used for printing the sheet containing the first four leaves of letterpress (unnumbered pages 1-8) were set up in the following sequence from top left, clockwise to bottom left: *Outer forme:* pages 1 (Trianon

[136] These are unbound. What appears to be a bound *maquette* is located in the author's collection.

title page), 8 (beginning: “It seems to be clear”), 3 (beginning: “Commentary”), 6 (beginning: “quite different”); *Inner forme:* 7 (beginning: “stanza of London”), 2 (List of Trustees), 5 (beginning: “with sentences inscribed”), 4 (beginning: “the present owner”). The formes used for printing the sheet containing the next four letterpress leaves (unnumbered pages 9-14, with the leaf containing hypothetical pages 15-16 cut and moved) was set up in the following sequence from top left, clockwise to bottom left: *Outer forme:* 9 (beginning: “*Plate 20*”), 12 (blank), 13 (Limitation page), 16(blank); *Inner forme:* 11 (beginning: “two women”), 10 (“left is Tirzah”), 15 (“The Trial Proofs”), 14(blank). These were then cut at the bindery to give half-sheets measuring: 53.00 X 36.70 cm., which when folded would produce a leaf size of 36.70 X 26.50 cm., which corresponds to the advertised leaf size, and to the average leaf sizes that I have measured on various copies. The leaf corresponding to pages 15 and 16 were cut and moved, leaving 7 letterpress leaves in the final book. When I examined the positions of the watermarks in various copies, I found that they matched the positions identified on the imposition diagrams.

The facsimile plates were printed with four images to a sheet, on one side of a sheet only. After cutting the sheet into four leaves, one watermark (per facsimile singleton leaf) would be oriented at the lower right- or

left-hand corner of the leaf bearing the image. Thus, the bottom two images were printed correctly oriented, while the upper two images would have been flipped on their heads so that when cut the Blake images appear correctly oriented with the watermarks at the bottom. To reiterate: After all the facsimile sheets were quartered, the watermark would appear at the bottom, correctly oriented for each leaf sewn into the book. There is one exception in all the copies I examined: *Leaf 13* (Blake Plate No.11) has the facsimile plate correctly oriented on the page but the watermark is reversed at the top right-hand corner; no other facsimile plate has the watermark situated in this way. I have, however, seen at the Trianon Press Archives a trial-proof of this plate with the watermark correctly oriented in the lower-left hand corner. One explanation for how this might have happened is that Plate #11 gave the technicians more difficulty than usual. Thus, the plate that was run as part of the quarto printing was thrown out, and a new run was required. During the separate run of Plate #11, a careless stockman placed a stack of paper upside down next to the collotype press and the printer pulled them off without checking how the watermarks lined up.

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10. JERUSALEM (LINNELL-RINDER COPY)

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: [Winged figures surrounding the title along the edges of the page] *Jerusalem* | *The Emanation of* | *The Giant* |*Albion* | *1804* | *Printed by W Blake Sth Molton S^{t}.*

☞ **BLAKE'S PRINTING METHOD**: Relief etching, without coloring.

☞ **TRIANON TITLE-PAGE**: William Blake | **JERUSALEM** | Foreword by | Geoffrey Keynes | Published by | THE TRIANON PRESS | For The William Blake Trust, London.

☞ **COPYRIGHT NOTICE**: None found.

☞ **PUBLICATION PLACE/DATE**: London: 1952.

☞ **TOTAL EDITION**: 2500 unnumbered copies.

☞ **TYPE OF BOOK**: Plate-book (deep etched gravure) with letterpress.

☞ **EDITION PAPER**: The bulk of the paper used in this edition was obtained from *Les Papeteries Montrouge, 2. Rue Lecocqu, Gentilly, Seine*: 400 feuilles [sheets] en format 74 X 102 [cm.]. A note found in the Trianon Press Archives reads, "*vous pourez le couper en doux* [you can cut it in half]." There is also reference to paper still in stock at Jacomet's workshop, with various sizes: 76 X 112 cm., 74 X 102 cm., and 78 X 112 cm. There are no watermarks on the frontispiece, the letterpress text, or the facsimile plates.

Advertised leaf size: 10 X 7 in., or 25.40 X 17.78 cm. The measured leaf size of an actual copy, approximately: 24.50 X 17.70 cm.

☞ **BIBLIOGRAPHICAL COMMENTS**: This Trianon facsimile of the uncolored "Linnell-Rinder" Jerusalem was meant to accompany the facsimile of the colored "Stirling" Jerusalem. It is the first complete edition containing the text of Jerusalem in letterpress with a facsimile of the engraved book.

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ONLY ONE ISSUE FOR FIRST EDITION:

☞ **(10A) UNNUMBERED ISSUE (2500 unnumbered copies)**: Colophon-limitation notice reads: "This edition is limited to 2,500 copies."

✶ **COLLATION (118 leaves):**

§ **COLLOTYPE PLATE**: 1 plate: Frontispiece. "THE FRONTISPIECE WAS REPRODUCED IN COLLOTYPE BY DANIEL JACOMET & CIE., PARIS."[137]

§ **LETTERPRESS**: 62 leaves.

§ **PAGINATION OF LETTERPRESS (beginning at half-title and excluding frontispiece)**: [i-viii] 1-115 [116] = 124 pages.

§ **FACSIMILE PLATES OF "LINNELL-RINDER" JERUSALEM**: 100 plates (printed in deep etched gravure) on rectos and versos of 50 leaves, following the letterpress. The plates are numbered 1-100.

[137] With reference to the production of the Frontispiece, Fawcus wrote to Keynes on 19 October 1951 (Trianon Press Archives): "You will be glad to hear that Jacomet has finished the frontispiece. Just before leaving Paris I signed the proofs for correct colour, etc. I think they should be very satisfactory. We had an immense amount of trouble with the paper but finally found something suitable."

§ **MISCELLANEOUS INSERTED LEAVES:** 1 inserted blank leaf and one [1] errata sheet (13 X 11.50 cm.), both inserted after page 116 of letterpress text.

§ **ENDPAPERS:** 4 leaves. These preliminary and final two-leaf folds are used for lining-paper (pastedowns), and free endpapers.

✶ **CONTENTS OF UNNUMBERED ISSUE BY PAGE NUMBERS:** 1 two leaf fold for lining-paper and free endpaper; **pg.i:** Half-title; **pg.ii:** Colophon; **followed by:** Collotype frontispiece of Blake's Plate #1 with tissue leaf (not part of pagination); **pg.iii:** Trianon Press title-page; **pg.iv:** "THE TRUSTEES OF THE WILLIAM BLAKE TRUST"; **pg.v:** "Foreword"; **pg.vi:** Note on the erased text of Blake's Pl.1; **pg.vii:** Blake's title page to "Linnell-Rinder" Jerusalem in letterpress; **pg.viii:** Blank; **pgs.1-116:** "Linnell-Rinder" Jerusalem in letterpress; **followed by:** Errata slip bound-in and miscellaneous blank leaf; **Pl(s).1-100:** facsimile plates of "Linnell-Rinder" Jerusalem, on rectos and versos of the next fifty leaves, with Blake's numbering at upper right or left; 1 two leaf fold for free endpaper and lining-paper.

✶ **BINDING:** Cased in brick-red buckram, top-edge gilt. The front and rear covers are blank; the spine reads, in gilt lettering: "[parallel to tail] WILLIAM | BLAKE | J | E | R | U | S | A | L | E | M | TRIANON | PRESS". The wrapper is a cream paper. The front of wrapper reads: "[words and image in brown ink framed within double rules:] *Jerusalem* | [design of clothed women from Blake's plate No.92] | *William* | *Blake*". The spine of wrapper reads: "[parallel to fore-edge in brown ink:] *William Blake JERUSALEM*". The front inside flap of wrapper gives advertising copy for the "Linnell-Rinder" Jerusalem, noting 2500 copies of Limited Edition published by Trianon Press; the rear inside flap gives

advertising copy of other Trianon Press Blake facsimiles; the rear cover gives advertising copy for Trianon Press non-Blake facsimiles: Rouault's Miserere, Huxley's Prisons, Fra Angelico's Frescos, Cezanne's The Bathers, and Eluard-Chagall's Le Dur Désir de Durer. At the bottom is a notice which reads: "TRIANON PRESS PUBLICATIONS | Faber and Faber Ltd., | 24 Russell Sq., London. | [at far right:] Printed in France".

✶ **COPIES EXAMINED:**

(Σ) Three Unnumbered Copies (in brick-red buckram boards, with gilt lettering and top-edge gilt, and pictorial paper cover): Collation, contents and binding correspond to the *Unnumbered Issue*. Location: Collection of the author.

(Σ) One Unnumbered Copy (in brown quarter-leather and hand-marbled brown boards, with gilt lettering and top-edge gilt, and hand-marbled brown slipcase with a morocco lip at top and bottom of opening) Collation and contents correspond to the U*nnumbered Issue*, except that the lining-papers and the free endpapers are brown, instead of white. The spine of the slipcase has the spine of the Trianon Press dust jacket (wrapper) pasted on; remaining pieces of the original wrapper have been laid-in. I believe that the binding and slipcase are not Trianon Press variants; they were probably privately commissioned. Location: Collection of the author.

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OTHER EDITIONS AND RE-ISSUES:

☞ **(10B) UNNUMBERED TRIANON PRESS/BEECHHURST PRESS "1955" RE-ISSUE IN UNITED STATES (number of copies**

Unknown): These copies were made up from the original Trianon Press sheets, rebound and re-titled slightly, and in a new dust jacket.

✶ **TRIANON/BEECHHURST TITLE-PAGE:** William Blake | **JERUSALEM** | Foreword by | Geoffrey Keynes | Published by | THE TRIANON PRESS | For The William Blake Trust. London. | In the United States published by | THE BEECHHURST PRESS NEW YORK

✶ **COPYRIGHT NOTICE OF RE-ISSUE:** COPYRIGHT BY THE WILLIAM BLAKE TRUST. | ALL RIGHTS RESERVED.

✶ **COLLATION AND NUMBERING OF RE-ISSUE:** Corresponds to "1953" Trianon Press first edition.

✶ **CONTENTS OF RE-ISSUE:** Corresponds to the Trianon first edition with the following exceptions: **pg.iii:** Title-page has two added lines at bottom, reading: "In the United States published by | THE BEECHHURST PRESS NEW YORK".

✶ **BINDING OF RE-ISSUE:** Cased in brick-red buckram, top-edge gilt. The front and rear covers are blank; the spine reads, in gilt lettering: "[parallel to tail] WILLIAM | BLAKE | J | E | R | U | S | A | L | E | M | TRIANON | PRESS". The wrapper is a cream paper. The front of wrapper reads: "[words and image in brown ink framed within double rules:] *Jerusalem* | [design of clothed women from Blake's plate No.92] | *William* | *Blake*". The spine of wrapper reads: "[parallel to fore-edge in brown ink:] *William Blake* [SPACE] *JERUSALEM*". The front inside flap of wrapper gives advertising copy for the "Linnell-Rinder" Jerusalem, and the Beechhurst Press as publisher and "Greenberg: Publisher" as distributor; the rear inside flap gives advertising copy Beechhurst Press titles; the rear cover gives advertising copy for other Beechhurst Press titles. At the bottom is a notice which

reads: "BEECHHURST PRESS BOOKS | Distributed by Greenberg: Publisher | 201 East 57th Street, New York 22 | [at far right:] Printed in France".

✶ **COPY EXAMINED:**

(Σ) Copy #Unnumbered (cased in brick-red buckram with dust jacket and top-edge-gilt): Collation, contents, and binding correspond to the Beechhurst *Unnumbered Re-Issue.* Location: Private collection.

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☞ **(10C) UNNUMBERED TRIANON PRESS/COLLINS PRESS "1955" RE-ISSUE IN GREAT BRITAIN (number of copies Unknown):** These copies were made up from the original Trianon Press sheets, rebound and re-titled slightly, and in a new dust jacket.

I have not seen a copy of the Collins 1955 reprint although it is mentioned in Blake Books, No.79A. I believe that its collation, contents, and binding would correspond to the Trianon Press *Unnumbered Issue*, but with changes similar to those of the Beechhurst re-issue to distinguish the re-issue from the original edition.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** Jerusalem tells the story of the redemption of Humanity through the forgiveness of sins.

☞ **PROVENANCE OF FACSIMILE:** The "Linnell-Rinder" copy (*Copy C* of *Keynes and Wolf Census*) was originally etched by Blake in black ink. This is the only copy of Jerusalem

which is still in its original binding. It formerly belonged to Blake's friend, John Linnell, and was sold with the Linnell Collection at Christie's in 1918, where it was bought by Frank Rinder. At the time of the Trianon publication it belonged to Mrs. Wingate Rinder and her daughter, Mrs. Ramsey Harvey.

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No.69 (pg.49).

☞ **BENTLEY'S BLAKE BOOKS**: No.79 (pg.265). Also, both the Beechhurst and the Collins re-issues are noted.

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: Pg.13.

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: Nos.480-579 (pgs.483-484).

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: On the front inside wrapper flap of the "Linnell-Rinder" Jerusalem the price for the volume is given as "3 guineas net." On the rear inside wrapper flap of Joseph Wicksteed's William Blake's Jerusalem: a Commentary, the price of the "Linnell-Rinder" Jerusalem is also 3 guineas.

☞ **DISTRIBUTION**: Faber and Faber, Ltd., 24 Russell Square, London.

☞ **PRODUCTION NOTES**: This facsimile has been reproduced in deep-etched gravure (heliogravure) by Aulard & Cie., master printers of Paris. The frontispiece (owned by Keynes and originally meant to accompany the "Stirling" Jerusalem) was reproduced in collotype by Daniel Jacomet & Cie., Paris.

On the colophon page, it is stated that “The Book was designed by Arnold Fawcus and printed in 1952 by Berthod & Cie, Bourg. Ain.”

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11. JERUSALEM (STIRLING COPY)

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: [Winged figures surrounding the title along the edges of the page] *Jerusalem* | *The Emanation of* | *The Giant* |*Albion* | *1804* | *Printed by W Blake Sth Molton S^{t}.*

☞ **BLAKE'S PRINTING METHOD**: Relief etching with watercolors and gold added by hand.

☞ **TRIANON TITLE-PAGE**: [in black ink, except for Jerusalem, which is in blue ink] WILLIAM BLAKE | **JERUSALEM** [blue ink]| A FACSIMILE OF THE ILLUMINATED BOOK | Published by | THE TRIANON PRESS | For The William Blake Trust, London

☞ **COPYRIGHT NOTICE**: None found.

☞ **PUBLICATION PLACE/DATE**: London: [1951]. There is some uncertainty about the exact publication date for the "Stirling" Jerusalem, since no date is given in the book itself. We do know that the publication date was moved forward several times because of production problems. In the "Introduction" to the facsimile edition, Geoffrey Keynes writes: "The work of reproduction was completed in October 1950." This refers to the date when the collotype-pochoir plates were finally completed by Jacomet. Binding was yet to come, with many decisions still outstanding regarding the final makeup of the book. Earlier that year (16 June 1950), the Times Literary Supplement ran an

advertisement notice from the Trianon Press to prospective buyers that the subscription date for the Trianon Press Jerusalem was being extended from June 1 to August 1, 1950. This notice was signed by P. Macleod, Secretary of the William Blake Trust and a partner in the Trianon Press. In the "Foreword" to Wicksteed's William Blake's Jerusalem (1953), Keynes writes: "The facsimile of William Blake's *Jerusalem* in colour [the "Stirling" copy] was completed for the Trustees of the William Blake Trust in May, 1951, and was issued to subscribers in June." This latter date corresponds to the revised date in the prospectus in my collection. In the "Introduction" to the "Cunliffe" Jerusalem (1974), Keynes writes: "THE TRUSTEES of the William Blake Trust initiated their series of facsimiles of Blake's Illuminated Books in 1950 by publishing a facsimile of the Stirling copy of *Jerusalem*." Julie Fawcus, in the checklist she compiled for the Trianon Press Archive Exhibition (1990), gives 1951 as the publication date.

Considering all the evidence, we can state with reasonable confidence that production work on the "Stirling" Jerusalem began sometime in late 1948, and the edition was ready for shipping to original subscribers and bookstores in the summer of 1951.

☞ **TOTAL EDITION**: 516 copies (500 copies offered for sale to public; 16 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: The colophon-limitation notice reads: "Five hundred and sixteen copies have been made on pure rag [wove] paper especially manufactured to match the paper used by Blake." The first part of this statement (the reference to "pure rag paper") is clearly wrong, as Dena Bain Taylor has shown in her article, "The Deterioration of the 1951 Blake Trust *Jerusalem*." [138] Chemical analysis of the paper of *Arabic-numeral Copy #399* showed that it was not pure rag as advertised, but a mix of wood pulp. It is fairly certain that the edition paper was seriously compromised at the outset and has shown considerable deterioration over the years. The copies I have examined visually confirm Ms. Taylor's findings.

The advertised leaf size for the "Stirling" Jerusalem is given in various places. On the rear flap to the "Linnell-Rinder" Jerusalem (1952), the leaf size is stated as 13.50 X 11 in., which translates to 34.29 X 27.94 cm. Another advertised leaf size (this time in a prospectus for William Blake's Illustrations to the Bible [1957]): 13.00 X 10.50 in., or as converted to centimeters: 33.02 X 26.67 cm. In an estimate by Daniel Jacomet we read: "[leaf] format 28 X 34 [cm.]."

The factory sheet ("Papier Pur Chiffon Blanc") lacked a watermark, and measured 56 X 68 cm. The measured leaf size of an actual buckram copy, approximately: 33.30 X

[138] Blake/An Illustrated Quarterly, fall, 1989, pp.75-78.

27.00 cm. The measured leaf size of an actual copy in fascicles, approximately: 33.97 X 27.94 cm.

☞ **BIBLIOGRAPHICAL COMMENTS:** This book was produced under the supervision of Arnold Fawcus and Patrick Macleod. On a proof sheet for the colophon-limitation page in the Trianon Archives/Santa Cruz, Macleod's name was left out of the letterpress. The line originally read: "The book was produced by the Trianon Press under the supervision of Arnold Fawcus." Macleod crossed out the period and added in blue ink: "and Patrick Macleod," and then commented in a note (to Arnold Fawcus): "What do you think I have been doing for the last two years? This is not your usual generous self." The final colophon-limitation notice mentions both Fawcus and Macleod.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(11A) ARABIC-NUMERAL ISSUE (250/1-250):** Colophon-limitation notice (L.4^{r} of Copy #45) reads: "250 copies, numbered 1 to 250, are reserved for distribution by the Trianon Press, Cobham, Surrey."

These are the trade copies of the Blake facsimile edition for sale in the British market.

✶ **COLLATION OF ARABIC-NUMERAL ISSUE, copies 1-250 (Buckram-cased or in fascicles, both housed in a clamshell box):**

§ **PLATES:** 100 collotype-pochoir singleton facsimile plates. Blake's plate numbering (1-100) appears in upper right-hand corner of collotype impression.

§ **LETTERPRESS:** 4°: [unsigned, 1-2⁴] = 8 leaves. Pagination: [6] I-II [III-IV] V [VI] VII-VIII [IX-X] = 16 pages.

§ **MISCELLANEOUS INSERTED LEAVES:** 1 singleton leaf, reading in letterpress on recto: "THE PLATES". This leaf is present in the buckram-cased copies but is missing from copies made up in fascicles.

§ **ENDPAPERS:** 4 leaves for the buckram-cased single volume and 20 leaves for the five fascicles. In both the buckram-cased and fascicles, these preliminary and final conjugate folds make up the front and rear lining-paper and free endpapers.

✶ **CONTENTS OF ARABIC-NUMERAL ISSUE IN BUCKRAM-CASED VOLUME, WITH PLATES, LETTERPRESS, MISCELLANEOUS INSERTED LEAF, AND ENDPAPERS LISTED IN SEQUENTIAL ORDER BY LEAF (113 leaves):**

L.1: Lining-paper (conjugate with front free endpaper), blank;

L.2: Free endpaper (conjugate with front lining-paper), blank;

L.3: Half-title ("JERUSALEM") on recto;

L.4: Trianon colophon-limitation notice and the limitation number hand-written in black ink on recto;

L.5: Trianon title-page on recto, and the original eight British "TRUSTEES OF THE WILLIAM BLAKE TRUST" listed on verso;

Ls.6-7: Beginning on *leaf 6ʳ* with "INTRODUCTION", with comments ending on *leaf 7ʳ*;

L.8: "PRELUDIUM" and commentary by Joseph Wicksteed on recto and verso;

Ls.9-10: Beginning on *leaf 9ʳ* with "BIBLIOGRAPHICAL STATEMENT", with comments by Geoffrey Keynes ending on *leaf 10ʳ*;

L.11: Miscellaneous inserted leaf with letterpress on recto reading: "THE PLATES";

Ls.12-111: 100 collotype-pochoir facsimile plates of Blake's Jerusalem arranged in order of "Stirling" copy (*Copy E* of the *Keynes and Wolf Census*), on rectos only;

L.112: Free endpaper (conjugate with rear lining-paper), blank;

L.113: Lining-paper (conjugate with rear free endpaper), blank.

✶ CONTENTS OF ARABIC-NUMERAL ISSUE IN FIVE (5) FACSCICLES, WITH PLATES, LETTERPRESS, AND ENDPAPERS LISTED IN SEQUENTIAL ORDER BY LEAF (128 leaves, bound in five fascicles, each in a blue wrapper):

§ **FASCICLE #1** ("Introduction.") 12 leaves:

L.1: Lining-paper (conjugate with front free endpaper) glued to wrapper, blank;

L.2: Free endpaper, blank;

L.3: Half-title ("JERUSALEM") on recto;

L.4: Trianon colophon-limitation notice and the limitation number hand-written in black ink on recto;

L.5: Trianon title-page on recto and the original eight British "TRUSTEES OF THE WILLIAM BLAKE TRUST" listed on verso;

Ls.6-7: Beginning on *leaf* 6^{r} with "INTRODUCTION", with comments ending on *leaf* 7^{r};

L.8: "PRELUDIUM" and commentary by Joseph Wicksteed on recto and verso;

Ls.9-10: Beginning on *leaf* 8^{r} with "BIBLIOGRAPHICAL STATEMENT", with comments by Geoffrey Keynes ending on *leaf* 9^{r};

L.11: Free endpaper (conjugate with rear lining-paper), blank;

L.12: Lining-paper glued to wrapper, blank.

§ **FASCICLE #2** ("Part I Plates 1-26") 30 leaves:

L.1: Lining-paper (conjugate with front free endpaper) glued to wrapper, blank;

L.2: Free endpaper, blank;

Ls.3-28: 26 leaves with collotype-pochoir Blake facsimile plates on rectos, numbered 1-26;

L.29: Free endpaper (conjugate with rear lining-paper), blank.

L.30: Lining-paper glued to wrapper, blank.

§ **FASCICLE #3** ("Part II Plates 27-51") 29 leaves:

L.1: Lining-paper (conjugate with front free endpaper) glued to wrapper, blank;

L.2: Free endpaper, blank;

Ls.3-27: 25 leaves with collotype-pochoir Blake facsimile plates on rectos, numbered 27-51;

L.28: Free endpaper (conjugate with rear lining-paper), blank;

L.29: Lining-paper glued to wrapper, blank.

§ **FASCICLE #4** ("Part III Plates 52-76") 29 leaves:

L.1: Lining-paper (conjugate with front free endpaper) glued to wrapper, blank;

L.2: Free endpaper, blank;

Ls.3-27: 25 leaves with collotype-pochoir Blake facsimile plates on rectos, numbered 52-76;

L.28: Free endpaper (conjugate with rear lining-paper), blank;

L.29: Lining-paper glued to wrapper, blank.

§ **FASCICLE #5** ("Part IV Plates 77-100") 28 leaves:

L.1: Lining-paper (conjugate with front free endpaper) glued to wrapper, blank;

L.2: Free endpaper, blank;

Ls.3-26: 24 leaves with collotype-pochoir Blake facsimile plates on rectos, numbered 77-100;

L.27: Free endpaper (conjugate with rear lining-paper), blank;

L.28: Lining-paper glued to wrapper, blank.

✶ **BINDING OF ARABIC-NUMERAL ISSUE:** After much discussion between Keynes and Fawcus, the "Stirling" Jerusalem was offered to the subscribers in two binding styles: a single volume (codex-form) in buckram cloth or five wrapper-covered fascicles. The blue wrapping paper of each fascicle is a single fold, comprising the front and rear cover. Each subscriber was mailed a preference card which they filled out, with the majority opting for a cloth-cased book. The binding was done by Mansell Bookbinders, Ltd., 31 Cursitor St. London, E.c4.

Both bindings (codex-form and fascicles) were housed in a similar hand-marbled, blue clamshell box (36.00 X 29.50 X 5.00 cm), with flowered interior and hand-marbled paper exterior by E. Adine, Fabrique de Cartonnages (maker of cartons and slipcases) of Paris. The spine of the clamshell box is a grey linen cloth and reads from top to bottom, with the words and letters parallel to the base: "William | Blake | J | E | R | U | S | A | L | E | M".

✶ **COPIES EXAMINED:**

(Σ) COPY #5 (in five fascicles bound in blue wrappers, each with paper label, and housed in a blue clamshell box, with flowered paper interior and hand-marbled blue sides) (128 leaves): Collation and contents of plates and letterpress correspond to the *Arabic-numeral Issue/bound in*

fascicles. Location: University of California at Santa Cruz (Trianon Press Archives).

(Σ) COPY #45 (in blue buckram and housed in a blue clamshell box, with flowered paper interior and hand-marbled blue sides) (113 leaves): Collation and contents correspond to *Arabic-numeral Issue/bound in buckram*. Location: Collection of the author.

(Σ) COPY #47 (in quarter-leather blue morocco with green marbled boards and raised bands, but without clamshell box) (117 leaves): Collation and contents correspond to *Arabic-numeral Issue/bound in buckram*, except that there are four extra binders leaves added, two in front and two in rear. This copy has either a variant binding or it was bound privately after sale or distribution; the original clamshell box appears to have been lost. Location: Collection of the author.

(Σ) Copy #100 (in five fascicles bound in blue wrappers, each with paper label, and housed in a blue clamshell box, with flowered paper interior and hand-marbled blue sides) (128 leaves): Collation and contents of plates and letterpress correspond to the *Arabic-numeral Issue/bound in fascicles*. Location: Collection of the author.

(Σ) COPY #186 (in five fascicles bound in blue wrappers, each with paper label, and housed in a blue clamshell box, with flowered paper interior and hand-marbled blue sides) (128 leaves): Collation and contents of plates and letterpress correspond to the *Arabic-numeral Issue/bound in fascicles*. Location: University of California at Santa Barbara, Special Collections.

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☞ **(11B) <u>ARABIC-NUMERAL ISSUE</u> (250/251-500):**

Colophon-limitation notice (L.4^{r} of Copy #45) reads: "250 copies, numbered 251 to 500, are reserved for distribution by the Grey Falcon Press, 5203 Pennway, Philadelphia, U.S.A." In copy #483 in the author's collection a tipped-in card measuring 4.50 X 15.00 cm, reads: "250 copies, numbered 251 to 500, reserved for distribution in the United States by Philip C. Duschnes, 66 E. 56 St., New York 22."

These are the trade copies of the Blake facsimile edition for sale in the American market.

✶ **COLLATION OF ARABIC-NUMERAL ISSUE, copies 251-500 (Buckram-cased or in fascicles, housed in clamshell box):** Collation, contents, and binding correspond to the *Arabic-numeral Issue (copies 1-250)*, with the number of leaves depending on the type of binding.

✶ **COPIES EXAMINED:**

(Σ) COPY #386 (in blue buckram, and housed in a blue clamshell box, with flowered paper interior and hand-marbled blue sides) (113 leaves): Collation and contents correspond to *Arabic-numeral Issue/bound in buckram.* Location: University of California, at Santa Cruz (Trianon Press Archives).

(Σ) COPY #409 (in five fascicles bound in blue wrappers, each with paper label, and housed in a special box for Paul Mellon collection) (128 leaves): Collation and contents of plates and letterpress correspond to the *Arabic-numeral Issue/bound in fascicles.* Location: Yale University

Center for the Study of British Art (Paul Mellon Collection), New Haven, Connecticut (USA).

(Σ) COPY #415 (in blue buckram and housed in a special box for Paul Mellon collection) (113 leaves): Collation and contents correspond to *Arabic-numeral Issue/bound in buckram*. Location: Yale University Center for the Study of British Art (Paul Mellon Collection), New Haven, Connecticut (USA).

(Σ) COPY #483 (in blue buckram and housed in a blue clamshell box, with flowered paper interior and hand-marbled blue sides) (113 leaves): Collation and contents correspond to *Arabic-numeral Issue/bound in buckram*. Location: Collection of the author.

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☞ **(11C) <u>ALPHABETICAL ISSUE</u> (16/A-P):** Colophon-limitation notice (L.4^{r} of Copy #45) reads: "16 copies, numbered A to P, are reserved for the Trustees of the William Blake Trust, Mr. Joseph Wicksteed and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: I have not examined a copy of the *Alphabetical Issue* but I am reasonably certain that the plates and letterpress correspond to the *Arabic-numeral Issues/buckram or fascicles*, although it is always possible that added material is present in any individual copy of the *Alphabetical Issue*. Whether the recipients of

the *Alphabetical Issue* were given a pre-publication option on the binding style is also unknown. The only difference between the *Arabic-numeral* and the *Alphabetical Issues* would have been the numbering schemes. The *Alphabetical Issue*, whether buckram-cased or in fascicles, would most likely have been housed in a similar blue clamshell box with flowered paper interior and hand-marbled sides.

(Ω) COPY #D:

✶ **LOCATION:** Private Collection. ("Artfact" notes found on internet: "Lot 106: Trianon Press – A collection of 27 works by or about Blake published by the Trianon Press for the William Blake Trust, formed by George Goyder, a founder member of the Trust, with several annotated by him."

✶ **BIBLIOGRAPICAL NOTE:** The description reads: "William Blake. Jerusalem. Clairvaux: Trianon Press (?1950). Facsimile edition. Copy 'D' of sixteen lettered A to P. 4° (336 X 274mm). Half title, 100 collotypes printed in colours and finished by hand, autograph letter to Goyder, photocopy of reply, and advertisement pamphlet for this work loosely inserted. (Plates 42 and 51 loose, plate 50 detached.) Blue cloth, in slipcase [?]. Provenance: George Goyder (bookplate), inscription on fly-leaf recording the origins of the William Blake Trust and noting this book as 'its first fruit', signed and dated 22 April 1964."

(Ω) COPY #I

✶ **LOCATION:** Templeman Library, University of Kent at Canterbury, Great Britain, Special Collections Room (Blake Collection, Case 5D).

✶ **BIBLIOGRAPICAL NOTE FOR COPY #I (exact number of leaves unknown):** The description reads: "**Jerusalem:** a facsimile of the illuminated book…5 v: col. ill., facsims.…in solander box…Facsimile of the Stirling copy, ca 1820 Preludium by Joseph Wicksteed… [Library #S] 0463837 Introduction, 0463838 pt.1, 0463839 pt.2, 0463840 pt.3, 0463841 pt.4".

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☞ **(11D) <u>OUT-OF-SERIES/UNNUMBERED</u> (number of copies unknown):** These are not identified on the colophon-limitation page, and they were not counted as part of the total Trianon edition. They were not for sale to public.

(Σ) COPY #UNNUMBERED:

✶ **LOCATION:** Collection of the author.

✶ **COLLATION (61 leaves):**

§ **PLATES:** 4°: 48 collotype-pochoir facsimile plates. Blake's plate numbering appears in upper right-hand corner of collotype impression; the numbering is non-consecutive. See contents section below.

§ **LETTERPRESS:** 4°: [unsigned, 1-2^4] = 8 leaves. Pagination: [6] I-II [III-IV] V [VI] VII-VIII [IX-X] = 16 pages.

§ **MISCELLANEOUS INSERTED LEAVES:** 1 singleton leaf, reading in letterpress on recto: "THE PLATES". This leaf, which is present in this copy, is also present in the buckram-cased copies, but is missing in the copies made up in fascicles.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds make up the front and rear lining-paper and free endpapers.

✶ **CONTENTS:**

L.1: Lining-paper (conjugate with front free endpaper), blank;

L.2: Free endpaper, blank;

L.3: Half-title ("JERUSALEM") on recto;

L.4: Trianon colophon-limitation notice with no limitation number;

L.5: Trianon title-page on recto, and the original eight British "TRUSTEES OF THE WILLIAM BLAKE TRUST" listed on verso;

Ls.6-7: Beginning on *leaf 6^{r}* with "INTRODUCTION", with comments ending on *leaf 7^{r}*;

L.8: "PRELUDIUM" and commentary by Joseph Wicksteed on recto and verso;

Ls.9-10: Beginning on *leaf 9^{r}* with "BIBLIOGRAPHICAL STATEMENT", with comments by Geoffrey Keynes ending on *leaf 10^{r}*;

L.11: Miscellaneous inserted leaf with letterpress on recto reading: "THE PLATES";

Ls.12-59: 48 collotype-pochoir facsimile plates of Blake's Jerusalem arranged in ascending order, on rectos only. The Blake plate numbers are: 3,4,5,9,7,10,11,12,13,15,16,17,18,21,23,25, 27,30,31,36,38,39,40,42,43,52,55,56,57,58,60,61, 62,63,68,70,71,72,73,75,79,80,82,86,88,89,90,96.

L.59: Free endpaper (conjugate with rear lining-paper), blank;

L.61: Lining-paper, blank.

✶ **BINDING:** The blue wrapping paper of this copy is a single fold, comprising the front and rear cover. The front wrapper label reads: "**JERUSALEM** | BY | William Blake". The copy is housed in a non-standard clamshell box.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** Jerusalem is Blake's *magnum opus* and the culmination of his artistic and spiritual philosophy. In the "Stirling" copy, which is the only complete version in 100 plates that Blake is known to have colored, he created one of the world's great works of art. Jerusalem tells the story (if such a masterpiece can be reduced to a single line of summary) of the Fall of Man and his redemption through the forgiveness of sins.

☞ **PROVENANCE OF FACSIMILE:** This facsimile of the "Stirling" copy (*Copy E* of the *Keynes and Wolf Census*) includes 100 colored plates. Copy *E* is the only complete colored copy of Jerusalem.

Jerusalem was Blake's great epic poem. It was composed between 1804 and 1818, and the "Stirling" copy was probably printed some time around 1820. We know that this copy was still in Blake's possession when he died in August 1827, and was kept by his wife until her death in 1832. The book passed to Blake's friend, Frederick Tatham. The provenance is unknown until it was sold at Christie's from an anonymous source on June 1, 1887.[139] It was bought by the bookseller, Bernard Quaritch, who sold it in 1893 to General Archibald Stirling of Keir. It then passed to

[139] G. E. Bentley Jr. states that sometime after Tatham died the book came into the possession of William Fuller-Maitland (1813-76), and presumably his heir was the anonymous vendor of it at the Christie's sale in 1887. (Blake's Books Supplement, page 86).

his son, Lt. Col. William Stirling of Keir, who allowed the Trianon Press to copy it.

The "Stirling" Jerusalem was subsequently purchased by Paul Mellon in 1966, and now resides at the Yale University Center for the Study of British Art (Paul Mellon Collection), New Haven, Connecticut (USA).

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No.67 (pg.49).

☞ **BENTLEY'S BLAKE BOOKS**: No.78 (pg.265).

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: pgs.86-88, discusses Blake's Jerusalem, Copy E. As an interesting aside, Bentley notes on page 88 that the Trianon Press' "Stirling" Jerusalem facsimile edition "was reproduced in colour microfilm in 1985 by Microfilm Academic Publishers." See also, page 13.

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: Nos.480-579 (pgs.483-484).

☞ **KEYNES' BIBLIOTHECA BIBLIOGRAPHICI**: No.544 (pg.60).

☞ **PROSPECTUS**: Folded wrappers in letterpress and collotype trial-proof. Part of the letterpress is printed on the reverse side of a collotype-pochoir trial-proof sheet, and this sheet folded, with the leaf measuring 27.00 X 16.50 cm. The fold creases the trial-proof image at the midpoint. The prospectus is bound in a blue-grey wrapper, with the front cover reading: "**JERUSALEM** | BY | WILLIAM BLAKE".

CONTENTS OF PROSPECTUS*:* **L.1^{r}:** Reduced Trianon title-page of "Stirling" Jerusalem on recto, including three-line notice, reading: "Commentary | by | JOSEPH WICKSTEED"[140]; **Ls.1^{v}-2^{r}:** Advertising copy by Geoffrey Keynes; **Ls.2^{v}-3^{r}:** Trial-Proof [of a facsimile Blake plate from Jerusalem in collotype]; **L.3^{v}:** Description of "THE ORIGINAL EDITION" of the "Stirling" Jerusalem; **L.4^{r}:** Begins: "THE WILLIAM BLAKE TRUST was founded in March 1949 by Geoffrey Keynes and Mr. George Goyder"; then, goes on to list the eight founding Trustees of the William Blake Trust; continues with a statement of the Trust's objectives; continues with a statement that the Trust hoped that its next Blake facsimile would be Songs of Innocence and Experience[141]; continues with a statement that "a number of fine reproductions of Blake's water-colours and temperas from the Graham Robertson Collection have already been completed and are now available. These may be obtained through the Trianon Press, Ltd."; provides a list of the reproductions, which were on sale in original format for 3 guineas each: *God Blessing the Seventh Day; The Agony in the Garden; Christ Baptising; The Finding of Moses; The Third Temptation; The Adoration*

[140] In the final published copies of the "Stirling" Jerusalem, this notice was removed from title-page because the Wicksteed material had been removed.

[141] Immediately following the "Stirling" Jerusalem, The William Blake Trust/Trianon Press published in its Blake series: the "Linnell-Rinder" Jerusalem (1952/1953), Wicksteed's William Blake's Jerusalem [A Commentary] (1953), Songs of Innocence (1954), and then Songs of Innocence and Experience (1955).

of the Kings; Christ Mediator; and ends with a request to reader: "We would appreciate your showing this folder to other Blake admirers. Please let us know if you would like to receive our future announcements." **L.4^{v}:** Lists other non-Blake editions from the Trianon Press catalogue: Fra Angelico's The Frescoes in the Convent of St. Mark's, Florence; Cézanne's The Bathers; Aldous Huxley's Prisons.

The 2000 prospectuses were printed before the decision was made to remove the Wicksteed "Commentary" from the "Stirling" Jerusalem and to publish it as a separate book (See entry #30). One of the prospectuses in the author's collection was obviously distributed after this decision was finalized, since the reference to the "Commentary by Mr. Joseph Wicksteed with illustrations" was struck through in blue ink, with only the word "Commentary" left. Also, with respect to the publication date of "June 1950," the month of June was retained, but the year was changed from 1950 to 1951. In this same prospectus, the prices for the British *Arabic-numeral Issue* (20 guineas) and the American *Arabic-numeral Issue* (60 dollars) were struck through, but a new price was not inserted.

I have examined four copies of the prospectus at the University of California at Santa Cruz, Trianon Press Archives. The size, collation, general contents, and binding were similar to the four copies in my collection, all in blue-grey wrappers, measuring approximately 27.00 X

16.50 cm. The trial-proofs, however, were different for each of the four prospectuses, reproducing the following collotype facsimiles from the "Stirling" Jerusalem: Pl.28, Pl.32, Pl.37, and Pl.57. The four copies in my collection reproduce Pl.32 and Pl.57 (two examples each).

☞ **PUBLISHER PRICES**: The publisher's list prices for the different issues of the "Stirling" Jerusalem went up as the cost of production went up. In two pre-publication prospectuses in my collection, the *Arabic-numeral Issue* price to subscribers was 20 guineas (British issue)[142] and $60 (American issue); at the time of publication, the prices were to go to 30 guineas and $80. It should be noted that all prices were subject to "exchange fluctations [sic]."

In a subsequent prospectus, these original prices have been crossed out, as well as the notice, "Subscriptions now open." Finally, in yet another prospectus (this one also in the author's collection), the publication notice, "To appear in June 1950," is crossed out and "Now ready" is handwritten above; also, the price for the English market is now 30 guineas, and for the American market is 90 dollars.

[142] With regard to the 20 guineas subscription price, it would appear that Arnold Fawcus wanted to sell the Trianon/Blake Trust book at the same price that Blake mentioned to George Cumberland in a letter dated 12 April 1827: "The last work I produced is a poem entitled Jerusalem, the Emanation of the Giant Albion, but find that to print it will cost my time the amount of Twenty Guineas."

By the time that the "Linnell-Rinder" Jerusalem (#10) was published (1952/1953), the publisher's list price for the "Stirling" Jerusalem (as noted on the rear flap to the latter book) was 33 guineas for *Arabic-numeral Issue*, this price to include Joseph Wicksteed's accompanying volume of commentary: William Blake's Jerusalem. No price was quoted in dollars for the American market. However, I have a brochure published by Philip C. Duschnes (66 East 56 Street, New York) on October 15, 1952, which lists the "Stirling" Jerusalem in buckram at $95.00, and notes that "A commentary of 400 pp. [Wicksteed's book] will be supplied in 1953 with each copy."

In two 1957 prospectuses for William Blake's Illustrations to the Bible, "Stirling" Jerusalem was listed at 33 gns. and $95.00.

☞ **DISTRIBUTION**: In Great Britain, Trianon Press, Cobham, Surrey; in the United States, Philip C. Duschnes, 66 E. 56th St., New York 22. One of my prospectuses shows Grey Falcon Press (Poskanzer House, 5203 Pennway St. Philadelphia 24, Pa.) as the U.S.A. distributor, but this was before Duschnes was signed up.

☞ **PRODUCTION NOTES**: The colophon-limitation notice states that the facsimile pages were produced by Daniel Jacomet. It goes on to state: "The text was composed by hand in 16 point Garamond and printed by Aulard & Cie., master printers in Paris." However, in the prospectus in my collection (which must have been printed before the

letterpress part of the book went to press), we read: "The text has been composed by hand in new 16 point Caslon of the Fonderie Radiguer and printed by Jourde & Allard, master-printers in Paris." In my research at the Trianon Press Archives I have not been able to find any reference to why the change occurred in the typeface (from Caslon to Garamond); the change in printers from Jourde & Allard to Aulard was probably a result of an ongoing financial dispute between The Trianon Press and Jourde.

My examination of copies of the "Stirling" Jerusalem bound in fascicles indicates that the eight leaves of introductory letterpress material (fascicle 1) were bound in two four-leaf, unsigned gatherings. Each gathering, with the four leaves numbered consecutively for the eight pages (1-8 and 9-16), was composed of two folds sewn together along the gutter. I believe that the original sheets as ordered by the Trianon Press and delivered by the "Papeterie de Renage" paper factory (68 X 56 cm.) were probably printed as full sheets of four page-units per side (eight pages per sheet), and then cut during binding to form two 2-leaf, 4-page folds. It is possible that the full sheet for the "Stirling" Jerusalem was cut prior to the letterpress printing (the press might have only been able to handle two page-units at a time), to give half-sheets measuring: 56 X 34 cm. In which case, two letterpress page-units were set up on the press at one time and printed; when folded these would produce a leaf

size of 34 X 28 cm., which corresponds to the advertised leaf sizes, and to the leaf sizes that I have measured on various copies. Thus, a single factory sheet was either printed from a four page-unit forme (per side) that was cut once and folded, or was precut into a half-sheet before printing and later folded once and bound into the two, four-leaf gatherings.

When I examined the letterpress leaves for copies case-bound in buckram (codex-form), I was unable to locate any evidence of sewing. I assumed that the sewing threads were hidden in the gutter; then, I came across a more likely answer in Dena Bain Taylor's article, "The Deterioration of the 1951 Blake Trust *Jerusalem*," where she states: "Another major problem with the book form [as opposed to fascicles] of the facsimile is the binding. Because [David] Ouellette [the conservator] had to remove the plates of the Waterloo copy (#399) from their binding in order to deacidify them, he was able to examine the binding very closely. He found that the text block is in single leaf format, notched on the back and glued, with cords sunk into the notches and a cloth mull pasted over the top. There is no sewing whatsoever."[143] This means that the letterpress sheets for the codex-form of the "Stirling" Jerusalem must have been cut a second time prior to binding to form singleton leaves.

[143] "The Deterioration of the 1951 Blake Trust *Jerusalem*" in Blake/An Illustrated Quarterly, Fall 1989, p.76.

Sebastian Carter, in a typewritten draft of notes about Arnold Fawcus and the Trianon Press (Trianon Press Archives) makes an interesting general observation with respect to the printing of the collotype plates: "One feature of Arnold's method was that he always planned his collotype formes to capacity, printing all these books as a series of recto leaves which were not perfected. The sheets which resulted had to be cut up and guarded into [unsigned] signatures by the binders. The greatly increased binding costs far outweighed any possible savings in the printing, yet no one was ever able to persuade Arnold to do things the other way."

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12. THE MARRIAGE OF HEAVEN AND HELL

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: THE | *MARRIAGE* | *of* | HEAVEN | *and* | HELL [two naked figures embracing in flames, while above them float tiny couples embracing]

☞ **BLAKE'S PRINTING METHOD**: Relief etchings, tinted with watercolors.

☞ **TRIANON TITLE-PAGE**: This facsimile of Blake's | THE MARRIAGE | OF | HEAVEN AND HELL | *is published by* | The Trianon Press | *for* | The William Blake Trust | London | 1960

☞ **COPYRIGHT NOTICE**: None found.

☞ **PUBLICATION PLACE/DATE**: London: 21 November 1960.

☞ **TOTAL EDITION**: 526 copies (500 copies offered for sale to public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: All copies of this facsimile edition were printed on Arches pure rag wove paper matching the color of the original. The front and rear lining-papers and free endpapers are of the same paper stock as the plates and letterpress leaves, including watermark.

Each leaf is watermarked with Blake's monogram, with the watermark (correctly oriented) and visible at lower right-hand corner of recto.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(12A) ARABIC-NUMERAL ISSUE (240/1-240):** Colophon-limitation notice (L.33r of Copy #202) reads: "240 copies numbered 1 to 240 for distribution in the United Kingdom."

These copies include the collotype-pochoir plates and editorial material in letterpress, but without the additional material showing the Trianon Press production methods. They were for sale to the public in the British market.

★ **COLLATION (35 leaves):**

§ **PLATES:** 27 collotype-pochoir plates.

§ **LETTERPRESS:** 4 leaves.

§ **ENDPAPERS:** 4 leaves.

§ **PAGINATION:** None.

★ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

Ls.3-29: Facsimiles of Plates Nos.1-27 of Marriage of Heaven and Hell, on recto;

L.30: Trianon title-page on recto, and "The Trustees of the William Blake Trust" and "Associate Trustees, U.S.A." listed on verso;

Ls.31-32: "DESCRIPTION AND BIBLIOGRAPHICAL STATEMENT";

L.33: Colophon-limitation notice and the limitation number hand-written in ink on recto of *leaf 33* and "PRINTED IN FRANCE" at bottom right corner of verso;

L.34: Free endpaper, blank;

L.35: Lining-paper, blank.

★ **BINDING:** Quarter-leather green morocco with hand-marbled (Cockerell) paper sides. Gilt lettering to spine,

reading: "[Parallel to fore-edge:] William Blake's THE MARRIAGE OF HEAVEN and HELL [space] Trianon Press", and top-edge-gilt. Housed in hand-marbled slipcase, with beveled edges and morocco tips.

★ **COPY #202:**

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE FOR COPY #202 (35 leaves):** Collation, contents, and binding correspond to the *Arabic-numeral Issue (1-240)*.

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☞ **(12B) ARABIC-NUMERAL ISSUE (240/241-480):**

Colophon-limitation notice (L.33^{r} of Copy #271) reads: "240 copies numbered 241 to 480 for distribution in the United States."

These copies include the collotype-pochoir plates and editorial material in letterpress, but without the additional material showing the Trianon Press production methods. They were for sale to the public in the American market.

(Σ) COPY #271:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE (35 leaves):** Collation, contents, and binding correspond to the *Arabic-numeral Issue (1-240)*.

(Σ) COPY #350:

✶ **LOCATION:** University of California, at Santa Cruz (Trianon Press Archives).

✶ **BIBLIOGRAPHICAL NOTE (35 leaves):** Collation, contents, and binding correspond to the *Arabic-numeral Issue (1-240)*.

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☞ **(12C) <u>ALPHABETICAL ISSUE</u> 26/A-Z):** Colophon-limitation notice (L.33r of Copy #202) reads: "26 copies numbered A to Z are reserved for the Library of Congress, Mr. Lessing J. Rosenwald, the Trustees of the William Blake Trust and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: I believe that other copies of the *Alphabetical Issue* would either correspond to Copy #J below or would have extra material similar to that noted on the colophon-limitation page for the *Roman-numeral Issue*. The binding would come in either quarter-leather or full-leather green morocco with matching hand-marbled boards, and slipcase of marbled paper, except that the size of the slipcase would vary depending on how much material is present.

(Σ) COPY #J:

✶ **LOCATION:** University of California, at Santa Cruz (Trianon Press Archives).

✶ **BIBLIOGRAPHICAL NOTE (35 leaves):** Collation, contents and binding correspond to the *Arabic-numeral Issue (1-240).*

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☞ **(12D) <u>ROMAN-NUMERAL ISSUE</u> (20/I-XX):** Colophon-limitation notice (L.33r of Copy #IV) reads: "20 copies numbered I to XX, each containing a set of hand-colored plates showing the progressive stages, colour collotype proofs and an original guide sheet and stencil."

These are the deluxe copies for sale to the public at a premium price because of the added material and better binding.

(Σ) COPY #IV:

★ **LOCATION:** Yale University Center for the Study of British Art (Paul Mellon Collection), New Haven, Connecticut (USA).

★ **COLLATION (69 leaves):**

§ **PLATES:** 60 collotype-pochoir plates.

§ **LETTERPRESS:** 4 leaves.

§ **GUIDE-SHEET:** 1 leaf, bound-in.

§ **ENDPAPERS:** 4 leaves.

§ **STENCIL:** Plate No.4 stencil, laid-in using tabs attached to end lining-paper.

§ **PAGINATION:** None.

★ **CONTENTS:**

Ls.1-33: Corresponds to *Arabic-numeral Issue (1-240)*;

Ls.34-46: Trial-proofs of Plate #4 on recto;

Ls.47-49: Trial-proofs of Plate #2 on recto;

Ls.50-66: Various trial-proofs on recto;

L.67: Guide sheet for Plate #4 on recto, bound-in;

L.68: Free endpaper, blank;

L.69: Lining-paper, with stencil of Plate #4 laid-in.

★ **BINDING:** Full-leather green morocco, with gilt lettering to spine and top-edge-gilt. Lettering on spine corresponds to *Arabic-numeral Issue. Housed* in hand-marbled slipcase, with beveled leather edges.

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(Σ) COPY #VI:

★ **LOCATION:** Collection of the author.

★ **COLLATION (69 leaves):**

§ **PLATES:** 60 collotype-pochoir plates.

§ **LETTERPRESS:** 4 leaves.

§ **GUIDE-SHEET:** 1 leaf.

§ **ENDPAPERS:** 4 leaves, with stencil for Plate No.21 laid-in with tabs to end lining-paper.

§ **STENCIL:** Plate No.21 stencil, laid-in using tabs attached to end lining-paper.

§ **PAGINATION:** None.

★ **CONTENTS:**

Ls.1-33: Corresponds to *Arabic-numeral Issue (1-240);*

Ls.34-56: Trial-proofs of Plate No.21 on recto;

Ls.57-59: Trial-proofs of Plate No.1 on recto;

Ls.60-62: Trial-proofs of Plate No.11 on recto;

Ls.63-64: Trial-proofs of Plate No.21 on recto;

L.65: Trial-proof of Plate No.9 on recto;

L.66: Trial-proof of Plate No.25 on recto;

L.67: Guide sheet for Plate #21 on recto;

L.68: Free endpaper, blank;

L.69: Lining-paper, with stencil of Plate #21 laid-in.

★ **BINDING:** Full-leather green morocco, with gilt lettering to spine and top-edge-gilt. Lettering on spine corresponds to *Arabic-numeral Issue. Housed* in hand-marbled slipcase, with beveled leather edges.

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A SEPARATE EDITION (NOT A COLLOTYPE-POCHOIR FACSIMILE: FOR REFERENCE ONLY)

☞ **(12E) <u>OXFORD UNIVERSITY PRESS/TRIANON PRESS PAPERBACK EDITION</u> (number of copies unknown):** From Arnold Fawcus' "Publisher's Note": "The book has evolved, like its companion volume *Songs of Innocence and of Experience*, from our work with the William Blake Trust to whom we are again indebted. The Trust's own facsimile, now out of print, was made from the Rosenwald copy, but for this edition it was decided to reproduce a very lovely copy of *The Marriage of Heaven and Hell* in the Fitzwilliam Museum which offered a striking contrast in colour to the Rosenwald volume that we had reproduced in a limited edition, as well as a special challenge to our abilities to make a reproduction, both reasonably accurate and easily accessible to a wide public…We have used six and seven colours in photo-lithography and made four series of proofs, correcting each from the original in Cambridge. The result, we feel, is as close to the original as can be obtained by a photo-mechanical process."

★ **UNIVERITY OF OXFORD/TRIANON PRESS TITLE-PAGE:** [in black and <u>red</u>] This reproduction in the original size | of William Blake's Illuminated Book | <u>THE MARRIAGE</u> | <u>OF HEAVEN AND HELL</u> | with an Introduction and Commentary | by Sir Geoffrey Keynes | is published by | OXFORD UNIVERSITY PRESS | OXFORD & NEW YORK | in association with The Trianon Press, Paris".

★ **BENTLEY'S BLAKE BOOKS SUPPLEMENT:** No.A (pg.100).

★ **PRODUCTION NOTES:** The text was set in Monotype by William Clowes, London and by Darantiere, Dijon. The book was designed by Arnold Fawcus.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** The Marriage of Heaven and Hell is a presentation of Blake's ideas about Good and Evil, and a satirical critique of organized religion.

☞ **PROVENANCE OF FACSIMILE:** The Trianon facsimile was reproduced from *Copy D* of the *Keynes & Wolf Census*.

Only nine complete copies of The Marriage of Heaven and Hell are known. *Copy D* was bought from Blake by Isaac D'Israeli around 1794 and passed to his son, Benjamin Disraeli, later Lord Beaconsfield. The Beaconsfield library was sold at Sotheby's in March 1882, and The Marriage of Heaven and Hell was bought by B. B. Macgeorge of Glasgow. It was later sold at the Macgeorge sale at Sotheby's in July 1924 where it was bought by Maggs Brothers for George C. Smith, Jr., of New York. In November 1938 it was sold at the Parke-Bernet Galleries, New York, to Dr. Rosenbach, who bought it for Lessing J. Rosenwald. It is now in the Rosenwald Collection at the Library of Congress, Washington, D.C.

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY:** No.94 (pg.53).

☞ **BENTLEY'S BLAKE BOOKS:** No.107 (pg.303).

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT:** Pg.13.

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: Nos.81-108 (pg.470).

☞ **KEYNES' BIBLIOTHECA BIBLIOGRAPHICI**: No.550 (pg.61).

☞ **PROSPECTUS**: Letterpress printed on the reverse (blank) side of a singleton collotype-pochoir trial-proof, and this sheet folded, with the leaf measuring 26.50 X 19.00 cm.

CONTENTS OF PROSPECTUS: **L.1^{r}:** Reading from top to bottom: "*Announcing*" in italics, followed by a reproduction of the Trianon title-page for The Marriage of Heaven and Hell, and a quote from The Times Literary Supplement: "Nothing like these books is ever likely to appear again, and they will in the future be the treasure of libraries."; **Ls.1^{v}-2^{r}:** Trial-proof of a Blake plate ("Title-page"), with the fold creasing the image; **L.2^{v}:** Advertisement for The Marriage of Heaven and Hell, as well as other Trianon Blake facsimile editions.

☞ **PUBLISHER PRICES**: In the publisher's prospectus, the pre-publication price for the *Arabic-numeral Issue (1-240)* for the United Kingdom is: 24½ guineas; after publication on 21 November 1960, the price goes to 29gns. The prepublication price for the *Roman-numeral Issue* is 67 guineas; after publication it is 77 gns. No price is given for the copies (241-280) allocated to the United States.

In this same prospectus, the publishers felt compelled to make the following statement: "In the face of

rising production costs, the policy of the William Blake Trust, a non-profit, charitable and educational organisation [sic], has been to keep the sale price as low as possible while maintaining the outstanding quality of this series."

☞ **DISTRIBUTION**: William Collins Sons & Co. throughout the world except the U.S.A.

☞ **PRODUCTION NOTES**: The illuminated pages were produced in Paris for Trianon Press in the workshops of Messrs. Hourdebaight and Crampe by collotype and stencil process. The facsimile was made by a basic collotype printing in green and black ink, followed by the application of successive water-colors by hand through stencil. The twenty-seven plates of the original Blake book were printed on one side of the leaf only as in the facsimile. *Copy D* is the only copy printed on leaves of folio size (38 X 26.8 cm); all the others are of quarto size or smaller. The leaves carry Blake's foliation, 1-27. He did not vary the arrangement of the plates except in one copy dated 1815.

The editorial matter was printed by the Imprimerie Desgrandchamps, and the binding was by Engle, both of Paris.

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13. MILTON a Poem

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: *MILTON* ["*MIL*" is written across top of page to left, and "*TON*" is down right side of page] | *a Poem in 2 Books* ["a Poem" follows the letters "TON" down right side of page, with "in 2 Books" on a parallel line down right side]| *The Author & Printer W Blake 1804* [in two parallel lines down left side of page] | [Image of naked man at center of title page facing away from reader/viewer with his right arm uplifted] | *To Justify the Ways of God to Men* [along bottom of page]

(Note: the lettering on Blake's title-page is in cursive script and spirals around the figure of the naked man, who represents Milton.)

☞ **BLAKE'S PRINTING METHOD**: Relief etching, with watercolors.

☞ **TRIANON TITLE-PAGE**: [In brown ink:] This facsimile of Blake's | MILTON | a Poem | *is published by* | The Trianon Press | for | The William Blake Trust | London | 1967

☞ **COPYRIGHT NOTICE**: None found.

☞ **PUBLICATION PLACE/DATE**: London: 1967.

☞ **TOTAL EDITION**: 426 copies (400 copies offered for sale to public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER:** Printed on Arches pure rag paper made to match the paper used by Blake. Each page is watermarked with Blake's monogram.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(13A) ARABIC-NUMERAL ISSUE (380/1-380):** Colophon-limitation notice (L.61^{v} of Copy #358) reads: "380 copies numbered 1 to 380."

These copies include the collotype-pochoir plates and editorial material in letterpress, but without the additional material showing the Trianon Press production methods. They were for sale to the public.

★ **COLLATION (63 leaves):**

§ **PLATES:** 51 collotype-pochoir plates (singleton leaves), pasted to stubs. Fifty plates comprise the facsimile of Milton a Poem; while one plate is a reproduction of the "*PREFACE*" and is inserted into the editorial letterpress section.

§ **LETTERPRESS:** 8 leaves.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-papers and free endpapers.

§ **PAGINATION:** None.

★ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

Ls.3-52: Facsimiles of Blake plates (Nos.1-50) on recto;

L.53: Trianon Press title-page on recto, and "The Trustees of the William Blake Trust" and the Associate Trustees, U.S.A." listed on verso;

L.54: Facsimile of Blake plate ("Preface") on verso;

Ls.55-61: Beginning on *leaf 55^{r}*, "DESCRIPTIVE AND BIBLIOGRAPHICAL STATEMENT", and ending on *leaf 61^{V}* with the colophon-limitation notice, and the words, "PRINTED IN FRANCE" in the bottom right-hand corner;

L.62: Free endpaper, blank;

L.63: Lining-paper, blank.

★ **BINDING:** Quarter-leather brown morocco with hand-marbled paper sides and top-edge gilt. The front and rear covers are blank, and the spine reads: "William Blake's MILTON • A POEM Trianon Press". House in hand-marbled slipcase with beveled sides, and top and bottom lips in leather.

★ **COPIES EXAMINED:**

(Σ) COPY #131 (63 leaves): Collation, contents, and binding correspond to the *Arabic-numeral Issue*. Location: University of California at Santa Cruz, Special Collections (Trianon Press Archives).

(Σ) COPY #358 (63 leaves): Collation, contents, and binding correspond to the *Arabic-numeral Issue*. Location: Collection of the author.

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☞ **(13B) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (L.61^{V} of Copy #358) reads: "26 copies numbered A to Z, reserved for Mr. Lessing J. Rosenwald, the Library of Congress, the Trustees of the William Blake Trust and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: I believe that copies would either correspond to the *Arabic-numeral Issue* or would have extra material, like the *Roman-numeral Issue*. The binding would come in either quarter-leather or full-leather morocco with matching hand-marbled boards, and slipcase of marbled paper, except that the size of the slipcase would vary depending on how much material is present.

(Ω) COPY #Q:

✶ **LOCATION:** Private collection.

✶ **BIBLIOGRAPHICAL NOTE (exact number of leaves unknown):** Copy #Q was sold at the April 20-21, 2005 auction ("Sale 522, Private Press and Limited Editions, Children's and Illustrated Books") held by Bloomsbury Auctions. It is described in the auction catalogue: "*Milton, A Poem*, facsimile reproduction, limited to 426 copies, of which this is lettered Q, one of 26 for the Trustees, etc., 50 coloured plates, original morocco-backed boards, slipcase, 4to, Trianon Press, 1967. Included with this copy are unbound proofs of the 50 plates, 24 progressive proofs of the pictorial title-page, and 9 stencils and guide sheets for page 2, in fitted case." Thus, Copy #Q corresponds to the *Arabic-numeral Issue*, except for the binding; I assume that the Trianon Press sent out the additional material in the fitted box as a special "THANK YOU" to the patron who originally received Copy #Q.

****

(Σ) COPY #T:

★ **LOCATION:** Collection of the author.

★ **COLLATION (89 leaves):**

§ **PLATES:** 75 collotype-pochoir plates (singleton leaves), pasted to stubs. Fifty plates comprise the facsimile of Milton a Poem, preceeding the editorial material; one plate is a reproduction of the "*PREFACE*" and is inserted into the editorial letterpress section; twenty-four plates are additional material showing the progression of the printing.

§ **LETTERPRESS:** 8 leaves.

§ **MISCELLANEOUS LEAF (Bound-in):** 1 singleton leaf (*L.62*), following letterpress.

§ **GUIDE SHEET (Bound-in):** 1 singleton leaf (*L.87*).

§ **ENDPAPERS:** 4 leaves.

§ **STENCIL (laid-in):** Plate No.47 stencil.

§ **PAGINATION:** None.

★ **CONTENTS:**

Ls.1-61: Collation and contents correspond to *Arabic-numeral Issue*;

L.62: Miscellaneous inserted leaf, blank;

L.63: Trial-proof of plate No.26;

Ls.64-66: Trial-proof of plate No.36;

Ls.67-69: Trial-proofs of plate No.46;

Ls.70-86: Trial-proofs of plate No.47;

L.87: Guide-sheet of Blake plate No.47 bound-in, with image on recto;

L.88: Free endpaper, blank;

L.89: Lining-paper, blank, with stencil for plate No.47 laid-in, using photographic tabs attached to end lining-paper.

★ **BINDING:** Full-leather brown morocco with top edge gilt. The front and rear covers are blank, with spine, reading in gilt lettering: "William Blake's MILTON • A POEM [space] Trianon Press". Housed in hand-marbled slipcase, with leather around outside edge of opening. No lettering on slipcase.

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☞ **(13C) <u>ROMAN-NUMERAL ISSUE</u> (20/I-XX):**

Colophon-limitation notice (L.61^{v} of Copy #358) reads: "20 copies numbered I to XX, each containing a set of hand-colored plates shewing progressive stages in the stencil work, colour collotype proofs, and an original guide-sheet and stencil."

These are the deluxe copies for sale to the public at a premium price because of the added material and better binding

Note: I have not seen a copy of the *Roman-numeral Issue* for <u>Milton a Poem</u>. I believe that copies would have the core material of collotype plates and editorial letterpress as in the *Arabic-numeral Issue*, but would also have the noted extra material. The binding would come in full morocco, with slipcase of marbled paper.

(Ω) COPY #XVII:

✶ **LOCATION:** Auction sale to private collection.

✶ **BIBLIOGRAPHICAL NOTE (exact number of leaves unknown):** The seller's advertisement reads:

"Limited Edition; reproduction No. XVII of 426, being 1 of 20 copies containing a set of hand-colored plates showing progressive stages in the stencil work, color collotype proofs and an original guide-sheet and stencil. Printed on Arches pure rag paper made to match the paper used by Blake. Each page is watermarked with Blake's monogram. Bound in brown morocco, gilt lettering to spine, tep. With beveled, hand-marbled paper slipcase with morocco tips. Reproduced in Paris by a basic collotype and stencil process. 2 *Prospectus* laid in. The first showing plate 42, the second plate 50....**SOLD: $805.00.**"

****

☞ **(13D) OUT-OF-SERIES/*HORS DE COMMERCE* (Number of copies unknown).** These copies were not for sale to public.

(Σ) COPY #hors series:

✶ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

✶ **BIBLIOGRAPHICAL NOTE (63 leaves):** Collation, contents, and binding correspond to the *Arabic-numeral Issue*. This copy was identified on the colophon-limitation page with "hors series," in pencil.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** Milton a Poem is difficult to summarize: It is Blake's poetic study of his relationship to his corporeal friend and patron, William Hayley of Felpham, and to his spiritual mentor, the poet John Milton.

☞ **PROVENANCE OF FACSIMILE**: The original Blake volume (*Copy D* of the *Keynes & Wolf Census*) came from the Lessing J. Rosenwald Collection at the Library of Congress, U.S.A.

Copy D was the copy offered in 1818 in a letter to Dawson Turner, a banker, for ten guineas, an offer which was turned down. The book was subsequently bought by Thomas Griffith Wainewright, who after poisoning several of his relatives, ended as a convict in Tasmania. At some unknown date it came into the library of Godfrey Windus of Tottenham Green. At some point prior to its sale at Sotheby's in 1923 by the heirs of Windus, *Copy D* was bound with a copy of The Book of Thel. At the 1923 sale it was acquired through Pickering and Chatto by Frank B. Bemis of Boston. In 1939 it was bought by Rosenbach for the Lessing J. Rosenwald Collection and it is now the property of the Library of Congress.

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No entry found.

☞ **BENTLEY'S BLAKE BOOKS**: No.120 (pg.320).

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: Page 13.

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: Nos.414-464 (pgs.481-482).

☞ **PROSPECTUS**: Letterpress printed on the reverse (blank) side of a singleton collotype-pochoir trial-proof, and this sheet folded, with the leaf measuring 22.00 X 14.00 cm. The Blake watermark is visible in the lower-right corner of *leaf 2*^{r} when the Blake facsimile plate is oriented correctly for viewing.

CONTENTS OF PROSPECTUS: **L.1^{r}:** Reading from top to bottom: "*Prospectus*" in italics, followed by a reproduction of the Trianon title-page for Milton a Poem, and a quote from The Times Literary Supplement: "Nothing like these books is ever likely to appear again, and they will in the future be the treasure of libraries."; **Ls.1^{v}-2^{r}:** Trial-proof of a Blake plate, with the fold creasing the image; **L.2^{v}:** Advertisement for Milton a Poem, as well as other Trianon Blake facsimile editions; also included is a brief statement about the William Blake Trust.

I have examined three copies of the prospectus: The size, collation, contents, and binding were similar. The trial-proofs, however, were different for each of the three prospectuses, reproducing the following collotype facsimiles from Milton a Poem: Pls.16, 32, 42. It is very likely that other plates were used as well.

☞ **PUBLISHER PRICES**: Publisher's List Price for Milton a Poem (as stated in the prospectus): *Arabic-numeral Issue*: 48 gns; *Roman-numeral Issue*: 88 gns.

☞ **DISTRIBUTION**: Throughout the world by Bernard Quaritch Ltd., 11 Grafton Street, London W.1.

☞ **PRODUCTION NOTES**: The illuminated pages were reproduced in Paris by Trianon Press in the workshops of M.M. Hourdebaight (collotype) and Crampe (stencil process). *Copy D* was originally printed in various shades of red ink and then colored with great magnificence, using water-colors heightened with silver and gold. For the

Trianon facsimile the plates were printed in two colors. The Editorial matter was printed by the Imprimerie Darantiere, Dijon, and the binding was an Engel, Malakoff.

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14. THE SONG OF LOS

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: *THE* | *SONG of* | *LOS* | [image of beard man reclining on a skull] | *LAMBETH PRINTED by W Blake 1795*

☞ **BLAKE'S PRINTING METHOD**: Relief etching, with watercolors.

☞ **TRIANON TITLE-PAGE**: This facsimile of Blake's | THE SONG OF LOS | *is published by* | The Trianon Press | *for* | The William Blake Trust | London | 1975

☞ **COPYRIGHT NOTICE**: None found.

☞ **PUBLICATION PLACE/DATE**: London: 1975 (spring).

☞ **TOTAL EDITION**: 458 copies (432 copies offered for sale to public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: Printed on Arches pure rag paper with Blake's monogram.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(14A) ARABIC-NUMERAL ISSUE (400/1-400)**: Colophon-limitation notice (L.15^{v} of Copy #182) reads: "400 copies numbered 1 to 400, bound in quarter morocco with hand-marbled paper sides."

These copies include the collotype-pochoir plates and editorial material in letterpress, but without the additional material showing the Trianon Press production methods. They were for sale to the public.

★ **COLLATION (17 leaves):**

§ **PLATES:** 9 collotype-pochoir plates (singleton leaves), pasted to stubs. Eight (8) collotype-pochoir plates appear before editorial letterpress, and one (1) trial-proof appears as part of editorial material, on *leaf 14^{r}*.

§ **LETTERPRESS:** 2°: [unsigned, 1^{4}]; 4 leaves.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-papers and free endpapers.

§ **PAGINATION:** None.

*** CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Facsimile of Blake plate (frontispiece) on verso;

L.4: Facsimile of Blake plate (Title-page to Song of Los) on recto;

Ls.5-10: Facsimiles of Blake plates on recto;

L.11: Trianon Press title-page on recto, and Trustees and Associate Trustees (USA) of the William Blake Trust listed on the verso;

Ls.12-15: Beginning on *leaf 12^{r}* with "COMMENTARY AND BIBLIOGRAPHICAL HISTORY," through a trial-proof on *leaf 14^{r}* (*leaf 14^{v}* blank), and ending on *leaf 15^{V}* with colophon-limitation notice and letterpress in lower right-hand corner, reading: "PRINTED IN FRANCE";

L.16: Free endpaper, blank;

L.17: Lining-paper, blank.

*** BINDING:** Quarter-leather brown morocco with hand-marbled paper sides, and titling on spine, reading: "[Parallel to fore-edge:] William Blake's THE SONG OF LOS [space] Trianon Press". Housed in hand-marbled beveled

slipcase, with leather tips at top and bottom of opening. There is no titling on slipcase.

*** COPIES EXAMINED:**

(Σ) COPY #56 (17 leaves): Collation, contents and binding correspond to the *Arabic-numeral Issue*. Location: Collection of the author.

(Σ) COPY #182 (17 leaves): Collation, contents and binding correspond to the *Arabic-numeral Issue*. Location: Collection of the author.

(Σ) COPY #245 (17 leaves): Collation, contents and binding correspond to the *Arabic-numeral Issue*. (Note: This copy has an inscription on front free endpaper which reads: "For Fred Goff: Happy Birthday. Lessing"). Location: Private Collection.

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☞ **(14B) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (L.15^{v} of Copy #182) reads: "26 copies numbered A to Z, reserved for the Trustees of the William Blake Trust and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: I have not seen a copy of the *Alphabetical Issue* for <u>The Song of Los</u>. I believe that copies would either correspond to the *Arabic-numeral Issue*, or would have extra material, as noted in the colophon-limitation page for the *Roman-numeral Issue.*

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☞ **(14C) <u>ROMAN-NUMERAL ISSUE</u> (32/I-XXXII):** Colophon-limitation notice (L.15^{v} of Copy #182) reads: "32 copies numbered I to XXXII, bound in full morocco, and each containing a set of plates shewing the progressive stages of the collotype and hand-stencil process, and a guide-sheet and stencil."

These are the deluxe copies for sale to the public at a premium price because of the added material and better binding.

(Σ) COPY #III:

★ **LOCATION:** Collection of the author.

★ **COLLATION** (39 leaves):

§ **PLATES:** 30 collotype-pochoir plates (singleton leaves), pasted to stubs. Eight (8) collotype-pochoir plates appear before editorial letterpress; one (1) trial-proof appears as part of editorial material, on *leaf 14^{r}*; and twenty-one (21) trial-proofs appear after editorial material.

§ **LETTERPRESS:** 2°: [unsigned, 1^{4}]; 4 leaves.

§ **MISCELLANEOUS LEAF (Bound-in):** 1 leaf (*L.16*).

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-papers and free endpapers. The final endpaper and lining-paper are used to display the guide-sheet and stencil.

§ **PAGINATION:** None.

★ **CONTENTS:**

Ls.1-15: Contents correspond to *Arabic-numeral Issue*, except for limitation number;

L.16: Miscellaneous inserted leaf, with hand-written words on recto, reading: "Progressive states of the Frontispiece, collotype proofs, | and a matching guide-sheet & stencil";

Ls.17-34: Trial-proofs of frontispiece.

L.35: Trial-proofs of Blake plate No.7;

L.36: Trial-proofs of Blake plate No.8;

L.37: Trial-proofs of Blake plate No.10;

L.38: Free endpaper, blank; with guide-sheet for frontispiece tipped in;

L.39: Lining-paper, blank, with stencil for frontispiece tipped in.

★ **BINDING OF COPY #III:** Full-leather brown morocco, with titling on spine, reading: "[Parallel to fore-edge:] William Blake's THE SONG OF LOS [space] Trianon Press". Housed in hand-marbled beveled slipcase, with leather lip around entire edge of opening. There is no titling on slipcase.

(Σ) COPY #XXIII:

★ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

★ **BIBLIOGRAPHICAL NOTE** (39 leaves): Collation and contents of pls.1-15 are similar to Copy #III. Plates 16-34 have similar but different trial-proofs of frontispiece; plates 35-37 have trial-proofs of Blake plates Nos.7, 10, and 11 (instead of 7, 8, and 10 for Copy #III); guide-sheet and stencil are from the frontispiece, but a different section cut out for each book. The binding is full-leather brown morocco with marbled slipcase.

(Σ) COPY #XXXII:

★ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

★ **COLLATION** (48 leaves):

§ **PLATES:** 39 collotype-pochoir plates (singleton leaves), pasted to stubs. Eight (8) collotype-pochoir plates appear before editorial letterpress; one (1) trial-proof appears as part of editorial material, on *leaf* 14^{r}; and thirty (30) trial-proofs appear after editorial material.

§ **LETTERPRESS:** 2°: [unsigned, 1^{4}]; 4 leaves.

§ **MISCELLANEOUS INSERTED LEAVES:** 1 leaf with hand-writing (Pl.16).

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-papers and free endpapers. The final endpaper and lining-paper are used to display the guide-sheet and stencil.

§ **PAGINATION:** None.

★ **CONTENTS:**

Ls.1-15: Corresponds to Copy #III and to copies of *Arabic-numeral Issue*;

L.16: Miscellaneous inserted leaf, with hand-written words on recto, reading: "Progressive states of the pl.8, collotype proofs, | and a matching guide-sheet & stencil";

Ls.17-46: Trial-proofs.

L.47: Free endpaper, blank; with guide-sheet for frontispiece tipped in recto;

L.48: Lining-paper, blank, with stencil for frontispiece tipped in.

★ **BINDING:** Full-leather brown morocco with marbled slipcase, leather lip around edge of opening.

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☞ **(14D) MISCELLANEOUS UNNUMBERED/UNBOUND COPIES**

(Number of copies unknown): These are unnumbered/unbound copies (in sheets) that were sold by Julie Fawcus in the 1980's when the Trianon Press was closing down its business.

(Σ) COPY #UNNUMBERED/UNBOUND IN SHEETS:

★ **LOCATION:** Collection of the author.

★ **BIBLIOGRAPHICAL NOTE** (13 leaves): Collation and contents correspond to the *Arabic-numeral Issue*, except that the front and rear lining-papers and free endpapers are missing.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** The Song of Los, which was probably intended to follow Blake's "First" Book of Urizen, tells of Urizen's imposition of religion on Africa, and of Orc's rise in Asia to fight it.

☞ **PROVENANCE OF FACSIMILE:** This facsimile was reproduced from *Copy B* of the *Keynes & Wolf Census*, which is part of the Lessing J. Rosenwald Collection in the Library of Congress, U.S.A.

Blake first printed this book in 1795, in Lambeth, as indicated by the title-page. Five copies of *The Song of Los* have been recorded, with all copies containing the same series of eight plates, although the order varies.

Copy B first surfaced on 14 January 1904 at the Hodgson's sale rooms in London. Originally bound with America, *Copy A*, but separated for this sale. It was noted

by Keynes that this copy of The Song of Los is the only one containing any foliation by Blake. There is no watermark on the leaves. The plates were all color-printed, sometimes very thickly, with watercolor washes added. The basic printing was in a pale olive-green color.

W.A. White, an American collector, acquired the book from Quaritch. The book was later sold unbound to A.S.W. Rosenbach, who resold it to Lessing J. Rosenwald. Mr. Rosenwald and the Library of Congress, U.S.A. lent the eight plates reproduced by the Trianon Press in this facsimile of The Song of Los.

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No entry found.

☞ **BENTLEY'S BLAKE BOOKS**: Page 50: "WORK IN PROGRESS".

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: Page 13.

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: Nos.270-277 (pg.475).

☞ **PROSPECTUS**: Letterpress printed on the reverse (blank) side of a singleton collotype-pochoir trial-proof (showing the Trianon Press Blake watermark), and this sheet folded, with the leaf measuring 24.30 X 16.00 cm.

CONTENTS OF PROSPECTUS: **L.1^{r}**: Reading from top to bottom: "*Prospectus*" in italics, followed by a reproduction of the Trianon title-page for The Song of Los, and the standard quote from The Times Literary Supplement; **Ll.1^{v}-2^{r}**: Trial-proof of a Blake plate, with the fold creasing the image; **L.2^{v}**: Advertisement for The

Song of Los, as well as other Trianon Blake facsimile editions. Although I have seen only one example of the prospectus, it is likely that various other trial-proofs were used.

☞ **PUBLISHER PRICES**: In the prospectus for The Song of Los, a copy of the *Arabic-numeral Issue* was offered at £95; a copy of the *Roman-numeral Issue* at £200.

☞ **DISTRIBUTION**: It was distributed by Bernard Quaritch Ltd, 5-8 Lower John Street, Golden Square, London WIR 4AU.

☞ **PRODUCTION NOTES**: I have in my possession an unbound copy of The Song of Los, consisting of thirteen leaves (missing the lining-papers and free endpapers), which shows the structure of the book very clearly. The first gathering is of four facsimile plates, with leaves one (image on verso) and four (image on recto) glued together along a paper stub, and leaves two (image on recto) and three (image on recto) glued together along a paper stub. The second gathering is of four facsimile plates glued together in the same way as the first gathering, except that all the images are on recto. The third and final gathering is made up of four leaves of letterpress and one attached facsimile plate. Of this five-leaf gathering, leaves one and five are conjugate, leaves two and three are conjugate, with the facsimile leaf four attached to the preceding conjugate folio by a

stub along edge. These gatherings would then be sewed together and placed in a case-binding.

The plates were reproduced in Paris by collotype and hand-stencil process. The Imprimerie Darantiere, Dijon, printed the editorial matter; the binding was by Reliural Paris; and the hand-made slipcase was by Adine, Paris.

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15. SONGS OF INNOCENCE

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: *SONGS* | *of* | Innocence | [figure of seated woman with children] | *1789* | The Author & Printer W Blake

☞ **BLAKE'S PRINTING METHOD**: Relief etchings, tinted with watercolor.

☞ **TRIANON TITLE-PAGE**: [in brown ink] This facsimile of Blake's | **SONGS OF INNOCENCE** | *is published by* | The Trianon Press | *for* | The William Blake Trust | London | 1954

☞ **COPYRIGHT NOTICE**: None found.

☞ **PUBLICATION PLACE/DATE**: London: 1954.

☞ **TOTAL EDITION**: 1,626 copies (1600 copies offered for sale to public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: Colophon-limitation notice (L.37^{r} of Copy #574) reads: "1,600 copies have been done on 'Arches' pure rag paper made to match the paper used by Blake, each page being watermarked with his monogram."

It should be noted that the Trianon editions of both Songs of Innocence (1954) and Songs of Innocence and of Experience (1955) used the same factory paper, which was manufactured by Papeteries D'Arches. Each factory sheet came with eight watermarks (William Blake's "*WB*" monogram), with four spaced along the bottom edge of the

sheet and four spaced across the top of the sheet and reversed in orientation. These watermarks were situated so that when the eight facsimile plates per sheet were printed in collotype (one side only, and oriented four along the top half of the sheet and four along the bottom half, head-to-head at the middle), and then cut into singleton leaves —— a watermark appeared at the bottom right-hand corner of each singleton facsimile leaf, correctly oriented left-to-right. When the letterpress was printed, the watermark appeared at the lower right-hand corner (of the recto), correctly oriented left-to-right.

In the introduction to Songs of Innocence and of Experience (#16), the leaf size for the two Trianon Press facsimile volumes of Songs is given as 21.60 X 13.00 cm. A prospectus gives the leaf size as 8.50 X 5.50 inches, or 21.59 X 13.97 cm. The actual measured leaf size is 21.45 X 13.20 cm.

While the facsimile collotype images were printed to match the exact size of Blake's relief etchings, the leaves of the facsimile edition of Songs of Innocence (1954) were cut slightly larger than the leaves of the Blake original (which measured 17.60 X 12.40 cm.), in order to match the leaf size for the Trianon Press edition of Songs of Innocence and of Experience (1955). This attempt to standardize the size of the two volumes is one of those compromises that so irritated purists like G. E. Bentley, Jr.

For Songs of Innocence only, the front and rear endpapers (each a single two-leaf fold) are of a different type paper (yellowish and lighter in weight) than the rest of the book, and are lacking Blake's monogram as a watermark. These endpapers were supplied by the binder.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(15A) ARABIC-NUMERAL ISSUE (800/1-800):** Colophon-limitation notice (L.37^{r} of Copy #574) reads: "800 copies numbered 1 to 800 are published by the Trianon Press, Chateau de Boissia, Clairvaux, Jura, France, and distributed by Faber and Faber Ltd., 24 Russell Square, London W.C.1."

These copies include the collotype-pochoir plates and editorial material in letterpress, but without additional material showing the Trianon Press production methods. They were for sale to the public in the British market.

★ **COLLATION (39 leaves):**

§ **PLATES:** Octavo (8°): 31 collotype-pochoir plates (singleton leaves).

§ **LETTERPRESS:** Octavo (8°): 3 singleton leaves.

§ **MISCELLANEOUS INSERTED LEAVES:** 1 leaf. This was probably the blank leaf from the letterpress printing.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-papers and free endpapers, and were supplied by the binder.

§ **PAGINATION:** None.

★ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Miscellaneous inserted leaf, blank;

L.4: Facsimile of Blake plate (frontispiece) on recto;

L.5: Facsimile of Blake plate (title-page) on recto;

Ls.6-34: Facsimiles of twenty-nine (29) Blake plates on recto;

L.35: Trianon Press title-page on recto, and Trustees of the William Blake Trust listed on the verso;

L.36: "BIBLIOGRAPHICAL STATEMENT" on recto and verso;

L.37: With the colophon-limitation notice on recto, and the words, "PRINTED IN ENGLAND" in the bottom right-hand corner of verso;

L.38: Free endpaper, blank;

L.39: Lining-paper, blank.

★ **BINDING:** The singleton leaves were put together with thermoplastic binding (perfect binding), with the top edge gilt. The binding for this edition seems to have gone through several iterations. The books were originally cased in either rust cloth or in full-leather orange morocco (these came in a slightly bigger slipcase), but it appears that the Trianon Press at some point began binding copies in quarter-leather brown morocco with buckram sides, and then in plain buckram. It is possible that there are more than just four binding variants. Only the spine has lettering, in gilt, reading: "[parallel to the fore-edge from top to bottom:] "William Blake's SONGS OF INNOCENC".[144] The slipcase has no

[144] The gilt titling appears to have caused some trouble, as can be seen from this letter of instruction (dated 13 July 1957) to the bookbinders

lettering and comes in various coverings: hand-marbled paper, cloth, and quarter-leather.

★ **COPIES EXAMINED:**

(Σ) COPY #98 (in full-leather orange morocco with hand-marbled brown slipcase) (39 leaves): Collation, contents, and binding correspond to the *Arabic-numeral Issue*. Location: University of California at Santa Cruz, Special Collections (Trianon Press Archives).

(Σ) COPY #574 (in quarter-leather brown morocco with buckram sides and plain brown buckram slipcase with leather edges) (39 leaves): Collation, contents, and binding correspond to the *Arabic-numeral Issue*. Location: Collection of the author.

****

☞ **(15B) <u>ARABIC-NUMERAL ISSUE</u> (800/801-1600):**

Colophon-limitation notice (L.37^{r} of Copy #574) reads: "800 copies numbered 801 to 1,600 are reserved for distribution in the U.S.A."

These copies include the collotype-pochoir plates and editorial material in letterpress.

These are the trade copies of the Blake facsimile edition for sale to the public in the American market. A card stating that Abraham Bornstein is the sole U.S.A.

Mansell referring to the previous direction of the title: "Mr. Fawcus would like you to turn the brass round for the American edition [issue], so that it reads: 'William Blake's SONGS OF INNOCENCE' from top to bottom of the spine, instead of from bottom to top as in the previous copies. Please also reverse the spaces at either end, so that there are approximately 1½ in. at the top and 1¾ in. at the bottom." Copy #574 has the titling in the bottom-to-top direction, while all the others I have seen have the titling running from top-to bottom as requested in this letter.

distributor is pasted on the Trianon Press colophon of copies going to the American market; this card covers up the publishing date of 1954, per written instructions from the Trianon Press.

★ **COLLATION, CONTENTS, AND BINDING OF ARABIC-NUMERAL ISSUE, 801-1600:** Correspond to *Arabic-numeral Issue*, 1-800.

★ **COPIES EXAMINED:**

(Σ) COPY #1202 (in full-leather orange morocco with gilt spine lettering and top edge gilt, housed in orange marbled slipcase) (39 leaves): Collation, contents, and binding correspond to the *Arabic-numeral Issue*, except that the leather book (21.90 X 13.60 X 1.70 cm.) and slipcase (22.70 X 14.00 X 2.40 cm.) are slightly larger than the cloth book (21.70 X 13.60 X 1.5 cm.) and slipcase (22.50 X 14.00 X 2.30 cm.). Location: Collection of the author.

(Σ) COPY #1305 (in orange cloth boards with orange marbled slipcase) (39 leaves): Collation, contents, and binding correspond to the *Arabic-numeral Issue*. Location: Collection of the author.

(Σ) Copy #1348 (in orange cloth boards with orange marbled slipcase) (39 leaves): Collation, contents, and binding correspond to the *Arabic-numeral Issue*. Location: Collection of the author.

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☞ **(15C) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (L.37^{r} of Copy #574) reads: "26 copies numbered A to Z, reserved for Mr. Lessing J. Rosenwald,

the Library of Congress, the Trustees of the William Blake Trust and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: I have not examined a copy of the *Alphabetical Issue* but I am reasonably confident that the collation, contents, and binding correspond to the *Arabic-numeral Issue, 1-800*.

(Ω) COPY #G:

✶ **LOCATION:** Private collection.

✶ **BIBLIOGRAPHICAL NOTE (number of leaves unknown):** The internet advertisement reads: "Original Quarter leather and brown paper (one of several bindings)…in near fine original box. The facsimile was from an original in the collection of Lessing J. Rosenwald. The 31 illuminated pages and text are printed on Arches pure rag paper…No G of 26 (A-Z) RESERVED FOR THE LIBRARY OF CONGRESS…Top edge is gilt. 8.5 inches tall."

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** Songs of Innocence is Blake's series of poems about the state of human innocence.

☞ **PROVENANCE OF FACSIMILE:** This facsimile was reproduced from the Lessing J. Rosenwald copy in the Library of Congress, U.S.A.

Copy B (Keynes & Wolf Census) of William Blake's Songs of Innocence is believed to be one the earliest that

Blake colored and issued, one of a group of eight printed between 1790 and 1794. The plates of these early copies were delicate in coloring and printed on both sides of the leaves; after 1794, the plates were more elaborately colored, and the plates were printed on one side of the leaves only. The paper of the earliest copies had no watermark. Each of the eight copies consisted of 31 plates printed on 17 leaves, with no regular ordering of the plates.

The earliest evidence of ownership of *Copy B* is the signature "R.H. Clarke", which has been identified as Robert Hayley Clarke, son of James Stanier Clarke, a friend of Blake's patron, William Hayley. The volume was sold at Sotheby's on 25 May 1906 to Lt. Col. W.E. Moss, whose library was sold at Sotheby's on 2 March 1937, where it was bought by the American bookseller, Dr. A.S.W. Rosenbach, who then sold it to Mr. Lessing J. Rosenwald of Philadelphia. The Rosenwald Collection is now part of the Library of Congress, Washington D.C.

- ☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No.156 (pg.58).
- ☞ **BENTLEY'S BLAKE BOOKS**: No.165 (pg.435).
- ☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: No.139/2Ci (pg.130): "A third set [of Electrotypes of the Songs] was made for the Trianon Press (Paris) (ibid. [Keynes' 1971 Blake Studies, pg.125]) which pulled a few proofs from them but did not use them for its facsimiles; this set of electrotypes could not be located by the widow of the

founder [Julie Fawcus], according to her letter to GEB [G.E. Bentley, Jr.] of Feb. 1985." This statement may not be completely correct. In my copy of the Orion Press Songs of Innocence and of Experience (#16H) can be seen on the commentary page for Blake's Pl.3 (Title-page) a small figure of a man with a hat playing a flute, with the caption, "An enlarged detail from the electrotype of Blake's original plate."

See also, page 13.

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: Nos.40-70 (pgs.468-469).

☞ **KEYNES' BIBLIOTHECA BIBLIOGRAPHICI**: No.545 (pg.60).

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: While Songs of Innocence was in preparation, the price was advertised at "approx. 5 guineas." By the time of the prospectus for Songs of Innocence and of Experience, the price had risen to 6½ guineas for quarter-leather binding with slipcase. Although not a separate issue, the full-leather bound book must have sold at a higher price. In 1957, the publisher's price for the *Arabic-numeral Issue* was 6½ guineas and $18.00.

☞ **DISTRIBUTION**: Distributed in England by Faber and Faber Ltd., 24 Russell Square, London, W.C.1.

In America it was distributed by Abraham Bornstein, Boston Book and Art Shop, 657 Boylston Street, Boston 16,

Massachusetts. A letterpress card measuring 8.00 X 6.00 cm. was printed by the Trianon Press and pasted over the date on the title-page for the American issue.

☞ **PRODUCTION NOTES**: The Trianon Press' Songs project was made up of two volumes borrowed from the Lessing J. Rosenwald Collection in the Library of Congress. These two volumes (Songs of Innocence and Songs of Innocence & of Experience) were designed and printed at approximately the same time, using the same factory paper.

The Trianon Press facsimile was reproduced from *Copy B* of the *Keynes & Wolf Census.* Unlike the original, the plates of the facsimile were printed on one side only; this was done to simplify the collotype printing, which is extremely difficult when two sides are involved. The collotype (one press-run only) was done in a brown ink imitating that used by Blake, and the other colors were applied through pochoir stencil work. The decision to print only one color in collotype caused serious problems. Messrs. Duval (collotype) and Beaufumé (pochoir), master printers in Paris, reproduced the illuminated pages. The editorial matter was printed in Great Britain by Messrs. William Clowes and Sons Ltd., London and Beccles.

LETTERPRESS: Eight page-units of letterpress were set up on the press for printing on each side, with sixteen pages per full sheet (two copies of the eight-page letterpress per sheet). The formes were set up so that page two printed on the reverse of page one; page four

printed on the reverse of page three; page six printed on the reverse of page five; page seven and eight were blank. After the printing of both sides, the sheet was cut so that three singleton letterpress leaves and one blank leaf were available for binding into two copies.

PLATES: Imposition diagrams located in the Trianon Press Archives/Santa Cruz indicate that eight page-units of facsimiles were set up on the press for printing on one side only, with the watermark oriented at the bottom right for each plate. The Blake plates were grouped for collotype printing so that their colors were in the same basic range.

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16. SONGS OF INNOCENCE AND OF EXPERIENCE

BIBILIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: *SONGS* | *Of* | *INNOCENCE* | *and Of* | *EXPERIENCE* | *Shewing the two Contrary States* | *of the Human Soul* | [with two human figures cowering below flames]

☞ **BLAKE'S PRINTING METHOD**: Relief etching, with watercolors.

☞ **TRIANON TITLE-PAGE**: This facsimile of Blake's | **SONGS OF INNOCENCE** | **AND OF** | **EXPERIENCE** | *is published by* | The Trianon Press | *for* | The William Blake Trust | London | 1955

☞ **COPYRIGHT NOTICE**: None found.

☞ **PUBLICATION PLACE/DATE**: London: 1955.

☞ **TOTAL EDITION**: 526 copies (500 copies offered for sale to public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: Colophon-limitation notice (L.61^{r} of Copy #269) reads: "526 copies have been done on 'Arches' pure rag paper made to match the paper used by Blake, each page being watermarked with his monogram."

It should be noted that both Songs of Innocence (1954) and Songs of Innocence and of Experience (1955), used the same factory paper, which was manufactured by Papeteries D'Arches and measured 45.50 X 56.00 cm. See the section on "Edition Paper" for Songs of Innocence (#15)

for a discussion of the paper used by both these editions, and how the watermarks were oriented on the final leaves.

While the facsimile collotype images were photographed and printed to match the exact size of Blake's relief etchings, the leaves of the facsimile edition of Songs of Innocence (1954) were cut slightly larger than the leaves of the Blake original (which measured 17.60 X 12.40 cm.), in order to match the leaf size for the Trianon Press edition of Songs of Innocence and of Experience (1955).

In the "Introduction" to Songs of Innocence and of Experience, the leaf size for the two Trianon Press facsimile volumes of Songs is given as 21.60 X 13.00 cm. A prospectus gives the leaf size as 8.50 X 5.50 inches, or 21.59 X 13.97 cm. The actual measured leaf size is 21.45 X 13.20 cm.

Unlike Songs of Innocence, the endpapers of Songs of Innocence and of Experience are of the same edition paper, with Blake's monogram as a watermark.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(16A) ARABIC-NUMERAL ISSUE (240/1-240):** Colophon-limitation notice (L.61^{r} of Copy #269) reads: "240 copies numbered 1 to 240 are published by the Trianon Press, Château de Boissia, Clairvaux, Jura, France, and distributed by Faber and Faber Ltd., 24 Russell Square, London W.C.1."

These copies include the collotype-pochoir plates and editorial material in letterpress, but without the additional material showing the Trianon Press production methods. They were for sale to the general public in the British market.

★ **COLLATION (63 leaves):**

§ **PLATES:** 54 collotype-pochoir plates (singleton leaves).

§ **LETTERPRESS:** 8°: 4 singleton leaves.

§ **MISCELLANEOUS FACSIMILE LEAF:** 1 leaf, with Robinson dedication note.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-papers and free endpapers.

§ **PAGINATION:** None.

★ **CONTENTS (63 leaves):**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Miscellaneous leaf, with facsimile handwriting in upper right-hand corner of recto, reading: "This copy I received…";

L.4: Facsimile of Blake plate No.1 (Title-page to Songs of Innocence and of Experience) on recto;

L.5: Facsimile of Blake plate No.2 (frontispiece to Songs of Innocence) on recto;

L.6: Facsimile of Blake plate No.3 (title-page to Songs of Innocence) on recto;

Ls.7-30: Facsimiles of Blake plates (nos.4-27) on recto;

L.31: Facsimile of Blake plate No.28 (frontispiece to Songs of Experience) on recto;

L.32: Facsimile of Blake plate No.29 (title-page to Songs of Experience) on recto;

Ls.33-57: Facsimiles of Blake plates (nos.30-54) on recto;

L.58: Trianon Press title-page on recto, and Trustees of the William Blake Trust listed on the verso;

Ls.59-60: Beginning on *leaf 60^{r}* with "BIBLIOGRAPHICAL STATEMENT" and ending on *leaf 61^{r}* on recto; *leaf 61^{v}* is blank;

L.61: With the colophon-limitation notice on recto, and the words, "PRINTED IN ENGLAND" in the bottom right-hand corner of verso;

L.62: Free endpaper, blank;

L.63: Lining-paper, blank.

★ **BINDING:** The singleton leaves were put together with thermoplastic binding (perfect binding), with all edges gilt. Copies come in full-leather morocco and hand-marbled slipcase; I have seen copies in green, blue and red morocco.

Only the spine has lettering, in gilt, reading: "[parallel to the fore-edge from bottom to top:] "William Blake's SONGS OF INNOCENCE AND OF EXPERIENCE". The lettering reads from bottom to top, which Fawcus considered a flaw. The slipcase has no lettering and comes in hand-marbled paper covering.

★ **COPIES EXAMINED:**

(Σ) COPY #129 (63 leaves): Collation, contents, and binding correspond to the *Arabic-numeral Issue, 1-240*. This copy came in full-leather blue morocco binding, with blue hand-marbled slipcase. Location: Private collection.

(Σ) COPY #218 (63 leaves): Collation, contents, and binding correspond to the *Arabic-*

numeral Issue, 1-240. This copy came in full-leather green morocco binding, with green hand-marbled slipcase. Location: Collection of the author.

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☞ **(16B) <u>ARABIC-NUMERAL ISSUE</u> (240/241-480):** Colophon-limitation notice (L.61^{r} of Copy #269) reads: "240 copies numbered 241 to 480 are reserved for distribution in the U.S.A."

These copies include the collotype-pochoir plates and editorial material in letterpress, but without the additional material showing the Trianon Press production methods.

These are the trade copies of the Blake facsimile edition for sale to the public in the American market. A slip bound in opposite the colophon-limitation page reads: "Sole Distributor for United States/PHILIP C. DUSCHNES/757 MADISON AVENUE/NEW YORK 21, N.Y."

★ **COLLATION, CONTENTS, AND BINDING OF ARABIC-NUMERAL ISSUE, 241-480 (63 leaves):** Correspond to *Arabic-numeral Issue, 1-240*.

★ **COPIES EXAMINED:**

(Σ) COPY #269 (63 leaves): Collation, contents, and binding correspond to the *Arabic-numeral Issue, 1-240*. This copy came in full-leather green morocco binding, with green hand-marbled slipcase. Location: Collection of the author.

(Σ) COPY #333 (63 leaves): Collation, contents, and binding correspond to the *Arabic-*

numeral Issue, 1-240. This copy came in full-leather blue morocco binding, with blue hand-marbled slipcase. Location: University of California at Santa Cruz, Special Collections (Trianon Press Archives).

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☞ **(16C) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (L.61^{r} of Copy #269) reads: "26 copies numbered A to Z are reserved for the Library of Congress, Mr. Lessing J. Rosenwald, The Trustees of the Blake Trust, and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: I have not seen a copy of the *Alphabetical Issue* for <u>Songs of Innocence and of Experience</u>. I believe that copies would either correspond to the *Arabic-numeral Issue*, or would have extra material, as noted in the colophon-limitation page for the *Roman-numeral Issue*.

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☞ **(16D) <u>ROMAN-NUMERAL SUPER DELUXE ISSUE</u> (5/I-V):** Colophon-limitation notice (L.61^{r} of Copy #269) reads: "5 copies numbered I to V, each containing a set of hand-coloured plates showing progressive stages, together with an original guide sheet and stencil."

These are the "super deluxe" copies for sale to the public at a premium price because of the added material and better binding.

Note: I have not seen a copy of the Super Deluxe *Roman-numeral Issue* for Songs of Innocence and of Experience. I believe that copies would have the core material of the *Arabic-numeral Issue, 1-240*, plus the added material listed in the colophon-limitation notice.

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☞ **(16E) ROMAN-NUMERAL DELUXE ISSUE (15/VI-XX):** Colophon-limitation notice (L.61^{r} of Copy #269) reads: "15 copies numbered VI to XX, each containing an original guide sheet and stencil."

These are the "deluxe" copies for sale to the public at a premium price because of the added material and better binding

Note: I have not seen a copy of the *Roman-numeral Deluxe Issue* for Songs of Innocence and of Experience. I believe that copies would have the core material of the *Arabic-numeral Issue, 1-240*, plus the guide-sheet and stencil as listed in the colophon-limitation notice; they would, however, be missing the set of hand-coloured plates showing progressive stages that were present in the copies numbered I-V.

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☞ **(16F) OUT-OF-SERIES/HORS SERIES (number of copies unknown):** These copies are not identified on the colophon-limitation page and were not for sale to public.

(Σ) COPY #HORS SERIES:

✶ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

✶ **BIBLIOGRAPHICAL NOTE (63 leaves):** Collation, contents, and binding correspond to the *Arabic-numeral Issue, 1-240*. This copy has no identifying number on the colophon-limitation, but there is a laid in card with red letterpress, reading: "Meilleurs compliments | Songs of Innocence & Experience | facsimile Edition | copy *hors series*". This copy came in a full-leather red morocco binding, with red hand-marbled slipcase.

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OTHER TRIANON EDITIONS:

☞ **(16G) <u>RUPERT HART-DAVIS/TRIANON PRESS (BRITISH) EDITION</u> (Number of copies unknown):** The colophon page reads: "First published in 1967 by Rupert Hart-Davis Ltd. | 3 Upper James Street, Golden Square, London W1 | in association with The Trianon Press | 125 avenue du Maine, Paris 14e | All rights reserved © The Trianon Press 1967 | Made and printed in France | The plates have been printed in 6 and 8-colour offset | on paper especially manufactured to match | the tint of that used by Blake | The text was set in Monotype Caslon Old Face by | Spottiswoode, Ballantyne & Co. Ltd, London & Colchester | The book was designed by Arnold Fawcus | and produced by The Trianon Press".

Note A: Reference to this edition is given in Bentley's <u>Blake Books</u> (1977): No.190 (pg.438). The Rupert

Hart-Davis' edition is identified by the vague geological reference: "London, 1967."

Note B: Although I have not seen a copy of the British edition, I have come across an internet advertisement that gave a fairly extensive description, along with images; the colophon transcription above was taken from an electronic image of the page provided. To the best of my knowledge, the Hart-Davis and the Orion Press (#16H) editions were printed by the Trianon Press at the same time, with only the colophon page, the facing page referencing the distributor, and the dust jacket differing, since each provided information that depended on the specific country of distribution. Like the American edition below, the British edition comes in both hardcover with dust jacket and hardcover without dust jacket but with slipcase. It certainly came in blue cloth for both boards and slipcase, and it may also have come in other colors, including grey. From images provided by the internet advertisement, I believe that the slipcase came with two pastedown illustrations (front and rear boards of slipcase), these taken from the title pages to Songs of Innocence and Songs of Experience.

(Ω) COPY #UNNUMBERED:

- **LOCATION:** Internet advertisement.
- **BIBLIOGRAPHICAL NOTE (number of leaves unknown):** xvii; 54 plates with accompanying transcriptions and commentary; one supplementary plate ("A Divine Image") with transcription and commentary; index of

first lines (2 pages). The table of contents matches exactly the one in the Orion edition. Cased in blue paper over boards with Blake's title-page reproduced on front cover. The spine reads, from top to bottom: "[brown ink over white background:] WILLIAM BLAKE [space] SONGS OF INNOCENCE AND OF EXPERIENCE". The publisher's price is given at bottom of front flap: "84s net."

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☞ **(16H) ORION PRESS/ TRIANON PRESS (AMERICAN) EDITION (Number of copies unknown):** The colophon page reads: "First published in 1967 by The Orion Press | 125A East 19th Street, New York, N.Y. 10003 | in association with The Trianon Press | 125 avenue du Maine, Paris 14e | All rights reserved © The Trianon Press 1967 | Made and printed in France | Library of Congress Catalog No. 67-21229 | The plates have been printed in 6 and 8-colour offset | on paper especially manufactured to match | the tint of that used by Blake | The text was set in Monotype Caslon Old Face by | Spottiswoode, Ballantyne & Co. Ltd, London & Colchester | The book was designed by Arnold Fawcus | and produced by The Trianon Press".

This American edition comes in both hardcover with dust jacket and hardcover without dust jacket but with slipcase. It comes in both grey and blue cloth for both boards and slipcase. The slipcase version probably matches that of the Hart-Davis edition (see entry #16G above).

Note: Reference to this edition is given in Bentley's Blake Books (1977): No.190 (pg.438). The Orion edition would be identified by the cryptic reference: "N.Y., 1967."

(Σ) COPY #UNNUMBERED:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE (117 leaves, including endpapers):** xvii; 54 plates with accompanying transcriptions and commentary; one supplementary plate ("A Divine Image") with transcription and commentary; index of first lines (2 pages). Cased in grey paper over boards with Blake's title-page reproduced on front cover and "An Orion Press Book" and "SBN 670-65749-2" printed on rear cover. The spine reads, from top to bottom: "[brown ink over white background:] WILLIAM BLAKE [space] SONGS OF INNOCENCE AND OF EXPERIENCE". The color and text of dust jacket matches the binding, with text on front and rear cover, spine, and front and rear flaps. The publisher's price is given at top of front flap: "$7.95."

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☞ **(16I) OXFORD UNIVERSITY PRESS (LONDON AND CARY, NORTH CAROLINA)/TRIANON PRESS EDITION (Number of copies unknown):** This series began in 1967 (with periodic reprints thereafter) and appears to be a continuation of the 6- and 8-color offset printing project that the Trianon Press initiated in 1967 with Hart-Davis and Orion Press. I am not sure about the relationship between these three different publishers and editions, although the

Oxford printings were originally only in paperback. In 1972 the Oxford University Press reissued the paperback; then in 1977 it reissued the paperback again, and also put out a hardback with blue cloth casing, gilt lettering to spine, and a dust jacket with blue background, lettered in orange on spine and in white on front panel.

I have not seen any copy of the Oxford University Press edition, but from advertisements I have gleaned the following information: A copy comprised 155 pages, including 54 color facsimiles, with a hardback available in blue cloth with dust jacket, but probably not a slipcase. One dealer notes: "*The Songs of Innocence and of Experience.* London. OUP, (c.1977). 8vo, 155 pages, including a complete color facsimile of the original. Original blue cloth, dust jacket, fine. Trade edition, later printing (first issued in 1967), printed in 6- and 8-color offset with facing transcript and following explication, an introduction by Geoffrey Keynes and a publisher's note by Arnold Fawcus."

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: As Blake's title indicates, Songs of Innocence and of Experience is a series of poems showing the two contrary states of the human soul.

☞ **PROVENANCE OF FACSIMILE**: This facsimile was reproduced from the Lessing J. Rosenwald copy (*Copy Z* of the *Keynes & Wolf Census*) in the Library of Congress,

U.S.A., which allowed it to be shipped to Paris and disbound.

The first owner of the book was Crabb Robinson, who gave it to a friend with this inscription (reproduced in the Trianon facsimile on the second free endpaper): "This copy I received from Blake himself—And coloured by his own hand which I present with great pleasure to Edwin W. Field—H. C. Robinson March 11th 1863. 30 Russell Square London". The book was then given by Field's widow to Sir Frederick Burton in October 1871; upon Burton's death in 1900 it was bequeathed by him to Charles Fairfax Murray. It was sold with the Murray library at Sotheby's 7 July 1919. The book arrived in America and was acquired by Judge Willis E. Vickery. Rosenbach, the book dealer, bought it on 1 March 1933 at the Anderson Galleries auction. It was next owned by Frank B. Bemis, who sold it through Rosenbach to Lessing J. Rosenwald.

- **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No.175 (pg.60).
- **BENTLEY'S BLAKE BOOKS**: No.187 (pg.438).
- **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: No.139 (pg.135).

This reference to Songs of Innocence and of Experience reads: "D. Geoffrey Keynes, 'Einleitung' (pp.9-19); the edition is a colour facsimile published 'in Verbindung mit der Trianon Press'."

Note on 1955 Foyles Art Gallery exhibition: page 290. See also, page 13.

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: Nos.214-269 (pgs.474-475).

☞ **KEYNES' BIBLIOTHECA BIBLIOGRAPHICI**: No.546-547 (pg.60). No.546 is out-of-series; and No.547 is a special grouping of additional material: "Collotype proofs of plate 41; guide sheets and stencils used for plate 47, in a box."

☞ **PROSPECTUS**: I have seen only one prospectus for this edition: It is a folder with two conjugate leaves (each leaf measuring 22.60 X 13.80 cm.), and an inserted singleton leaf (of a slightly smaller dimension). The folder is printed on edition paper. A note on the set-up of the prospectus in the Trianon Press Archives dated 26 July 1955, reads: "Folder: when cutting the [D'Arches factory] sheets into quarters, please do not trim the outside deckle edges. We like these." An examination of the watermarks verifies that the sheet was imposed so that four two-leaf prospectuses were produced per sheet.

CONTENTS OF PROSPECTUS: **L.1^{r}**: A reproduction of the Trianon title-page for Songs of Innocence and of Experience, with letterpress at the tail, reading: "This is the title page of the colour facsimile to appear in October 1955"; **L.1^{v}**: List of Trustees to the William Blake Trust; **L.2^{r}**: Advertising copy, including information about the making of the facsimile edition; **L.2^{v}**: Lists the various issues of this edition available for sale, as well as how to order through Faber and Faber; also, a note

about the Trianon Press, reading: "The Publishers, the Trianon Press, are specialists in the reproduction of MSS. and works of art, and in the publication of special editions. We shall be glad to answer inquires."

Inserted inside the fold is a singleton leaf of a facsimile plate (in this case, Blake Pl.42), with the letterpress, including the words, "This is a partially coloured page from the facsimile volume". On the verso is a list of "BLAKE TRUST PUBLICATIONS," listing in order: SONGS OF INNOCENCE and of EXPERIENCE; SONGS of INNOCENCE; JERUSALEM ("Stirling" copy); WILLIAM BLAKE'S JERUSALEM (Joseph Wicksteed's commentary); JERUSALEM ("Rinder" copy); and in preparation, Blake's Biblical Paintings.

On a note in the Trianon Press Archives that identified the prospectus imposition scheme, we get a list of the Blake plates used for the inserted singleton leaf: Plate 25, uncoloured (approximately 500); Plate 3, coloured (approx. 300); Plate 42, partially coloured (approximately 175); Plate 8, uncoloured (approximately 175); Plate 10, uncoloured (approximately 450); Plate 42, uncoloured (approximately 450); Plate 35, coloured (approximately 100). The note goes on to state: "Taking A [Plate 35] as a model for size, please trim the other plates to roughly the same size. As the illustrations are differently imposed, there will be certain modifications in the placing of the letterpress on the face of each plate…"

☞ **PUBLISHER PRICES**: While Songs of Innocence & Experience was in preparation, the price was advertised at "approx. 20 guineas." The prospectus gives a price of 24 guineas. At the W.G. Foyles Art Gallery exhibition between October and November 1955, the price for a copy was "24 gns. net."

In a publicity sheet dated 19 July 1956 for the American distributor, Philip C. Duschnes, the price was given at $80.

☞ **DISTRIBUTION**: Distributed in England by Faber and Faber Ltd., 24 Russell Square, London, W.C.1.

In the American copies, we find a printed slip of paper (measuring 11.50 X 3.20 cm.) and bound in, which reads: "Sole Distributor in United States | PHILIP C. DUSCHNES | 757 MADISON AVENUE | NEW YORK 21 N.Y."

☞ **EXHIBITIONS**: During the first part of 1955, The British Museum showed the two Rosenwald copies of Blake's Songs in the Print Room, together with examples of the Trianon Press facsimiles. Later that same year (between 26 October and 12 November), an exhibition of the two Trianon Press facsimile volumes of Songs (without Blake's originals) was organized at Foyles Art Gallery, Trefoile House, Charing Cross Road, London WC2; this included a display showing the stages of the collotype and hand-stencil process (Blake Books Supplement, pg.290.)

☞ **PRODUCTION NOTES**: Messrs. Beaufumé and Duval, master printers in Paris, reproduced the illuminated

pages. The editorial matter was printed in Great Britain by Messrs. William Clowes and Sons Ltd., London and Beccles.

Unlike the Songs of Innocence, which used only one collotype printing in a single color for all the plates, the Songs of Innocence & Experience used two, and sometimes three and four, collotype printings: "Even so the process of making an accurate facsimile has been extremely difficult. Three separate printings from collotype plates were necessary, in red-browns, black and gold, and the colours were then applied through stencils, these being unusually elaborate owing to the small size of many of the details and the great variety of the colouring. The same specially made paper as before [for Songs of Innocence] has been used with a watermark of Blake's monogram in each leaf. The size of the leaves is approximately the same as that of the originals, 21.6 X 13 cm. Blake painted his plates in somewhat varying shades of red-brown and each with a single framing line. He numbered each print at top in red in his standard order, 1-54." The hand-coloring (pochoir stencil work) required as many as thirty-six colors for a single plate.

In a note in the Trianon Press Archives dated 19 July 1955, the following "Instructions for Machining [for text]" to William Clowes and Sons Ltd. were given: "[1] Print 560 copies, in sepia ink exactly as previous proofs which are enclosed for reference. [2] Note new lay-out

instructions on the Marked Proofs. [3] Please note carefully the enclosed layout showing the place where the watermarks should fall on each page, and impose accordingly. It is important that the watermarks should be in approximately the same place throughout. [4] Impose for thermoplastic and not sewn binding. [5] The paper: this is being delivered by Mansell. Please take out 300 sheets for letterpress (8 pp. text, 16-pp, to the sheet, 560 copies, 280 sheets plus 20 sheets wastage) and deliver the rest to Spottiswoode, Ballantyne (525 sheets) for the Prospectus."

LETTERPRESS: Eight page-units of letterpress were set up on the press for printing on each side, with sixteen pages per full sheet (allowing for two copies of the four-leaf/eight-page letterpress per sheet). The formes were set up so that page two printed on the reverse of page one; page four printed on the reverse of page three; page six was blank on the reverse of page five (letterpress); page eight ("PRINTED IN ENGLAND") printed on the reserse of page seven. After the printing of both sides, the sheet was cut so that four singleton letterpress leaves were available for binding into two copies.

PLATES: Imposition diagrams located in the Trianon Press Archives indicate that eight page-units of facsimiles were set up on the press for printing on one side only. The factory sheet as delivered should be considered the "selected" size, with eight page-units per recto side, verso left blank.

Songs of Innocence & of Experience was the first Trianon Press facsimile edition in which there was added material showing the press' production methods.

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17. THERE IS NO NATURAL RELIGION

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: [On background formed by a Gothic door:] THERE | is NO | NATURAL | RELIGION

☞ **BLAKE'S PRINTING METHOD**: Relief etching, touched with pen and wash.

☞ **TRIANON TITLE-PAGE**: This facsimile in two volumes of Blake's | THERE is NO NATURAL RELIGION | *is published by* | The Trianon Press | *for* | The William Blake Trust | London | 1971

☞ **COPYRIGHT NOTICE**: None found.

☞ **PUBLICATION PLACE/DATE**: London: 1971.

☞ **TOTAL EDITION**: 616 copies (590 copies offered for sale to the public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: Printed in Arches pure rag paper to match that used by Blake. There is no watermark.

Two sizes of leaf are present. **Vol.1**: 18 X 12.5 cm.; and **Vol.2**: 29.90 X 23.30 cm.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(17A) ARABIC-NUMERAL ISSUE (540/1-540)**: Colophon-limitation notice (Vol.2, L.22^{r} of Copy #531) reads: "540 copies numbered 1 to 540, bound in quarter leather morocco with hand-marbled paper sides."

These copies include the collotype-pochoir plates and editorial material in letterpress, but without the additional material showing the Trianon Press production methods. They were for sale to the public.

★ **COLLATION:**

§ **VOLUME #1** (*series a*: 13 leaves):

Ψ **DIMENSIONS:** 18.40 X 12.70 cm.

Ψ **PLATES:** 9 collotype-pochoir plates (singleton leaves).

Ψ **LETTERPRESS:** None present.

Ψ **ENDPAPERS:** 4 leaves.

§ **VOLUME #2** (*series b*: 24 leaves):

Ψ **DIMENSIONS:** 30.20 X 23.60 cm.

Ψ **PLATES:** 12 collotype-pochoir plates (singleton leaves). Eleven plates come before letterpress, while one doubled-sided plate is inserted among letterpress leaves.

Ψ **LETTERPRESS:** 7 leaves.

Ψ **MISCELLANEOUS INSERTED LEAF:** 1 singleton leaf: (L.21).

Ψ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-papers and free endpapers.

§ **PAGINATION:** None.

★ **CONTENTS:**

§ **VOLUME #1** (*series a*: 13 leaves):

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Facsimile of Blake plate (frontispiece) on verso;

L.4: Facsimile of Blake plate (Title-page to <u>There is No Natural Religion</u>) on recto;

Ls.5-11: Facsimiles of Blake plates on recto;

L.12: Free endpaper, blank;

L.13: Lining-paper, blank.

§ **VOLUME #2** (*series b*: 24 leaves):

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Facsimile of Blake plate (frontispiece) on verso;

L.4: Facsimile of Blake plate (Title-page to There is No Natural Religion) on recto;

Ls.5-13: Facsimiles of Blake plates on recto;

L.14: Trianon Press title-page on recto, and Trustees and Associate Trustees (U.S.A) of the William Blake Trust listed on the verso;

Ls.15-17: Beginning on *leaf* 15^{r} with "DESCRIPTION AND BIBLIOGRAPHICAL STATEMENT," and continuing through *leaf* 17^{v};

L.18: Inserted plate with separate images printed on recto and verso;

Ls.19-20: Continuation of letterpress from *leaf* 17^{v};

L.21: Miscellaneous inserted leaf, blank;

L.22: Colophon-limitation notice on recto, and on verso, in letterpress in lower right-hand corner, reading: "PRINTED IN FRANCE";

L.23: Free endpaper, blank.

L.24: Lining-paper, blank.

★ **BINDING:** Both volumes come in quarter-leather brown morocco with hand-marbled paper sides, and no titling on front and rear covers. The spines have gilt titles, reading: "[parallel to fore-edge:] William Blake's THERE IS NO NATURAL RELIGION [with either one or two stars indicating the volume number] Trianon Press". Housed in a double-slit hand-marbled slipcase, with no titling on front and rear cover.

★ **COPIES EXAMINED:**

(Σ) COPY #457: Contents and binding correspond to the *Arabic-numeral Issue*. Location: University of California at Santa Cruz, Special Collections (Trianon Press Archives).

(Σ): COPY #531. Contents and binding correspond to the *Arabic-numeral Issue*. Location: Collection of the author.

****

☞ **(17B) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (Vol.2, L.22^{r} of Copy #531) reads: "26 copies numbered A to Z, reserved for the Trustees of the William Blake Trust and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: I have not seen a copy of the *Alphabetical Issue* for <u>There is No Natural Religion</u>. I believe that copies would either correspond to the *Arabic-numeral Issue*, or would have extra material, as noted in the colophon-limitation page for the *Roman-numeral Issue*.

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☞ **(17C) <u>ROMAN-NUMERAL ISSUE</u> (50/I-L):** Colophon-limitation notice (Vol.2, L.22^{v} of Copy #V) reads: "50 copies numbered I to L, both volumes bound in full leather morocco, and each containing a set of plates shewing the progressive stages of the collotype and hand-stencil process and a guide-sheet and stencil."

These are the deluxe copies for sale to the public at a premium price because of the added material and better binding

(Σ) COPY #V:

★ **LOCATION:** Collection of the author.

★ **COLLATION:**

§ **VOLUME #1** (*series a*: 47 leaves):

Ψ **DIMENSIONS:** 18.40 X 12.70 cm.

Ψ **PLATES:** 40 collotype-pochoir plates (singleton leaves). *Leaf 12* is treated as a miscellaneous inserted leaf (although it has a trial-proof on the verso) because of the writing on the recto.

Ψ **LETTERPRESS:** None present.

Ψ **MISCELLANEOUS INSERTED LEAVES:** 3 singleton leaves: (Ls.12, 37, 45).

Ψ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-papers and free endpapers.

§ **VOLUME #2** (*series b*: 57 leaves):

Ψ **DIMENSIONS:** 30.20 X 24.00 cm.

Ψ **PLATES:** 44 collotype-pochoir plates (singleton leaves). *Leaf 23* is treated as a miscellaneous inserted leaf (although it has a trial-proof on the verso) because of the writing on the recto.

Ψ **LETTERPRESS:** 7 leaves.

Ψ **MISCELLANEOUS INSERTED LEAF:** 2 singleton leaves: (Ls.21, 23).

Ψ ENDPAPERS: 4 leaves. These preliminary and final folds are used for lining-papers and free endpapers.

§ PAGINATION: None.

★ **CONTENTS:**

§ VOLUME #1 (*series a*: 47 leaves):

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Facsimile of Blake plate (frontispiece) on verso;

L.4: Facsimile of Blake plate (Title-page to There is No Natural Religion) on recto;

Ls.5-11: Facsimiles of Blake plates on recto;

L.12: Miscellaneous inserted leaf, with hand-written in brown ink on recto, reading: "*COLLOTYPE STATES* | of all the | PLATES"; and a trial-proof on verso;

Ls.13-14: Trial-proofs of Blake plates on verso;

Ls.15-36: Trial-proofs of Blake plates on recto;

L.37: Miscellaneous inserted leaf, with hand-written in brown ink on recto, reading: "COLOUR PROGRESSIVES | of the | FRONTISPIECE | and a guide sheet and stencil";

Ls.38-44: Facsimiles of Blake plates on recto;

L.45: Miscellaneous inserted leaf (Guide-sheet for Blake plate No.VI bound in as a leaf);

L.46: Free endpaper, blank.

L.47: Lining-paper, blank, with stencil (Blake plate No.VI) tipped in.

§ **VOLUME #2** (*series b*: 57 leaves):

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Facsimile of Blake plate (frontispiece) on verso;

L.4: Facsimile of Blake plate (Title-page to There is No Natural Religion) on recto;

Ls.5-13: Facsimiles of Blake plates on recto;

L.14: Trianon Press title-page on recto, and Trustees and Associate Trustees (U.S.A) of the William Blake Trust listed on the verso;

Ls.15-17: Beginning on *leaf* 15^{r} with "DESCRIPTION AND BIBLIOGRAPHICAL STATEMENT," and continuing through *leaf* 17^{v};

L.18: Inserted plate with separate images printed on recto and verso;

Ls.19-20: Continuation of letterpress;

L.21: Miscellaneous inserted leaf, blank;

L.22: Colophon-limitation notice on recto, and on verso, in letterpress in lower right-hand corner, reading: "PRINTED IN FRANCE";

L.23: Miscellaneous inserted leaf, with hand-written in brown ink on recto, reading: "*COLLOTYPE STATES* of all the PLATES"; and a trial-proof on verso;

Ls.24-25: Trial-proofs of Blake plates on versos;

Ls.26-55: Trial-proofs of Blake plates on rectos;

L.56: Free endpaper, blank.

L.57: Lining-paper, blank.

★ **BINDING:** Both volumes come in full-leather brown morocco, with no titling on front and rear cover. The spines have gilt titles, reading: "[parallel to fore-edge:] William Blake's THERE IS NO NATURAL RELIGION [with either one or two stars indicating the volume number] Trianon Press". Housed in a double-slit hand-marbled slipcase, with no lettering.

(Ω) COPY #VI:

★ **LOCATION:** Catalogue of Maggs Rare Books, London.

★ **BIBLIOGRAPHICAL NOTE:** The Maggs' catalogue reads: "One of 50 special copies (this no. VI) with a set of plates showing the progressive stages of the collotype and hand-stencil process, also with a guide-sheet and a stencil, inserted loosely. 2 volumes. Vol.I: 9 facsimile plates printed in collotype and hand-coloured plus 25 facsimile collotype states of all of the plates, plus 6 colour progressive plates of *The Argument*, plus a guide-sheet and a stencil of *the Argument;* Vol.II: 9 two and three-colour collotype facsimile plates, plus 22 collotype states of all the plates. Vol.I: 8vo; Vol.II: 4to.; original full brown morocco in a marbled paper covered slipcase. London, The Trianon Press for The William Blake Trust, 1971."

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: There is No Natural Religion consists of two series of plates arguing against Deism and eighteenth-century rationalism. Blake asserts the primacy of the Poetic Genius. These plates are associated with All Religions are One.

☞ **PROVENANCE OF FACSIMILE**: This facsimile was made possible by Mr. Lessing J. Rosenwald and the Library of Congress, which lent the two original volumes; also by the Pierpont Morgan Library, which allowed plates in their collection to be photographed for reproduction; and by Geoffrey Keynes, who lent original material.

As with All Religions are One, Blake's intention as to the final arrangement of the plates of There is no Natural Religion is unknown. A parcel of fifty miscellaneous prints with many duplicates was sold at Sotheby's as lot 197 on 29 April 1862 from an anonymous source. This lot was bought by Richard Monckton Milnes, Lord Houghton, for sixteen shillings; from the miscellaneous plate there were assembled in an arbitrary manner several of the existing sets, which were then distributed to various interested collectors. There is no set known with any early provenance; so that Blake's original intention remains conjectural. William Muir, in his series of facsimiles, added seven additional plates from his collection, thus complicating things even more. Consequently, the Grolier Club Census by Keynes and Wolf

in 1953 (the *Keynes & Wolf Census)* is unreliable. Attempts to resolve Blake's original intention began by separating the prints into two sets, each presumed to be consistent within itself, designated *Series a* and *Series b*.

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No entry found.

☞ **BENTLEY'S BLAKE BOOKS**: No.202 (pg.447). He notes: "The [Trianon Press] facsimile is eclectic, reproducing parts of Copy F (pl. a1, a3), Copy C (pl. a2, a4, a8-a9), Copy G (pl. a5-a7), and Copy L (pl. b1-b4, b6-b12). In his essay, Keynes alters the identification and order of the plates as follows:

"1971 designation: a1-a2-a3-a9; b1, b3-b10-b11-b12

"1953 Keynes & Wolf, designation: a2, a1, a3-a9; b2, b3-b10, a10, b11".

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: Page 13.

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: Nos.9-29 (pgs.467-468).

☞ **PROSPECTUS**: The prospectus is printed on a two-leaf folded sheet, with each leaf measuring 18.20 X 12.20 cm. The contents of prospectus are as follows*:* **L.1^{r}:** Reading from top to bottom: "*Prospectus*" in italics, followed by a reproduction of the Trianon title-page for There is no Natural Religion, and a quote from The Times Literary Supplement: "Nothing like these books is ever likely to appear again, and they will in the future be the treasure of libraries."; **Ls.1^{v}-2^{r}:** Reading from top to bottom of the two leaves, with the fold creasing the

letterpress in the middle: Advertising copy about There is no Natural Religion, along with a sample limitation notice, and comments about other Trianon Press books; **L.2^{v}:** Pre-publication announcement for BLAKE'S WATER-COLOUR DESIGNS FOR GRAY'S POEMS.

An example of a facsimile print is loosely laid inside the fold, with the singleton leaf measuring 18.00 X 12.50 cm. On each sample leaf is printed at lower right-hand corner: "From William Blake's *There is NO Natural Religion,* | Trianon Press, 1971".

☞ **PUBLISHER PRICES:** One of two prospectuses in my collection has a printed price of £35 for a copy of the *Arabic-numeral issue* and a printed price of £88 for a copy of the *Roman-numeral Issue;* the printed dollar prices for copies of both issues have been blacked out and are unreadable. The second prospectus in my collection again has the dollar prices blacked out and the pound prices for both issues crossed out with new prices hand-written in: £58 for a copy of the *Arabic-numeral Issue* and £146 for a copy of the *Roman-numeral Issue.*

☞ **DISTRIBUTION:** Distributed worldwide by Bernard Quaritch Ltd., 5 to 8 Lower John Street, Golden Square, London WIV 6AB.

☞ **PRODUCTION NOTES:** The plates were reproduced in Paris by the collotype (in two or three-color) and hand-stencil process. Since all the known sets of *Series a* were assembled in a somewhat haphazard way from two or more

packets of prints never collated by Blake, the color of the ink used in the basic printing of the text and designs varies in any given set between shades of grey, brown or green, the title-page often being in black.

The editorial matter was printed by the Imprimerie Darantiere, Dijon, the binding was by Duval, Paris, and the hand-made slipcase by Adine, Paris.

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18. VISIONS OF THE DAUGHTERS OF ALBION

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: *VISIONS* | *OF* | *the Daughters of* | *Albion* | [a naked woman runs toward the viewer as a bearded man hovers above her] | *The Eye sees more than the Heart knows.* | *Printed by Will.m Blake : 1793*

☞ **BLAKE'S PRINTING METHOD**: Relief etchings, with watercolor.

☞ **TRIANON TITLE-PAGE**: [In brown ink:] This facsimile of Blake's | VISIONS | of the | DAUGHTERS OF ALBION | *is published by* | The Trianon Press | *for* | The William Blake Trust | London | 1959

☞ **COPYRIGHT NOTICE**: None found.

☞ **PUBLICATION PLACE/DATE**: London: 22 October 1959.

☞ **TOTAL EDITION**: 446 copies (420 copies offered for sale to the public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: This edition was printed on Arches pure rag paper made to match that used by Blake; each page is watermarked with Blake's monogram. The plates were ganged up on the press in such a way that some of the watermarks are correctly oriented at lower right, while others are mirror-imaged at lower right.

The leaf size of the facsimile is the same as that of the original: 36.5 X 26 cm.

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SEPARATE AND SIMULTENOUS ISSUES:

☞ **(18A) <u>ARABIC-NUMERAL ISSUE</u> (200/1-200):** Colophon-limitation notice (L.18^{r} of Copy #178) reads: "200 copies numbered 1 to 200 for the United Kingdom, distributed by William Collins Sons & Co. Ltd, 14 St. James's Place, London S.W.I."

These copies include the collotype-pochoir plates and editorial material in letterpress, but without the additional material showing the Trianon Press production methods. They were for sale to the public in the British market.

★ **COLLATION (20 leaves):**

§ **PLATES:** 11 collotype-pochoir plates.

§ **LETTERPRESS:** 4 leaves.

§ **MISCELLANEOUS INSERTED LEAVES:** 1 leaf.

§ **ENDPAPERS:** 4 leaves.

§ **PAGINATION:** None.

★ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Facsimile of Blake frontispiece on verso;

L.4: Facsimile of 1793 Title-page to <u>Visions of the Daughters of Albion</u> on recto;

L.5: Facsimile of Blake plate ("The Argument…") on verso;

L.6: Facsimile of Blake plate ("Visions…") on recto;

L.7: Facsimile of Blake plate ("Now thou must marry…") on verso;

L.8: Facsimile of Blake plate ("And none but Bromion…") on recto;

L.9: Facsimile of Blake plate ("Wave shadows of discontent…") on verso;

L.10: Facsimile of Blake plate ("But when the dawn arose…") on recto;

L.11: Facsimile of Blake plate ("And a palace of eternity…") on verso;

L.12: Facsimile of Blake plate ("In happy copulation…") on recto;

L.13: Facsimile of Blake plate ("Where the cold miser spreads his gold…") on verso;

L.14: Miscellaneous inserted leaf, blank;

L.15: Trianon Press title-page on recto, and Trustees and Associate Trustees (U.S.A) of the William Blake Trust listed on the verso;

Ls.16-17: Beginning on *leaf 16^{r}* with "BIBLIOGRAPHICAL STATEMENT," and ending on *leaf 17^{v}*;

L.18: Colophon-limitation notice on recto;

L.19: Free endpaper, blank;

L.20: Lining-paper, blank.

★ **BINDING:** Quarter-leather orange morocco, with hand-marbled paper sides and gilt lettering to spine, reading: "[parallel to fore-edge:] William Blake's VISIONS OF THE DAUGHTERS OF ALBION [space] Trianon Press" and the top-edge-gilt. House in hand-marbled beveled slipcase with no lettering or leather edge.

★ **COPY EXAMINED:**

(Σ) COPY #178 (20 leaves): Collation, contents, and binding correspond to the *Arabic-numeral Issue (1-200)*. Location: Private collection.

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☞ **(18B) <u>ARABIC-NUMERAL ISSUE</u> (200/201-400):**

Colophon-limitation notice (L.18^{r} of Copy #286) reads:

"200 copies numbered 201 to 400 for the United States, distributed by the New York Graphic Society, Greenwich, Connecticut."

These copies include the collotype-pochoir plates and editorial material in letterpress, but without the additional material showing the Trianon Press production methods. They were for sale to the public in the American market.

★ **COLLATION (20 leaves):** See above for collation, contents, and binding of *Arabic-numeral Issue (1-200)*.

★ **COPIES EXAMINED:**

(Σ) COPY #286 (20 leaves): Collation, contents, and binding correspond to the *Arabic-numeral Issue (1-200)*. Location: Collection of the author.

(Σ) COPY #348 (20 leaves): Collation, contents, and binding correspond to the *Arabic-numeral Issue (1-200)*. Location: University of California at Santa Cruz, Special Collections (Trianon Press Archives).

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☞ **(18C) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (L.18^{r} of Copy #G) reads: "26 copies numbered A to Z are reserved for Lord Cunliffe, the Trustees of the William Blake Trust, and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: Although I have only seen one copy of the *Alphabetical Issue* for Visions of the Daughters of Albion, I believe that other copies would either correspond to the *Arabic-numeral Issue* (as does Copy #G below), or would have extra material, as noted in the colophon-limitation page for the *Roman-numeral Issue*.

(Σ) COPY #G:

- ✶ **LOCATION:** Collection of the author.
- ✶ **BIBLIOGRAPHICAL NOTE (20 leaves):** Collation, contents, and binding correspond to the *Arabic-numeral Issue (1-200)*. George Goyder's book-label is affixed to the front lining-paper.

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☞ **(18D) ROMAN-NUMERAL ISSUE (20/I-XX):** Colophon-limitation notice (L.18^{r} of Copy #XI) reads: "20 copies numbered I to XX, each containing a set of hand-coloured plates showing progressive stages, colour collotype proofs and an original guide sheet and stencil."

These are the deluxe copies for sale to the public at a premium price because of the added material and better binding.

(Σ) Copy #XI:

- ★ **LOCATION:** Collection of the author.
- ★ **COLLATION (59 leaves):**
  - § **PLATES:** 49 collotype-pochoir plates.
  - § **LETTERPRESS:** 4 leaves.
  - § **MISCELLANEOUS INSERTED LEAVES:** 2 leaves.
  - § **ENDPAPERS:** 4 leaves.
  - § **PAGINATION:** None.

★ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

Ls.3-18: Corresponds to *Arabic-numeral Issue*;

L.19: Miscellaneous inserted leaf, blank;

Ls.20-30: Collotype proof-sheets of the poem, on alternating recto and verso;

Ls.31-56: Pochoir progressives of Blake plate ("Visions…"), on recto;

L.57: Guide-sheet of Blake plate ("And a palace of eternity…"), bound in as a single leaf;

L.58: Free endpaper, blank;

L.59: Lining-paper, with stencil attached of Blake plate ("And a palace of eternity…"), matching guide-sheet on *leaf 57*.

★ **BINDING:** Full orange morocco with gilt lettering to spine, reading: "[parallel to fore-edge:] William Blake's VISIONS OF THE DAUGHTERS OF ALBION [space] Trianon Press" and the top-edge-gilt. House in hand-marbled beveled slipcase without lettering, with full edge in leather.

(Σ) Copy #XVII:

★ **LOCATION:** Yale University Center for the Study of British Art (Paul Mellon Collection), New Haven, Connecticut (U.S.A).

★ **COLLATION (58 leaves):**

§ **PLATES:** 48 collotype-pochoir plates.

§ **LETTERPRESS:** 4 leaves.

§ **MISCELLANEOUS INSERTED LEAVES:** 2 leaves.

§ **ENDPAPERS:** 4 leaves.

§ **PAGINATION:** None.

★ **CONTENTS:**

L.1: Lining-paper, with Paul Mellon's "Oak Spring" book-plate attached;

L.2: Free endpaper, blank;

Ls.3-18: Corresponds to *Arabic-numeral Issue*;

L.19: Miscellaneous inserted leaf, blank;

Ls.20-30: Collotype proof-sheets of the poem, on alternating recto and verso;

Ls.31-55: Pochoir progressives of Blake plate ("Visions…"), on recto;

L.56: Guide-sheet of Blake plate ("Where the cold miser spreads his gold!…"), bound in as a single leaf;

L.57: Free endpaper, blank;

L.58: Lining-paper, with stencil attached of Blake plate ("Where the cold miser spreads his gold!…"), matching guide-sheet on *leaf 56*.

★ **BINDING:** Identical to Copy #XI.

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☞ **(18E) <u>OUT-OF-SERIES</u> (Number of copies unknown).** These copies were not for sale to the public.

(Σ) COPY #UNSPECIFIED:

✶ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

✶ **BIBLIOGRAPHICAL NOTE (20 leaves):** Collation, contents, and binding correspond to the *Arabic-numeral Issue (1-200)*.

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MISCELLANEOUS EDITION NOTES:

☞ **<u>SYNOPSIS OF WORK</u>:** <u>Visions of the Daughters of Albion</u> tells of the social and sexual repressions and

perversions of the Fallen World. Oothoon is raped by Bromion, and then rejected by her lover, Theotormion; in the end, the three are bound together in a circle of mutual constraint and rejection.

☞ **PROVENANCE OF FACSIMILE**: Seventeen complete copies of Visions of the Daughters of Albion are known, with the eleven plates generally arranged in the same order and the coloring a flat water-colour wash. Keynes notes that Blake, in only one copy that was completed in 1795, used his special method of colour printing with opaque pigments. The Trianon Press reproduced its facsimile from this copy (*Copy C* of the *Keynes & Wolf Census*).

The Cunliffe copy carries a fly-leaf signature H.I. Reveley, who is thought to be a relative of Willey Reveley, editor of the third volume of Stuart and Revett's *Antiquities of Athens,* 1794, for which Blake engraved several plates in 1791-92. The volume used in the Trianon reproduction was bought by Henry Cunliffe from the bookseller C.J. Toovey; Henry bequeathed it to his great-nephew, Lord Cunliffe. It now resides in the Glasgow University Library.

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No.199 (pg.62).

☞ **BENTLEY'S BLAKE BOOKS**: No.216 (pg.479).

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: Pg.13.

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: Nos.133-143 (pg.471).

☞ **KEYNES' BIBLIOTHECA BIBLIOGRAPHICI**: No.549 (pg.60).

☞ **PROSPECTUS**: Letterpress printed on the reverse (blank) side of a singleton collotype-pochoir trial-proof, and this sheet folded, with the leaf measuring 26.00 X 18.00 cm.

CONTENTS OF PROSPECTUS: **L.1^{r}:** Reading from top to bottom: "*Announcing*" in italics, followed by a reproduction of the Trianon title-page for Visions of the Daughters of Albion, and a quote from The Times Literary Supplement: "Nothing like these books is ever likely to appear again, and they will in the future be the treasure of libraries."; **Ls.1^{v}-2^{r}:** Trial-proof of a Blake plate (Blake plate of "The Argument"), with the fold creasing the image; **L.2^{v}:** Advertisement for Visions of the Daughters of Albion, as well as other Trianon Blake facsimile editions.

Although I have seen only one example of a prospectus, it is probable that various trial-proofs of facsimile plates were run through the letterpress.

☞ **PUBLISHER PRICES**: In the publisher's prospectus, the pre-publication price for the *Arabic-numeral Issue (1-200)* for the United Kingdom was 18½ guineas; after publication on 22 October 1959, the price went to 24gns. The prepublication price for the *Roman-numeral Issue* was 65 guineas; after publication it was 75 gns. No dollar

price was given for the copies (201-240) allocated to the United States.

☞ **DISTRIBUTION**: In the United Kingdom by William Collins Sons & Co.; in the United States by the New York Graphic Society, Greenwich, Connecticut.

☞ **PRODUCTION NOTES**: The illuminated pages were reproduced by the Trianon Press (Paris, France) in the workshops of M.M. Hourdebaigt and Crampe by the collotype and stencil method. The editorial matter was printed by the Imprimerie Desgrandchamps, Paris; and the binding was by Mansell (Bookbinders) Ltd., London.

The copy used for the Trianon facsimile was printed on both sides of the leaves of Whatman paper in a golden-brown ink and coloured with simple washes of delicate tint. The Trianon Press, for technical reasons, was unable to print the leaves on both sides; as a compromise, they placed plates opposite one another in an attempt to give the same effect as the original. The facsimile was made by a basic collotype printing in brown ink, followed by the application of successive water-colors by hand through stencils.

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2.

BLAKE'S ILLUSTRATIONS: TRIANON PRESS EDITIONS

Along with Blake's Illuminated Books, The Trianon Press published several books that reproduced the illustrations that Blake made for the works of other writers, or that he had not envisioned as separate books, such as his illustrations to the Bible.

19. BLAKE'S ILLUSTRATIONS OF DANTE

BIBLIOGRAPHICAL CHECKLIST:

☞ **LINNELL TITLE-LABEL FROM THE 1838 PRINTING**:

[within a frame of double rules] BLAKE'S ILLUSTRATIONS OF DANTE. | *Seven Plates, designed and engraved by W. Blake, Author of "Illustrations of* | *the Book of Job," @c. @c.* | Price £2 2s. India Paper. | [rule] | [at left from top to bottom listing of Plates I-IV, separated by vertical double rules from listing of plates V-VII at right from top to bottom, ending with "Cary's Dante." bottom right]

☞ **BLAKE'S PRINTING METHOD**: Line engraving.[145]

☞ **TRIANON TITLE-PAGE**: This facsimile of | BLAKE'S ILLUSTRATIONS OF DANTE | is published by | THE TRIANON PRESS | for the William Blake Trust, London | 1978

☞ **COPYRIGHT NOTICE**: All rights reserved. © Trianon Press. Made and printed in France.

☞ **PUBLICATION PLACE/DATE**: London: 1978 [winter 1978-79].

☞ **TOTAL EDITION**: 440 copies (414 copies offered for sale to public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

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[145] Robert N. Essick, in "The Printings of Blake's Dante Engravings," (Blake: An Illustrated Quarterly, Volume 24, Number 3, Winter 1990/91, page 85), comments on Blake's printing method: "Blake executed the Dante plates in a combination of drypoint, used mostly for preliminary sketching of outlines, and pure engraving without etching. In the latter technique, the tool is pushed through the metal to create V-shaped incisions."

☞ **EDITION PAPER**: Printed on Lana rag paper, with no watermark. The leaves have chainlines running parallel to the gutter-fold with the deckle visible along the fore-edge.

The prospectus states: "Page size: 56.3 X 42.5 [cm.]". The measured leaf size of an actual copy, approximately: 56.00 X 42.30 cm.

☞ **BIBLIOGRAPHICAL COMMENTS**: For The Trianon Press facsimile edition of Blake's Illustrations of Dante, I have noted four separate and simultaneous issues. For the *Arabic-numeral Issue*, I have given a collation representing the core material of collotype-pochoir facsimile plates and letterpress. I believe that the collation, contents, and binding of the *Alphabetical Issue* would match either the *Arabic-numeral Issue*, or would have additional material like the copies of the *Roman-numeral Issue (copies XIX-XXXVIII)*. The *Roman-numeral Issue (copies XIX-XXXVIII)* would have additional material showing The Trianon Press production methods, along with extra sets of plates suitable for framing, and would correspond to the *Roman-numeral Grand Luxe 'Collectors' Issue*, "but without the modern restrike"; the *Roman-numeral Grand Luxe 'Collectors' Issue (copies I-XVIII)* would have the additional material, as well as a modern restrike (1968) from Blake's original copperplate.[146]

[146] Rosenwald had two modern printings made from these copperplates: one in 1954 (20 sets), and another in 1968 (25 sets). G.E. Bentley, Jr., on page 208 of his Blake Books Supplement, states that the eighteen

A note from the prospectus clarifies differences and similarities between the two *Roman-numeral Issues*: "The special deluxe 'Collectors' copies each contain a modern restrike of one of the engravings; also a complete set of the facsimiles suitable for framing. The Blake Trustees have been assured that no further impressions will be made from the original copperplates which are now in the Lessing J. Rosenwald Collection at the National Gallery in Washington. The 'Collectors' copies, (nos. I-XVIII) and the copies reserved for museums and libraries, (nos. XIX-XXXVIII) will be presented in a hand-made matching case containing the box itself, the extra series of facsimile plates and the material used in the facsimile process."

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(19A) <u>ARABIC-NUMERAL ISSUE</u> (376/1-376):** Colophon-limitation notice (L.15[r] of Copy #188) reads: "376 copies numbered 1-376, bound in quarter morocco with cloth sides."

These copies include the collotype plates and editorial material in letterpress, but without the additional material showing The Trianon Press production methods or the modern restrike. They were for sale to the public.

✶ **COLLATION (23 leaves):**

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restrikes [included in the super deluxe copies of the 1978 Trianon edition] are from the 1968 print run. Also, refer to Robert Essick (ibid, pp.82-83) for a discussion of these modern print runs.

§ **PLATES:** 12 leaves.

§ **LETTERPRESS:** [unsigned], 7 leaves.

§ **ENDPAPERS:** 4 leaves.

§ **PAGINATION:** None.

✶ **CONTENTS:**

L.1: Lining-paper, with label pasted to paper, reading: "BLAKE'S ILLUSTRATIONS OF DANTE" and listing Plates I-VII;

L.2: Free endpaper, blank;

L.3: Half-title on recto;

Ls.4-10: facsimiles of the 1838 Dante prints on recto;

L.11: Trianon Press title-page on recto and the Trustees of the William Blake Trust listed on the verso;

Ls.12-14: Commentary on "THE DANTE ENGRAVINGS";

L.15: Colophon-limitation notice on recto, and a "Publisher's Note" on verso;

L.16: The words: "Early States and Related Drawings & Watercolours" printed on recto;

Ls.17-19: Collotype facsimiles of the early states of Plates I, IV, and VII that were pulled by Blake in his lifetime, on recto;

Ls.20-21: Reduced monochrome reproductions of the watercolor designs, on recto;

L.22: Free endpaper, blank;

L.23: Lining-paper, blank.

✶ **BINDING:** Quarter-leather brown morocco with grey linen boards. It is housed in slipcase of grey linen.

✶ **COPY EXAMINED:**

(Σ) COPY #188: Collation, contents, and binding correspond to the *Arabic-numeral Issue*. Location: Collection of the author.

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☞ **(19B) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (L.15^{r} of Copy #XXIX) reads: "26 copies numbered A to Z, reserved for the Trustees of William Blake Trust and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: I have not seen a copy of the *Alphabetical Issue* for <u>Blake's Illustrations of Dante</u>, but I believe that copies would come in configurations similar to either the *Arabic-numeral Issue* or the *Roman-numeral Issues*, depending on the whim of the publisher.

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☞ **(19C) <u>ROMAN-NUMERAL GRAND LUXE 'COLLECTORS' ISSUE</u> (18/I-XVIII):** Colophon-limitation notice (L.15^{r} of Copy #XVIII) reads: "18 copies numbered I-XVIII, bound in half morocco, each containing a modern re-strike from one of the original copperplates in the Lessing J. Rosenwald Collection at the National Gallery of Art, U.S.A., also an extra set of the facsimile engravings and material showing the stages of the making of the facsimile."

These are the super deluxe copies for sale to the public at a premium price because of the added material, especially the restrike. A Trianon prospectus notes that there will be no more restrikes, which makes these grand deluxe copies very special.

(Σ) COPY #XVIII:

✶ **LOCATION:** Collection of the author.

✶ **COLLATION (in two volumes):**

§ **VOLUME #1** (codex-form in half-leather brown morocco with grey linen boards) 23 leaves: Collation corresponds to the *Arabic-numeral Issue*.

§ **VOLUME #2** (consisting of four paper folders housed in a grey linen portfolio):

Ψ **FOLDER #1:** ("The Complete Set of Finished Prints" written on outside.) 12 unbound prints.

Ψ **FOLDER #2:** ("The Complete Set of Cancelled Prints" written on outside.) 7 unbound prints.

Ψ **FOLDER #3:** ("Prints before the Application of the Plate-mark" written on outside.) 3 unbound prints.

Ψ **FOLDER #4:** ("The Re-impression from the Original Copperplate" written on outside.) 1 unbound print, with a handwritten pencil note by Lessing Rosenwald: "A restrike from the copper plate in my collection | August 1968 [space] Lessing Rosenwald". Note: the re-strike in Copy #XVIII is from Plate #6 of the Trianon series of seven plates.

★ **CONTENTS:**

§ **VOLUME #1** (23 leaves): Contents correspond to the *Arabic-numeral Issue.*

§ **VOLUME #2** (consisting of four paper folders housed in a grey linen portfolio): See collation of Copy #XVIII above for description of contents.

★ **BINDING:** Two volumes, housed in a half-leather fall-down-back box with grey linen sides and spine reading: "BLAKE'S ILLUSTRATIONS TO DANTE [space] Trianon Press".

§ **VOLUME #1:** codex-form in half-leather brown morocco with grey linen cloth boards and spine reading: "BLAKE'S ILLUSTRATIONS TO DANTE [space] Trianon Press".

§ **VOLUME #2:** consisting of four paper folders housed in a grey linen portfolio, without lettering.

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☞ **(19D) <u>ROMAN-NUMERAL ISSUE</u> (20/XIX-XXXVIII):**

Colophon-limitation notice (L.15^{r} of Copy #XXIX) reads: "20 copies numbered XIX-XXXVIII, bound in half morocco, each containing an extra set of the facsimile engravings and material showing the stages of the making of the facsimile."

These are the copies, as stated in the prospectus, that were "reserved for museums and libraries." They do not have the modern restrike.

(Σ) COPY #XXIX:

✶ **LOCATION:** Collection of the author.

✶ **COLLATION (in two volumes):**

§ **VOLUME #1** (codex-form in half-leather brown morocco with grey linen boards) 23 leaves: Collation corresponds to the *Arabic-numeral Issue*.

§ **VOLUME #2** (consisting of three paper folders housed in a grey linen portfolio):

Ψ FOLDER #1: ("The Complete Set of Finished Prints" written on outside.) 12 unbound prints.

Ψ FOLDER #2: ("The Complete Set of Cancelled Prints" written on outside.) 7 unbound prints.

Ψ FOLDER #3: ("Prints before the Application of the Plate-mark" written on outside.) 3 unbound prints.

★ **CONTENTS:**

§ **VOLUME #1** (23 leaves): Contents correspond to the *Arabic-numeral Issue*.

§ **VOLUME #2** (consisting of three paper folders housed in a grey linen portfolio): See collation of Copy #XXIX above for description of contents.

★ **BINDING:** Two volumes, housed in a grey linen fall-down-back box, with spine reading: "BLAKE'S ILLUSTRATIONS TO DANTE [space] Trianon Press".

§ **VOLUME #1:** Codex-form in half-leather brown morocco with linen cloth boards, and spine reading: "BLAKE'S ILLUSTRATIONS TO DANTE Trianon Press".

§ **VOLUME #2:** Consisting of three paper folders housed in a grey linen portfolio with no titling.

(Ω) COPY #XXVII:

✶ **LOCATION:** Auction sale to private collection.

✶ **BIBLIOGRAPHICAL NOTE:** The auction notice reads: "Two volume set. No. XXVII of 440. One of 20 copies bound in half morocco, each containing an extra set of the facsimile engravings and material showing the stages of the making of the facsimile. Two-tone

printing of seven engravings using the collotype process."

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: A facsimile reproduction of Geoffrey Keynes' set of the 1838 Linnell "Artist's Proofs" for Blake's illustrations of Dante, which were pulled from the seven copperplates engraved by Blake in his lifetime.

☞ **PROVENANCE OF FACSIMILE**: When Blake completed his illustrations for the Book of Job in 1825, he began another project for John Linnell: This time it was to be the illustration of Dante's Divine Comedy. Blake completed the 102 watercolor designs in a few weeks and then set to work on the engravings. At his death in 1827, he had produced only seven copperplates, some more finished than others; these plates, except for a few trial-proofs, were not printed by Blake himself. In 1838, John Linnell, who came into possession of the Dante watercolors and copperplates, had the first impressions done by the printers Dixon and Ross, who initially ran off twenty-five sets. These were bound[147] and sold by the print seller James H. Chance, who happened to be Linnell's nephew. In

[147] Robert N. Essick, in "The Printings of Blake's Dante Engravings," (Blake: An Illustrated Quarterly, Volume 24, Number 3, Winter 1990/91, p.86) states: "Another such set, formerly in the collection of Sir Geoffrey Keynes, is beautifully reproduced full-size in his Blake's Illustrations of Dante. Its backing sheets measure 40.2 x 56.1cm.…[it is] bound in green cloth with 'BLAKE'S DANTE' stamped in gilt on the front cover and the letterpress Dante label, printed by Linnell for the 1838 issue, pasted to the inside front cover. This is probably the original binding in which such suites [of Dante prints] were issued [by Linnell in 1838]."

the twentieth century, Sir Geoffrey Keynes obtained one of these sets.

The collotype prints for The Trianon Press facsimile edition were reproduced from Keynes' set of 'Artist's Proofs" [148] of the 1838 Linnell printing. The 18 restrikes for the "special 'Collectors' copies" were "made from the original copperplates which are now in the Lessing J. Rosenwald Collection at the National Gallery in Washington." These restrikes were from the 1968 printing of 25 sets, which were pulled by Harry Hoehn on Japanese "Kochi,"[149] a laid paper.

- **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No entry found.
- **BENTLEY'S BLAKE BOOKS**: No entry found.
- **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: Pg.208: "*Blake's Illustrations of Dante*: Seven Plates designed and engraved by W. Blake, Author of 'Illustrations of the Book of Job,' &c. &c. London, 1978…The seven Dante plates reproduced in collotype in this Blake Trust facsimile are accompanied by three facsimile proofs, eight reduced monochrome reproductions of drawings, Geoffrey Keynes, 'The Dante

[148] Robert N. Essick passes judgment on the use of "Artist's Proof" to describe the prints from the 1838 printing of the Dante prints: "To call them 'Artist's Proofs' is certainly misleading, particularly since the artist [Blake] had been dead for eleven years when they were printed, but the casual and self-serving use of the word 'proof' is hardly unique in the annals of print selling…. In this context, the term means, if it means anything at all, that these impressions are from the first press run [of 1838]." Robert N. Essick, in "The Printings of Blake's Dante Engravings," (Blake: An Illustrated Quarterly, Volume 24, Number 3, Winter 1990/91, p.87.)

[149] "The Kochi paper (or 'Koji,' the name of a papermaking district, not a specific manufacturer) is fairly thick but soft, with a much smoother surface than the pebble-grain paper used c.1954." Ibid, p.82.

Engravings' (6 unnumbered pages), and Arnold Fawcus, 'Publisher's Note' (1 unnumbered page)...§The 18 Grande Luxe copies include sets of the 1968 restrikes."

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: Nos.647-653, (pg.487): General reference to the Blake *Dante* prints. Bindman's book came out just as The Trianon Press Blake's Illustrations of Dante was being published.

☞ **BUTLIN'S BLAKE PAINTINGS AND DRAWINGS**: Volume (Text): No.812 (pgs.554-589) and Nos.813-826 (pgs.589-594). Butlin provides a general summary of all of Blake's Dante illustrations.

☞ **PROSPECTUS**: The prospectus was printed on a sheet measuring: 59 X 46 cm. After the printing of the letterpress and the reproduction of two facsimiles, the sheet was folded into an oblong folio, measuring: 45 X 29.50 cm., and opening from bottom to top.

CONTENTS OF PROSPECTUS: **L.1^{r}**: Reading from top to bottom: "*Prospectus*" in italics, followed by the Trianon title-page for Blake's Illustrations of Dante, using the same type and size as in the actual edition, and a statement at the bottom right corner, reading: "Distributed throughout the world by | MAGGS BROS. LTD. | 50 Berkeley Square, London WIX 6EL"; **Ls.1^{v}-2^{r}**: Trial-proofs of two Blake facsimile plates ("The Circle of the Thieves" and "The Whirlwind of Lovers"), with the fold between the two images; **L.2^{v}**: Comments on Blake's Illustrations of Dante, as well as sample limitation page

and other Trianon Blake facsimile editions, both for sale and in preparation.

Special note is made on *leaf 2^{v}* of the two facsimiles reproduced: "In this prospectus, we have reproduced two of the plates in the series in their original size. In the Blake Trust facsimile itself, they are of course given with their full margins, the page measuring 56.3 cm X 42.5 cm…The two plates, printed as part of this prospectus for our Blake Trust supporters, were done by the same process as the facsimiles, though, as has been mentioned, the margins have been necessarily reduced and it was not, of course, possible to give as much care and time to their preparation as was taken in the making of the facsimile plates themselves. However, this prospectus indicates, we hope, that the standard of excellence set in the Blake Trust hand-coloured facsimile series has been fully maintained."

☞ **PUBLISHER PRICES**: From the prospectus we get the following publisher's prices: *Arabic-numeral Issue*: £185; *Roman-numeral Deluxe Issue*: £360; *Roman-numeral Super Deluxe Issue*: £775.

☞ **DISTRIBUTION**: Distributed throughout the world by Maggs Bros. Ltd., 50 Berkeley Square, London W1X 6EL.

☞ **PRODUCTION NOTES**: In the "Publisher's Note" to this edition, Arnold Fawcus writes: "We used two printings [to obtain each final facsimile collotype print], with the imitation plate-mark being added by an impression from a

hand-bevelled copperplate. The copies do not, of course, have quite the intaglio richness of the original plates [the 1838 initial printing], but they are perhaps closer to Blake's intention than some of the late impressions."

The Trianon Press was able to take Keynes' set of impressions to Paris. It took a year of experimentation before actual work on the facsimiles began. A duo-tone printing was used, combining collotype and an impression from hand-beveled plates. The plates were produced in Paris in the workshops of Trianon Press, but without Hourdebaight or Crampe.

The editorial matter was composed in Monotype Bembo and printed by Darantiere, master printers in Dijon. The binding was by Reliural, Paris.

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20. WILLIAM BLAKE'S ILLUSTRATIONS TO THE BIBLE: A Catalogue compiled by Geoffrey Keynes

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE TITLE-PAGE**: None.

☞ **BLAKE'S PRINTING METHOD**: Various techniques and media: tempera, watercolor drawing, and watercolor painting.

☞ **TRIANON TITLE-PAGE**: [in black and red ink] WILLIAM BLAKE'S | ILLUSTRATIONS | TO THE | BIBLE | A CATALOGUE | *compiled by* | GEOFFREY KEYNES | THE TRIANON PRESS | *For The William Blake Trust* | 1957

☞ **COPYRIGHT NOTICE**: First published in 1957 | by The Trianon Press | Château de Boissia, Clairevaux, Jura, France | Printed in France and Great Britain

☞ **PUBLICATION PLACE/DATE**: London: [21 October] 1957.

☞ **TOTAL EDITION**: 506 copies (480 copies offered for sale to public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: A note on the colophon-limitation page, reads: "The monochrome collotype pages were printed in Paris on Arches pure rag paper by Trianon Press (France) and Hourdebaight."

The color-collotype plates (I-VIII) were reproduced on different paper by various printers; the frontispiece was printed in lithography, and then mounted on the regular edition paper.

There are no watermarks, except for the color collotype reproduction of Plate No. III, ("The Adoration of the Kings"). I was unable to decipher the watermark, except for the following: "A M[…]| BR[…]| HAND[…]".

The Advertised leaf size (as stated in a prospectus to William Blake's Illustrations to the Bible: "The size of the book [leaf dimension] is 22 X 16 inches [55.88 X 40.64 cm.]."

☞ **BIBLIOGRAPHICAL COMMENTS:** On the colophon-limitation page, The Trianon Press refers to this book as "the first edition," because, as George Goyder states in the introduction, it was the first time that the illustrations had "been brought together as a whole, either in original or reproduction form."

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(20A) ARABIC-NUMERAL ISSUE (230/1-230):** Colophon-limitation notice (L.3^{V} of Copy #388) reads: "230 copies numbered 1 to 230 for the United Kingdom, distributed by William Collins Sons & Co. Ltd., 14 St. James's Place, London, S.W.1."

These copies include the facsimile plates and editorial material in letterpress, but without the additional material. They were for sale to the public in the British market.

Note: I have not seen a copy of the *Arabic-numeral Issue (1-230)* for William Blake's Illustrations to the

Bible, but I believe that copies would correspond in collation, contents, and binding to *Arabic-numeral Issue (231-460)*.

(Ω) COPY #117:

✶ **LOCATION:** Templeman Library, University of Kent at Canterbury, Great Britain, Special Collections Room (Blake Collection, Case 5D).

✶ **BIBLIOGRAPHICAL NOTE FOR COPY #117 (exact number of leaves unknown):** The description reads: "**William Blake's illustrations to the Bible:** a catalogue; compiled by Geoffrey Keynes…1957[.] xii, 53p, [8] leaves of col. plates: chiefly ill.; 57 cm.…[#]0482373".

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☞ **(20B) ARABIC-NUMERAL ISSUE (230/231-460):**

Colophon-limitation notice (L.3^{V} of Copy #388) reads: "230 copies numbered 231 to 460 for the United States, distributed by Philip C. Duschnes, 757 Madison Avenue, New York 21, N.Y."

These copies include the facsimile plates and editorial material in letterpress, but without the additional material. They were for sale to the public in the American market.

★ **COLLATION (46 leaves):**

§ **PLATES:** 21 leaves of plates, made up of 8 leaves of color plates (one plate per leaf), and 13 leaves of monochrome plates, with several plates per leaf. Tissue guards are present.

§ **FRONTISPIECE:** 1 leaf, with color plate tipped-in.

§ **LETTERPRESS:** 20 leaves.

§ **ENDPAPERS:** 4 leaves. Not included in pagination.

§ **PAGINATION, includes all leaves except endpapers:** [i-viii] ix-xii [xiii-xiv] [1] 2 [3-5] 6 [7-9] 10 [11-13] 14 [15-17] 18 [19-21] 22 [23-25] 26 [27-29] 30 [31-33] 34 [35-37] 38 [39-41] 42 [43-45] 46 [47-49] 50 [51-52] 53 [54-70] = 84 pages/42 leaves.

★ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Half-title ("WILLIAM BLAKE'S | ILLUSTRATIONS TO THE BIBLE") on recto, and colophon-limitation notice on verso;

L.4: Frontispiece (lithographic print of "Virgin and Child") tipped-in, on verso;

L.5: Trianon Press title-page on recto, and copyright information on verso;

L.6: "CONTENTS" on recto; and Trustees of the William Blake Trust and Associate Trustees in the United States on verso;

L.7: "INTRODUCTION" by George Goyder on recto and verso;

Ls.8-9: "THE CATALOGUE AND REPRODUCTIONS" by Geoffrey Keynes;

Ls.10-35: 26 leaves with Old and New Testament Subjects/Numbers 1 to 175; the monochrome collotype plates and letterpress notes are on rectos and versos;

L.36: Letterpress reading: "THE COLOUR PLATES" and listing the eight plates to follow in sequence, on recto;

Ls.37-44: 8 leaves with color plates on rectos;

L.45: free endpaper;

L.46: Lining-paper, blank.

★ **BINDING:** Quarter-leather black morocco with hand-marbled maroon boards and marbled clamshell box. Gilt lettering to spine of book and box, reading: "WILLIAM BLAKE'S ILLUSTRATIONS TO THE BIBLE [space] TRIANON PRESS".

★ **COPIES EXAMINED:**

(Σ) COPY #288 (44 leaves): This is a broken copy with only 44 leaves. It is missing color Plate I, "God Blessing the Seventh Day" and color plate IV, "The Third Temptation". Otherwise, the collation and contents are similar to the *Arabic-numeral Issue (231-460*). The binding of this copy (quarter-leather morocco with marbled boards) corresponds to that of *Arabic-numeral Issue*, except that it lacks a slipcase. Location: Collection of the author.

(Σ) COPY #388 (46 leaves): Collation, contents, and binding correspond to the *Arabic-numeral Issue (231-460*). Location: Collection of the author.

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☞ **(20C) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (L.3^{V} of Copy #388) reads: "26 copies numbered A to Z, reserved for the Trustees of William Blake Trust and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: Although I have only seen one copy of the *Alphabetical Issue,* I believe that they would either correspond to the *Arabic-numeral Issue (231-460*), or would have the extra material, as noted in the colophon-limitation page for the *Roman-numeral Issue*.

(Ω) COPY #L:

✶ **LOCATION:** Private collection.

✶ **BIBLIOGRAPHICAL NOTE (exact number of leaves unknown):** Dealers advertisement reads, "One of 26 lettered copies reserved for the Trustees, this letter 'L', tipped in colour frontispiece, 8 colour plates, numerous black & white illustrations, tissue guards, original morocco-backed marbled boards… folio, Trianon Press, 1957."

(Σ) COPY #Y:

✶ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

✶ **BIBLIOGRAPHICAL NOTE (46 leaves):** Collation, contents and binding correspond to the *Arabic-numeral Issue (231-460*).

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☞ **(20D) <u>ROMAN-NUMERAL ISSUE</u> (20/I-XX):** Colophon-limitation notice (L.4^{V} of Copy #VII) reads: "20 copies numbered I to XX, each containing proof states of the frontispiece [lithograph from Blake's 'Virgin and Child']."

The prospectus for <u>William Blake's Illustrations to the Bible</u> provides further information: "20 copies numbered I to XX (ten each for the United Kingdom and the

United States), each containing proof states of the lithograph from Blake's 'Virgin and Child' [frontispiece]."

These are the deluxe copies for sale to the public at a premium price because of the added material and better binding.

(Σ) Copy #VII:

★ **LOCATION:** Collection of the author.

★ **COLLATION (54 leaves):**

§ **PLATES:** 26 leaves of plates, made up of 8 leaves of color plates (one plate per leaf), 13 leaves of monochrome plates (several plates per leaf), and 5 leaves showing proof states of frontispiece. Tissue guards are present.

§ **FRONTISPIECE:** 1 leaf, with color plate tipped-in.

§ **LETTERPRESS:** 21 leaves.

§ **ENDPAPERS:** 6 leaves. Not included in pagination.

§ **PAGINATION, includes all leaves except endpapers:** [i-viii] ix-xii [xiii-xiv] [1] 2 [3-5] 6 [7-9] 10 [11-13] 14 [15-17] 18 [19-21] 22 [23-25] 26 [27-29] 30 [31-33] 34 [35-37] 38 [39-41] 42 [43-45] 46 [47-49] 50 [51-52] 53 [54-82] = 96 pages/48 leaves.

★ **CONTENTS:**

L.1: Lining-paper, blank;

Ls.2-3: Free endpapers, blank;

L.4: Half-title ("WILLIAM BLAKE'S | ILLUSTRATIONS TO THE BIBLE") on recto, and colophon-limitation notice on verso;

L.5: Frontispiece (lithographic print of "Virgin and Child") tipped-in, on recto;
L.6: Trianon Press title-page on recto, and copyright information on verso;
L.7: "CONTENTS" on recto; and Trustees of the William Blake Trust and Associate Trustees in the United States on verso;
L.8: "INTRODUCTION" on recto and verso;
Ls.9-10: "THE CATALOGUE AND REPRODUCTIONS";
Ls.11-36: 26 leaves with Old and New Testament Subjects/numbers 1 to 175, monochrome collotype plates and letterpress notes on rectos and versos;
L.37: Letterpress reading: "THE COLOUR PLATES" and listing the eight plates to follow in sequence;
Ls.38-45: 8 leaves with color plates on recto;
L.46: "PROOF STATES OF THE FRONTISPIECE";
Ls.47-51: 5 leaves with proof states of frontispiece;
Ls.52-53: Free endpapers, blank;
L.54: Lining-paper, blank.

★ **BINDING:** Full-leather black morocco with gilt geometrical lines and marbled clamshell box. Gilt lettering to spine of book and box, reading: "WILLIAM BLAKE'S ILLUSTRATIONS TO THE BIBLE [space] TRIANON PRESS".

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☞ **(20E) <u>OUT-OF-SERIES</u> (Number of copies unknown).**

These copies would not be for sale to public.

(Ω) COPY #UNSPECIFIED:

✶ **LOCATION:** Collection of the author.

★ **COLLATION (39 leaves):**

§ **PLATES:** 13 leaves of monochrome plates, with several plates per leaf. Tissue guards are not present.

§ **MISCELLANEOUS LEAF:** 1 blank leaf.

§ **FRONTISPIECE:** None.

§ **LETTERPRESS:** 21 leaves.

§ **ENDPAPERS:** 4 leaves. Not included in pagination.

§ **PAGINATION, includes all leaves except endpapers:** [i-viii] ix-xii [xiii-xvi] [1] 2 [3-5] 6 [7-9] 10 [11-13] 14 [15-17] 18 [19-21] 22 [23-25] 26 [27-29] 30 [31-33] 34 [35-37] 38 [39-41] 42 [43-45] 46 [47-49] 50 [51-52] 53 [54] = 70 pages/35 leaves.

★ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpapers, blank;

L.3: Half-title ("WILLIAM BLAKE'S | ILLUSTRATIONS TO THE BIBLE") on recto, and colophon-limitation notice (with no copy number noted) on verso;

L.4: Miscellaneous blank leaf, without frontispiece tipped-in;

L.5: Trianon Press title-page on recto, and copyright information on verso;

L.6: "CONTENTS" on recto; and Trustees of the William Blake Trust and Associate Trustees in the United States on verso;

L.7: "INTRODUCTION" on recto and verso;

Ls.8-9: "THE CATALOGUE AND REPRODUCTIONS";

L.10: "PROOF STATES | OF THE FRONTISPIECE" on recto

Ls.11-36: 26 leaves with Old and New Testament Subjects/numbers 1 to 175, monochrome collotype plates and letterpress notes on rectos and versos;

L.37: Letterpress reading: "THE COLOUR PLATES" and listing the eight plates to follow in sequence;

L.38: Free endpaper, blank on recto;

L.39: Lining-paper, blank.

★ **BINDING:** Bound in brown paper-covered boards, without titles or lettering.

✶ **BIBLIOGRAPHICAL NOTE:** This copy is missing the frontispiece and the 8 colour plates, but has the 175 monochrome collotype illustrations. Although unsigned, there are several handwritten editorial notations by Geoffrey Keynes(?), in what appears to be his characteristic brown ink updating the information regarding the locations of Blake's works. Ex-Libris: Robin Skelton, Canadian Poet & Mystic, to whom the book was given by Geoffrey Keynes. (Note: This is not a broken copy; it is probably a mock-up put together by the publisher before the nine color prints were ready and sent to Keynes for review.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** William Blake's Illustrations to the Bible is a *catalogue raisonné* compiled by Keynes and representing almost every known Biblical image created by Blake, with the exception of the "Job" illustrations. The catalogue references 175 themes/subjects (some were not traced and thus no image was available for reproduction).

There are 9 full-size plates in color and 153 monochrome collotype reproductions (of which 9 were also duplicated in full-size and color).

☞ **PROVENANCE FACSIMILE**: The series of Bible illustrations in tempera, color-printed drawing, and water-color, which Blake produced during his middle years, are brought together for the first time in this catalogue. Keynes notes that the very possibility of this catalogue was made possible by two men: William Michael Rossetti, who prepared an annotated list of Blake's paintings, drawings, and engravings for Gilchrist's Life of Blake in 1863; and W. Graham Robertson, the Blake collector, who acquired no less than one-quarter of the pictures present in the series. Before the sale of Robertson's Collection in 1949, the William Blake Trust was allowed to photograph all the pictures in the collection, and these formed the nucleus of the volume.

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No.543 (pg.191).

☞ **BENTLEY'S BLAKE BOOKS**: No.681 (pg.675).

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: See page 13. Also, see page 173, under subtitle: "Bible," which refers to Blake's illustrations to the Bible, but does not mention The Trianon Press edition.

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: No entry found.

☞ **PROSPECTUS**: Two separate prospectuses were made from a singleton monochrome collotype trial-proof that was cut in half. The letterpress of each prospectus was then

printed on the reverse (blank) side of this half-sheet and this sheet folded, with the prospectus leaf measuring 25.90 X 19.00 cm. Grey wrapper paper was printed on both sides and stapled together with the trial-proof to produce a gathering of four leaves, with the grey wrapper paper forming the outside fold (leaves one and four) and the half-page trial-proof forming the inner fold (leaves two and three).

CONTENTS OF TYPICAL PROSPECTUS: **L.1^{r}:** The title of the facsimile: "WILLIAM BLAKE'S | ILLUSTRATIONS | TO THE | BIBLE"; **L.1^{v}:** Trustees and Associate Trustees (U.S.A.)[150] listed for of the William Blake Trust; **L.2^{r}:** Advertising copy for Blake's Bible illustrations; **Ls.2^{v}-3^{r}:** Trial-proof of one-half of the Blake monochrome collotype trial-proof, with the fold creasing the image (in one of the author's prospectuses, the images encompass Pls.126-131b, while in the other, the images encompass Pls.131c-137: each prospectus representing the half-sheet of a singleton monochrome collotype trial-proof, with the images encompassing Pls.126-137); **L.3^{v}:** Limitation notice, and other advertising copy; **L.4^{r}:** Advertisements for other Blake Trust publications; **L.4^{v}:** blank.

Although I have seen only two examples of the prospectus and these two were produced from two half-

[150] This Trianon edition of William Blake's Illustrations to the Bible marks the first time that any American "Associate Trustees" were listed. There are three: F.B. Adams, Jr., Philip Hofer, and Lessing J. Rosenwald.

sheets of a singleton monochrome collotype trial-proof, it is likely that various singleton trial-proofs of the facsimile monochrome collotype plates were used for the prospectuses. Also, my two prospectuses were destined for two separate markets: one notes the prices in British pounds and gives William Collins Sons & Co. as the distributor throughout the world except for the U.S.A., while the other notes the prices in American dollars and gives Philip C. Duschnes as the sole U.S.A. distributor.

☞ **PUBLISHER PRICES**: In the British prospectus, we find the following pre-publication prices: Copies 1-230, for the United Kingdom: 26 gns; copies 231-460, for the U.S.A. and copies A-Z (reserved): no prices given; copies I-XX (ten copies each for the British and American markets): 70 gns. After the publication date, "the price of copies 1 to 230 will be 31 gns."

In the American prospectus, we find the following pre-publication prices: Copies 1-230, for the United Kingdom, and copies A-Z (reserved): no prices given; copies 231-460, for the U.S.A.: $80.00; copies I-XX (ten copies each for the British and American markets): $225.00. After the publication date, "the price of copies 231 to 460 will be $95.00."

☞ **DISTRIBUTION**: In Great Britain, distributed by William Collins Sons & Co. Ltd., 14 St. James's Place, London, S.W.1.

In the United States, distributed by Philip C. Duschnes, 757 Madison Avenue, New York 21, N.Y.

☞ **PRODUCTION NOTES**: Colophon-limitation notice (L.3^{V} of Copy #388) reads: "The frontispiece was printed in lithography by Mourlot, Paris, and Plate I in collotype and stencil by Jacomet, Paris; Plates II to VII were printed in colour collotype by Emery Walker Ltd.[151], London." The question remains: Who printed Color Plate VIII ("Christ the Mediator")? From a comment made by Geoffrey Keynes in his article about the William Blake Trust, in William Blake: Essays for S. Foster Damon, we can deduce that Mourlot was responsible for the eighth plate: "Six of these [Biblical illustrations in color] were undertaken by the firm of Sir Emery Walker and two by the workshops in Paris. Later, one more subject, the 'Black Virgin and Child,' now in the Paul Mellon Collection, was added, this being done in lithography [by Mourlot]."[152] This would account for all nine of the color illustrations.

The monochrome collotype pages were printed in Paris on Arches pure rag paper by Trianon Press (France) and Hourdebaigt; the collotype layouts were prepared by Peter Bushe."

[151] Emery Walker Ltd. is the same British printing workshop that had unsuccessfully bid on the "Stirling" Jerusalem collotype project; they had also printed in collotype the Jerusalem plate that Keynes used in his 1921 Blake Bibliography.
[152] Keynes, Geoffrey, William Blake: Essays for S. Foster Damon, pg.417.

The text was set by hand in 18 point Centaur and printed by Spottiswoode, Ballantyne & Co. Ltd., London and Colchester. Binding by the Wigmore Bindery, and Mansell (Bookbinders) Ltd., London.

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21. WILLIAM BLAKE'S LAOCOÖN, A LAST TESTAMENT WITH RELATED WORKS: ON HOMER'S POETRY AND ON VIRGIL, THE GHOST OF ABEL

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE TITLE-PAGE**: None.

☞ **BLAKE'S PRINTING METHOD**: Relief etching (The Ghost of Abel, On Homer's Poetry and On Virgil) and line engraving (Laocoön).

☞ **TRIANON TITLE-PAGE**: WILLIAM BLAKE'S LAOCOÖN | A LAST TESTAMENT | With Related Works: On *Homer's Poetry* | and *On Virgil*, *The Ghost of Abel* | by Geoffrey Keynes Kt. | *Published by the Trianon Press* | *for the William Blake Trust, London* | *1976*

☞ **COPYRIGHT NOTICE**: All rights reserved © Trianon Press 1976 | Made and printed in France

☞ **PUBLICATION PLACE/DATE**: London: 1976 (December).

☞ **TOTAL EDITION**: 438 copies (412 copies offered for sale to the public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: The *Roman-numeral Issue* was printed on Lana rag paper with no watermark. I am not sure what type of paper was used for the other two issues.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(21A) <u>ARABIC-NUMERAL ISSUE</u> (380/1-380):** Colophon-limitation notice (L.4^{r} of Copy #217) reads: "380 copies numbered 1 to 380, bound in half morocco."

These copies include the collotype-pochoir plates and editorial material in letterpress, but without the additional material showing The Trianon Press production methods. They were for sale to the public.

★ **COLLATION (35 leaves):**

§ **PLATES:** 13 collotype, singleton plates (lacking pochoir color work), pasted to stubs.

§ **LETTERPRESS:** 4°: [unsigned, 1^{8}, 2^{4}, 3^{4}-2, 4^{4}] = 18 leaves.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-papers and free endpapers.

§ **PAGINATION, EXCLUDING ENDPAPERS:** [1-10] 11 [12] 13-16 [17-20] 21-24 [25-26] 27-30 [31-32] 33-34 [35-38] 39-40 [41-44] 45 [46-54] 55-62 = 62 pages/31 leaves.

★ **CONTENTS:**

Ls.1-2: Eng-papers, blank;

L.3: Half-title ("WILLIAM BLAKE'S LAOCOÖN | A LAST TESTAMENT") on recto (pg.1);

L.4: Colophon-limitation notice on recto (pg.3) and letterpress note about the frontispiece "Frontispiece: An enigmatic self-portrait of William Blake…") on verso (pg.4);

L.5: Facsimile of Blake self-portrait (Frontispiece) on verso (pg.6);

L.6: Trianon Press title-page on recto (pg.7), and the Trustees and Associate Trustees (U.S.A.) of the William Blake Trust on verso (pg.8);

L.7: "CONTENTS AND LIST OF PLATES" on recto (pg.9);

L.8: "FOREWORD," (pgs.11-12);

L.9: Text begins (pgs.13-14);

L.10: Text continues (pgs.15-16);

Ls.11-12: Facsimile Pls.1-2 (pgs.17-20);

L.13: Text continues (pgs.21-22);

L.14: Text continues (pgs.23-24);

L.15: Photograph on verso (pgs.25-26);

Ls.16-17: Text continues (pgs.27-30;

L.18: Facsimile Pl.3 on recto (pgs.31-32;

L.19: Text continues (pgs.33-34);

L.20: Facsimile Pl.4 on recto (pgs.35-36);

L.21: Facsimile Pl.5 on recto (pgs.37-38);

L.22: Text continues (pgs.39-40);

Ls.23-24: Facsimiles Pls.6-7 on recto and verso (pgs.41-44);

L.25: Text continues (pgs.45-46);

Ls.26-29: Facsimile Pls.8-11 on rectos (pgs.47-54);

Ls.30-33: Text continues (pgs.55-62);

Ls.34-35: Endpaper, blank.

★ **BINDING:** The colophon-limitation notice refers to half-morocco for the *Arabic-numeral Issue*, but the binding is better described as quarter-leather brown morocco with cloth-covered boards. In fact, the prospectus corrects the error by saying that the *Arabic-numeral issue* is "bound in quarter morocco." The front and rear covers are blank, with spine in gilt lettering, reading: "[Parallel to fore-edge:] Geoffrey Keynes WILLIAM BLAKE'S LAOCOÖN Trianon Press". There is a note on the colophon-limitation page referring to "the hand-made slip-case by Cartonage Adine, Paris."

★ **COPY EXAMINED:**

(Σ) COPY #217 (35 leaves): Collation, contents, and binding correspond to the *Arabic-numeral Issue*. This copy lacks the slipcase. Location: University of California at Santa Cruz, Special Collections (Trianon Press Archives).

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☞ **(21B) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (L.4^{r} of Copy #R) reads: "26 copies numbered A to Z, reserved for the Trustees of William Blake Trust and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

(Ω) COPY #J:

✶ **LOCATION:** Templeman Library, University of Kent at Canterbury, Great Britain, Special Collections Room (Blake Collection, Case 5D).

✶ **BIBLIOGRAPHICAL NOTE (exact number of leaves unknown):** The description reads, "Keynes, Geoffrey, 1887-1982…William Blake's Laocoön: a last testament: with related works: On Homer's poetry and On Virgil, the ghost of Abel…62p: ill.… [Library #] 0259172".

(Σ) COPY #R:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE** (35 leaves**):** Collation, contents, and binding correspond to the *Arabic-numeral Issue*. This copy lacks a slipcase.

(Σ) Copy #T

✶ **LOCATION:** Private collection.

★ **BIBLIOGRAPHICAL NOTE** (35 leaves)**:** Collation, contents and binding correspond to the *Arabic-numeral Issue*. This copy lacks a slipcase.

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☞ **(21C) <u>ROMAN-NUMERAL ISSUE</u> (32/I-XXXII):** Colophon-limitation notice (L.5^{r} of Copy #IX) reads: "32 copies numbered I to XXXII, bound in full morocco, printed on Lana rag paper and signed by Sir Geoffrey Keynes."

These are the deluxe copies for sale to the public at a premium price because of the added material and better binding

(Σ) Copy #IX:

★ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

★ **COLLATION (36 leaves):**

§ **PLATES:** 13 collotype, singleton leaves, pasted to stubs.

§ **LETTERPRESS:** 4°: [unsigned, 1^{8}, 2^{4}, 3^{4}-2, 4^{4}], 18 leaves.

§ **MISCELLANEOUS INSERTED LEAVES:** 1 leaf with copy number and Keynes autograph signature (L.4). This leaf does is not part of the numbering scheme, which still ends on page 62.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-papers and free endpapers.

§ **PAGINATION:** [1-10: with a miscellaneous leaf inserted between pages 2 and 3; this leaf 4 is not part of numbering scheme] 11 [12] 13-16 [17-20] 21-24 [25-26] 27-30 [31-

32] 33-34 [35-38] 39-40 [41-44] 45 [46-54] 55-62 = 62 pages/31 leaves (plus one inserted leaf).

★ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Half-title ("WILLIAM BLAKE'S LAOCOÖN | A LAST TESTAMENT") on recto;

L.4: Hand-written in black ink: "This is special copy No.IX," which is followed by "Geoffrey Keynes" signed in brown ink;

L.5: Colophon-limitation notice on recto and letterpress note about the frontispiece "Frontispiece: An enigmatic self-portrait of William Blake…") on verso;

L.6: Facsimile of Blake plate (Frontispiece) on verso;

L.7: Trianon Press title-page on recto, and the Trustees and Associate Trustees (U.S.A.) of the William Blake Trust on verso;

L.8: Contents and list of plates on recto and verso;

Ls.9-34: Letterpress and plates;

L.35: Free endpaper, blank.

L.36: Lining-paper, blank.

★ **BINDING:** Full brown morocco, with a cloth slipcase, with leather along all edges of lip.

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☞ **(21D) <u>MISCELLANEOUS UNNUMBERED/UNBOUND COPIES</u>**

(Number of copies unknown): These are unnumbered/unbound copies (in sheets) that were sold by Julie Fawcus in 1985 when she was closing down The Trianon Press.

(Σ) COPY #UNNUMBERED/UNBOUND IN SHEETS:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE (35 leaves):** Collation and contents correspond to the *Arabic-numeral Issue*.

****

MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** This book is the published results of Geoffrey Keynes' investigation into certain of Blake's final statements about the human imagination. In the Foreword, Geoffrey Keynes says that this volume completes the series begun by the William Blake Trust in 1951, with its first publication, the facsimile of the "Stirling" Jerusalem, followed by all the works comprised under the general category of "Illuminated Book." Although the Laocoön and related works do not fit the general category, the Trust published them as important secondary sources for any study of Blake. Keynes also regarded this book as the companion volume to The Complete Portraiture of William and Catherine Blake (#29).

☞ **PROVENANCE OF FACSIMILE:** For the provenance of the various works by Blake reproduced and discussed in this book, refer to Keynes' "DESCRIPTION OF THE PLATES [pgs.55-62]" of William Blake's Laocoön a Last Testament.

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY:** No entry found.

☞ **BENTLEY'S BLAKE BOOKS:** No entry found.

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT:** Pgs.13, 168.

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: Nos.620-623 (pgs.486).

☞ **PROSPECTUS**: The prospectus is a trial-proof folded once, with the leaf measuring 31.00 X 22.60 cm. The contents are as follows: **L.1^{r}**: Trial-proof of Blake's Laocoön plate; **L.1^{v}**: Comments by Keynes on the Laocoön theme; **L.2^{r}**: Limitation notice and advertising copy about William Blake's Laocoön, as well as other Trianon Blake facsimile editions. **L.2^{v}**: Miscellaneous reproductions of images from the book.

☞ **PUBLISHER PRICES**: In the prospectus, the price for a copy of the *Arabic-numeral Issue* is £30, while the price for a copy of the *Roman-numeral Issue* is £80.

☞ **DISTRIBUTION**: Distributed throughout the world by Bernard Quaritch, Ltd., 5-8 Lower John Street, Golden Square, London WIR 4 AU.

☞ **PRODUCTION NOTES**: The plates were reproduced in collotype in Paris in workshops associated with The Trianon Press.

The text was composed in Monotype Bembo and printed by the Imprimerie Darantiere, Dijon, the binding was by Reliural, Paris, and the hand-made slipcase by Cartonage Adine, Paris.

I have in my possession an unbound copy of William Blake's Laocoön, consisting of seven gatherings/thirty-five leaves (including the four front and rear endpapers), which shows the structure of the book very clearly. I will

now analyze the leaves so that they correspond to the contents section of the collation.

The ***first gathering*** consists of the two front endpapers and is a single fold, forming leaves 1 and 2 (no pagination). The ***second gathering*** is of seven leaves, with leaves 3 (half-title) and 9 (pgs.13-14) conjugate, leaves 4 (limitation page) and 8 (pgs.11-12) conjugate, and leaves 6 (title-page) and 7 (contents page) conjugate, with leaf 5 (a singleton facsimile drawing by Blake used for the frontispiece) attached to leaves 6/7 by a stub along edge. The ***third gathering*** is of four leaves, with leaves 10 (pgs.15-16) and 13 (pgs.21-22) conjugate, and leaves 11 (Pl.1) and 12 (Pl.2) are two singleton facsimile plates glued together along edge. The ***fourth gathering*** is made up of seven leaves, with leaves 14 (pgs.23-24) and 19 (pgs.33-34) conjugate, with leaf 20 (facsimile Pl.4) attached along edge; leaves 15 (photograph) and 18 (pl.3) are two non-letterpress plates glued together along edge; and leaves 16 and 17 are conjugate letterpress leaves (pgs.27-30). The ***fifth gathering*** is made up of five leaves, with leaf 21 (Pl.5) attached along the edge to the conjugate pair of leaves 22 (pgs.39-40) and 25 (pgs.45-46). Leaves 23 (Pl.6) and 24 (Pl.7) are two singleton facsimile plates glued along the edges. The ***sixth gathering*** is made up of four facsimile plates, with leaves 26 (Pl.8)) and 29 (Pl.11) attached along edge, and plates 27 (Pl.9) and 28 (Pl.10) attached along edge. The ***seventh***

gathering is made up of six leaves, with leaf 30 (pgs.55-56) conjugate with leaf 33 (pgs.61-62); this pair is glued along edge to the endpapers, comprising the blank leaves 34 and 35. Leaves 31 (pgs.57-58) and 32 (pgs.59-60) are conjugate. These seven gatherings would have been sewed together and placed in a case-binding. In my Copy #R, I can see binding threads between leaves 6-7, 11-12, and 16-17; I believe that there are similar threads between leaves 23-24, 27-28, and 31-32.

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22. WILLIAM BLAKE'S WATER-COLOUR DESIGNS FOR THE POEMS OF THOMAS GRAY

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: [Outside the frame of red rules surrounding the Blake/Gray title-page and completely filling the page is the image of Genius mounted on a swan in flight] [within the frame of red rules is the Blake/Gray title-page:] POEMS. | BY | MR. GRAY | [the following three lines shown in italics were handwritten by Blake:] *Drawings* | *by* | *William Blake* | A NEW EDITION. | LONDON: | PRINTED FOR J. MURRAY, (No. 31.) FLEET | STREET. | MDCCLXXXX

Note: Blake used as his starting point the 1790 edition of Gray's Poems, published by J. Murray, No.31 Fleet-Street. He kept the title-page, discarded the preliminary material and notes, and then cut out the text of the poems to attach to his water-colors.

☞ **BLAKE'S METHOD**: Water-colors and pencil drawings.

☞ **TRIANON TITLE-PAGE**: WILLIAM BLAKE'S WATER-COLOUR DESIGNS | FOR THE | POEMS OF THOMAS GRAY | Introduction and Commentary by | Geoffrey Keynes KT. | THE TRIANON PRESS | For the William Blake Trust, London | 1972

☞ **COPYRIGHT NOTICE**: Made and printed in France | Copyright © 1972 by Trianon Press | All rights reserved. No part of this book | may be reproduced without the publisher's permission

☞ **PUBLICATION PLACE/DATE**: London: 1972 [November 30, 1972].

☞ **TOTAL EDITION**: 518 copies (500 copies offered for sale to public; 18 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: This edition appears to have used two types of paper. The letterpress text of Gray's poems was printed on pure rag laid paper from copperplates, using three additional printings to reproduce Blake's pencil crosses (which he used to identify Gray's poems) and to obtain the tone of the paper used by Gray. The collotype-pochoir facsimiles of Blake's watercolors were printed on Arches pure rag paper made to match the paper used by Blake. There is no watermark visible on either type of paper. The text paper was glued to the center of the collotype prints which was masked off during the collotype-pochoir processes. With your fingers you can feel where the text is glued to the collotype-pochoir plate.

The prospectus to the Gray illustrations states: "Format: 34 X 44 cm." In this instance, format refers to the leaf/page size. In a pre-publication subscription form that I have seen at The Trianon Press Archives, it is noted that "each page [leaf] measures 43 X 33 cm." I have taken several measurements, with the leaves averaging: 42.0 X 32.8 cm.

☞ **BIBLIOGRAPHICAL COMMENTS**: For The Trianon Press facsimile edition of William Blake's Water-colour Designs for the Poems of Thomas Gray, I have noted five separate and simultaneous issues, and one copy out-of-series. The *Arabic-numeral Trade Issue (copies 37-388)* represents the core material of collotype-pochoir facsimile plates and letterpress. With the other issues: *Arabic-numeral Deluxe/Museum (copies 1-36); Arabic-numeral "Paul Mellon" Reserve (copies 389-488); Alphabetical (copies A-R); and Roman-numeral Grand Deluxe (copies I-XII);* each copy must be inspected for additional material and binding variations, although the core material must be present.

William Blake's Water-colour Designs for the Poems of Thomas Gray is a complicated book and it must be studied closely in order to come to a reasonable understanding of how it was put together. The best strategy is to review the information presented in #22B for the *Arabic-numeral Trade Issue (copies 37-388)*, where I have given separate descriptions for copies bound in three volumes and for copies unbound in the French style: Either form represents the core material of collotype-pochoir facsimile plates and letterpress. Copies of the other issues should be compared to the *Arabic-numeral Trade Issue* in order to establish similarities and differences.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(22A) ARABIC-NUMERAL DELUXE/MUSEUM ISSUE (36/1-36):** Colophon-limitation notice (Vol.3, L.40^{r} of Copy #135) reads: "36 copies numbered 1 to 36, unbound in the French style, in a full morocco portfolio, with an additional portfolio containing technical material as in copies I-XII, in a matching box."

These are deluxe copies, with the leaves unbound in the French style, offered for sale to institutions. In a 1973 prospectus for The Book of Ahania, these copies were referred to as "the special museum exhibition copies, in 2 vol. full-leather portfolios unbound in the French style, with progressives, guide-sheets, stencils, and other material."

(Σ) COPY #19:

★ **LOCATION:** Collection of the author.

★ **COLLATION AND CONTENTS OF COPY #19:**

★ **PORTFOLIO #1:** Collation and contents correspond to a copy in the French style of the *Arabic-numeral Trade Issue* (see #22B, unbound copies): 23 letterpress leaves and 120 facsimile plates.

★ **PORTFOLIO #2:** Five unnumbered stiff orange paper folders with labels attached to front, each housing unbound leaves and other material; there is no priority to folders in portfolios. There is also a display board.

§ **FOLDER #1:** ("Finished colour plates for framing"); 20 unbound colored plates.

§ **FOLDER #2:** ("The Bard | The complete series of collotype and hand-coloured progressive states of pl.8"); 21 unbound collotype plates, numbered 1-21 in upper left-hand corner.

§ **FOLDER #3:** ("The Bard | The complete series of hand-cut guide-sheets & stencils for pl.8"); 13 unbound guide-sheets and stencils.

§ **FOLDER #4:** ("Ode on the Spring & Ode to Adversity | The complete series before hand-colouring | and other early proof plates"); 16 unbound collotype plates: 5 plates of "Ode to Spring"; 6 plates of "Ode to Adversity"; and 5 miscellaneous plates from other poems.

§ **FOLDER #5:** ("Collotype negatives corrected by hand"); 2 collotype negatives.

§ **DISPLAY BOARD: C**opper Plate of Gray's text and sample of text used for facsimile.

★ **BINDING OF COPY #19:** Housed in a leather-backed clamshell box with hand-marbled boards and fall-down-front. Title on spine of box, reads: "WILLIAM BLAKE'S WATER-COLOUR DESIGNS | FOR THE | POEMS OF THOMAS GRAY". The binding of Portfolio #1 is full-leather brown morocco, with leather tie-strings and with title on spine, reading: "WILLIAM BLAKE'S WATER-COLOUR DESIGNS | FOR THE | POEMS OF THOMAS GRAY". Within Portfolio #1 is a stiff paper wrapper that encloses the text and plates; on the cover is the title, reading: "WILLIAM BLAKE'S WATER-COLOUR DESIGNS | FOR THE | POEMS OF THOMAS GRAY". The

binding of Portfolio #2 is a fall-down-back and fall-down-front box (opens flat), with front and rear covers and spine in full-leather brown morocco; with hand-marbled paper boards along three edges of box and on internal fold-over wings; hinges of wings trimmed in leather. Title on morocco spine, reads: "WILLIAM BLAKE'S WATER-COLOUR DESIGNS | FOR THE | POEMS OF THOMAS GRAY". Portfolio #2 contains unnumbered stiff orange paper folders, with labels attached to front, each housing unbound leaves and other material.

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☞ **(22B) <u>ARABIC-NUMERAL TRADE ISSUE</u> (352/37-388):**

Colophon-limitation notice (Vol.3, L.40^{r} of Copy #135) reads: "352 copies numbered 37 to 388, in three volumes bound in quarter morocco or unbound in the French-style in a quarter morocco portfolio, presented in a matching box."

In the prospectus to <u>William Blake's Water-colour Designs for the Poems of Thomas Gray</u>, the number of copies per binding option is specified: (a) "220 copies in three volumes, bound in quarter morocco, in individual slip-cases"; and (b) "132 copies, unbound in the French style, in a quarter morocco portfolio, in a leather-backed matching box." There is no indication of how the numbering sequence was allocated between the two bindings.

These copies include the collotype-pochoir plates and editorial material in letterpress, but without the additional material showing The Trianon Press production methods. They were for sale to the public.

★ **COLLATION OF ARABIC-NUMERAL ISSUE (Copies 37-388):**

§ **COLLATION OF CODEX-FORM IN THREE BOUND VOLUMES (220 copies):**

Ψ **PLATES** 120 collotype-pochoir plates:

¶ **VOLUME #1:** 41 collotype-pochoir plates (singleton leaves), pasted to stubs.

¶ **VOLUME #2:** 64 collotype-pochoir plates (singleton leaves), pasted to stubs.

¶ **VOLUME #3:** 15 collotype-pochoir plates (singleton leaves): 12 plates preceding the letterpress, and 3 plates inserted on stubs among the letterpress leaves and included as part of the pagination (Pls. 24, 28, 33).

Ψ **LETTERPRESS:**

¶ **VOLUME #1:** None.

¶ **VOLUME #2:** None.

¶ **VOLUME #3:** 2°: [unsigned, 1^{4}, 2^{4}+1, 3^{2}+1, 4^{4}, 5^{2}+1, 6^{4}], 23 leaves.

Ψ **MISCELLANEOUS INSERTED LEAVES:** None.

Ψ **ENDPAPERS: VOL.1:** 4 leaves; **VOL.2:** 4 leaves; **VOL.3:** 4 leaves. (Note: These preliminary and final folds are used for lining-papers and free endpapers.)

Ψ **PAGINATION OF VOLUME THREE ONLY (TEXT AND NUMBERING STARTING AT LEAF NO.15):** [i-vi], vii, [viii], ix-xvii, [xviii-xx], 1-5, [6-8], 9-16, [17-18], 19-28, [29-32] = 52 pages/26 leaves. (Note: Three facsimile plates have been included by The Trianon Press in the page numbering scheme, although they are singleton plates attached to the letterpress

sections. For the collation, I did not include these 3 plates in the letterpress but in the plate count.)

§ COLLATION OF UNBOUND COPIES IN FRENCH STYLE (132 copies):

Ψ PLATES: 120 collotype-pochoir plates;

Ψ LETTERPRESS: 2°: [unsigned, 1^4, 2^4+1, 3^2+1, 4^4, 5^2+1, 6^4], 23 leaves.

Ψ MISCELLANEOUS INSERTED LEAVES: None.

Ψ ENDPAPERS: None.

Ψ PAGINATION OF LETTERPRESS SECTIONS 1-6: [i-vi], vii, [viii], ix-xvii, [xviii-xx], 1-5, [6-8], 9-16, [17-18], 19-28, [29-32] = 52 pages/26 leaves. (Note: Three facsimile plates have been included by The Trianon Press in the page numbering scheme, although they are singleton plates attached to the letterpress sections. For the collation, I did not include these 3 plates in the letterpress but in the plate count.)

★ CONTENTS OF ARABIC-NUMERAL ISSUE (37-388), WITH PLATES, LETTERPRESS, AND ENDPAPERS IN SEQUENTIAL ORDER BY LEAF:

§ CONTENTS OF CODEX-FORM IN THREE BOUND VOLUMES (220 copies):

Ψ VOLUME #1 (45 leaves):

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Facsimile of pencil drawing of William Blake by John Flaxman on verso;

L.4: Facsimile of Blake’s title-page superimposed on Gray’s 1790 title-page, on recto;

(Note: Following are 39 facsimile leaves of the Gray poems with Blake's illustrations, plates usually facing each other on verso and recto of adjoining leaves.)

Ls.5-9: Facsimile plates of "Ode on the Spring";

Ls.10-15: Facsimile plates of "Ode of the Death of a Favorite Cat";

Ls.16-24: Facsimile plates of "Ode on a Distant Prospect of Eton College";

Ls.25-37: Facsimile plates of "A Long Story";

Ls.38-43: Facsimile plates of "Ode to Adversity";

L.44: Free endpaper, blank;

L.45: Lining-paper, blank.

Ψ VOLUME #2 (68 leaves):

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

(Note: Following are 64 facsimile leaves of the Gray poems with Blake's illustrations, plates usually facing each other on verso and recto of adjoining leaves.)

Ls.3-13: Facsimile plates of "The Progress of Poesy A Pindaric Ode";

Ls.14-27: Facsimile plates of "The Bard A Pindaric Ode";

Ls.28-37: Facsimile plates of "The Fatal Sisters An Ode";

Ls.38-47: Facsimile plates of "The Descent of Odin. An Ode";

Ls.48-53: Facsimile plates of "The Triumphs of Owen. A Fragment";

Ls.54-63: Facsimile plates of "Ode For Music";

Ls.64-66: Facsimile plates of "Epitaph on Mrs. Clark";

L.67: Free endpaper, blank;

L.68: Lining-paper, blank.

Ψ VOLUME #3 (42 leaves):

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

Ls.3-13: Facsimile plates of "Elegy Written in a Country Church-yard" on recto and verso;

L.14: Facsimile plate of dedication poem "To Mrs. Ann Flaxman" on verso;

L.15: Half-title on recto;

L.16: Trianon Press title-page on recto, and dedication "To Julie [Fawcus] and copyright information on verso;

L.17: "Contents" on recto and the Trustees and Associate Trustees (U.S.A.) of the William Blake Trust on verso;

L.18: "Publisher's Note" on recto and verso;

Ls.19-23: "List of Poems and Illustrations" on recto and verso;

L.24: Words on recto, reading: "The Bard, from Gray | Pencil drawing 1809 | 63 x 45 cm. Philadelphia Museum of Art", and a facsimile of pencil drawing on verso;

Ls.25-27: "Introduction" in Letterpress;

L.28: Facsimile plate, on recto;

Ls.29-32: "Commentary" in letterpress;

L.33: Facsimile plate of man with bow, on verso;

Ls.34-38: Commentary continues;

L.39: Blank;

L.40: Trianon colophon-limitation notice on recto;

L.41: Free endpaper, blank;

L.42: Lining-paper, blank.

§ CONTENTS OF UNBOUND COPIES IN FRENCH STYLE (132 copies): 26 leaves, in six sections followed by 117 plates. Note: The discrepancy between the makeup of the sections (26 leaves) and the collation of the letterpress (23 leaves) is because I have not counted the three facsimile collotypes leaves as part of the letterpress collation:

Ψ SECTION #1 (2°: [1^4], 4 leaves): **L.1:** Half-title on recto; **L.2:** Trianon Press title-page on recto, and dedication and copyright information on verso; **L.3:** "Contents" on recto and the Trustees and Associate Trustees (U.S.A.) of the William Blake Trust on verso; **L.4:** "Publisher's Note" on recto and verso.

Ψ SECTION #2 (2°: [1^4+1], 5 leaves): **Ls.1-5:** "List of Poems and Illustrations [and] Concordance of Blake's handwritten titles".

Ψ SECTION #3 (2°: [1^2+3], 5 leaves): **L.1:** In lower right-hand corner of recto, in letterpress, reading: "The Bard, from Gray | Pencil drawing 1809 | 63 X 45 cm. Philadelphia Museum of Art"; facsimile

drawing of the Bard on verso; **Ls.2-4:** "Introduction" on recto and verso; **L.5:** Facsimile of a pencil drawing of Friar Bacon, on recto.

Ψ SECTION #4: (2°: [1^4], 4 leaves): **Ls.1-4:** "Commentary" on recto and verso.

Ψ SECTION #5: (2°: [1^2+2], 4 leaves): **L.1:** Facsimile of a pencil drawing of a man with bow on verso; **Ls.2-4:** Commentary starting at Section 4 continued.

Ψ SECTION #6: (2°: [1^4], 4 leaves): **Ls.1-2:** Commentary starting at Section #4 brought to a conclusion; **L.3:** conjugate with *leaf 2*, blank; **L.4:** Colophon-limitation notice on recto.

Ψ LOOSE PLATES: The letterpress sections are followed by 117 unbound collotype-pochoir facsimile plates: 116 plates of Blake's illustrations to the poems of Thomas Gray, on recto and verso; 1 facsimile pencil drawing of William Blake by John Flaxman.

§ BINDING OF ARABIC-NUMERAL ISSUE (Copies 37-388):

Ψ THREE BOUND VOLUMES: All volumes bound in quarter-leather brown morocco with hand-marbled brown boards, each in its own matching hand-marbled slipcase. Each volume has title on spine, reading: "[Parallel to fore-edge:] WILLIAM BLAKE'S WATER-COLOUR DESIGNS FOR THE POEMS OF THOMAS GRAY [followed by a star indicating volume number: *, **, or ***]".

Ψ UNBOUND IN FRENCH STYLE: Letterpress and plates unbound in publisher's stiff-paper wrapper, which is placed in a quarter-leather

brown morocco folder (chemise) with hand-marbled paper sides; everything is housed in a leather-backed brown morocco clamshell box with hand-marbled paper sides and a drop-down-front. Publisher's wrapper (on front cover), folder (on spine), and box (on spine) each have title, reading: "WILLIAM BLAKE'S WATER-COLOUR DESIGNS | FOR THE | POEMS OF THOMAS GRAY".

§ **COPIES EXAMINED:**

(Σ) COPY #135: Collation, contents, and binding correspond to Arabic-numeral Issue (bound in three volumes). Location: Collection of the author.

(Σ) COPY #276: Collation, contents, and binding correspond to Arabic-numeral Issue (unbound in French style). Location: University of California at Santa Cruz, Special Collections (Trianon Press Archives).

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☞ **(22C) <u>ARABIC-NUMERAL "PAUL MELLON" RESERVE ISSUE</u>**

(100/389-488): Colophon-limitation notice (Vol.3, L.40^{r} of Copy #135) reads: "100 copies numbered 389 to 488 are reserved for Mr. Paul Mellon."

Why these 100 copies were specially reserved for Mr. Mellon becomes apparent when we read in the prospectus: "A generous subsidy from the owner of the originals, Mr. Paul Mellon, who is an Associate Trustee of the Blake Trust, made it possible to offer the facsimile at a far lower price than would have been possible had it been issued commercially." Mr. Mellon probably took these copies as

partial payment for his subsidy. The Yale University Center for the Study of British Art Bookstore was still offering for sale copies from this series as of May 2008, which is when I purchased my Copy #451.

Note: The copies reserved for Paul Mellon probably corresponded in collation, contents, and binding to the *Arabic-numeral Trade Issue (37-388)*, either in 3 volumes or unbound in the French style.

(Σ) COPY #451:

★ **LOCATION:** Collection of the author.

★ **COLLATION, CONTENTS, AND BINDING OF COPY #451:** Correspond to a copy unbound in French style of the *Arabic-numeral Trade Issue (37-388).* See #22B for details.

(Ω) COPY #UNSPECIFIED:

★ **LOCATION:** Internet Advertisement.

★ **BIBLIOGRAPHICAL NOTE:** The description reads: "Blake. Keynes, Geoffrey…William Blake's Water-colour Designs for the Poems of Thomas Gray…London. The Trianon Press for the William Blake Trust. 1972…Large 4to [sic]…116 colour plates printed by collotype and hand stencil process on rectos only, 4 monochrome plates. Unbound, as issued, in publisher's wrapper, morocco-backed chemise [folder] and matching drop-back box [sic]…This is one of the 100 copies reserved for Paul Mellon."

(Ω) COPY #UNSPECIFIED:

★ **LOCATION:** Internet **a**dvertisement.

★ **BIBLIOGRAPHICAL NOTE:** The description reads; "Colour Designs for the Poems of Thomas Gray/First edition. Three volumes. One of 518 numbered copies,

this being one [of] 100 copies reserved for Mr. Paul Mellon, owner of the original water-colours…Folio. Quarter morocco with marbled paper boards. The facsimile texts of Gray's poems printed on pure rag paper from copperplates are mounted on 116 full-page facsimile water-colour designs reproduced from the originals by the collotype process. The third volume contains Geoffrey Keynes' introduction and commentary…a fine set, each of the volumes being in a separate morocco-edged marbled paper slipcase."

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☞ **(22D) <u>ALPHABETICAL ISSUE</u> (18/A-R):** Colophon-limitation notice (Vol.3, L.40^{r} of Copy #135) reads: "18 copies numbered A to R are *hors commerce.*"

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: I have not seen a copy of the Arabic-numeral Reserve issue for <u>William Blake's Gray Illustrations</u>, but I believe that copies would come in a variety of configurations and bindings, either with or without extra material.

(Ω) COPY #L:

★ **LOCATION:** Auction of private collection.

★ **BIBLIOGRAPHICAL NOTE:** The auction notice read: "3 vol. limited to 518 copies, this lettered L, one of 18 hors commerce, facsimile reproductions, original morocco-backed boards, uncut, slip-cases, folio. Trianon Press, 1972."

(Ω) COPY #Q:

★ **LOCATION:** Private collection.

★ **BIBLIOGRAPHICAL NOTE:** I received the following description from the seller: "William Blake, Trianon Press Gray's poems water colours, Folio (42 X 33 cm.); 116 plates reproduced by collotype and hand stencil on Arches paper, with 44 pages of text…Portfolio format with plates loose for mounting or display. Copy Q of the 18 copies produced 'not for sale.' There is no morocco box. The set of sheets is loose in a blue cardboard folder bearing a typewritten label: 'Set of loose Sheets'. I have collated it with a bound set and every page is present, including the bibliographical material, which is on matching sheets – as called for."

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☞ **(22E) <u>ROMAN-NUMERAL GRAND DELUXE ISSUE</u> (12/I-XII):**

Colophon-limitation notice (Vol.3, L.40^{r} of Copy #135) reads: "12 copies numbered I to XII, in three volumes, full morocco, with an additional portfolio containing a series of progressives showing the stages in the hand-stencil colouring of a single plate, together with original guide-sheets and stencils and other material used in making the facsimile, presented in a matching box."

Note: Laid-in is a brown card reading, "The 'moiré' silk has been affixed in the traditional manner, being glued only around the edges. If you find there are 'ruffles' these will be due to fluctuating temperatures,

central heating etc. We have found that they disappear in a stable moderate temperature."

(Σ) COPY #III:

★ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

★ **BOX #1:** Leather-backed clamshell box with marbled boards and fall-down-front. The title, on spine, reads: "WILLIAM BLAKE'S WATER-COLOUR DESIGNS | FOR THE | POEMS OF THOMAS GRAY". The box contains three full-leather brown morocco volumes; each volume has title on spine, reading: "[Parallel to fore-edge:] WILLIAM BLAKE'S WATER-COLOUR DESIGNS FOR THE POEMS OF THOMAS GRAY [followed by a star indicating volume number: *, **, or ***]".

§ **VOLUME #1** (45 leaves): Collation and contents correspond to *Arabic-numeral Issue* (bound in three volumes). Binding is full brown morocco.

§ **VOLUME #2** (68 leaves): Collation and contents correspond to *Arabic-numeral Issue* (bound in three volumes). Binding is full brown morocco.

§ **VOLUME #3** (42 leaves): Collation and contents correspond to *Arabic-numeral Issue* (bound in three volumes). Binding is full brown morocco.

★ **BOX #2:** A fall-down-back and fall-down-front box (opens flat), with front and rear covers and spine in full-leather brown morocco; with hand-marbled paper boards along three edges of box and on internal fold-over wings; hinges of wings trimmed in leather. Title on morocco spine, reads: "WILLIAM BLAKE'S WATER-COLOUR DESIGNS | FOR THE | POEMS OF

THOMAS GRAY". The box contains eight unnumbered stiff orange paper folders, with labels attached to the front, each housing unbound leaves and other material. There is no priority to portfolios, although I have numbered them in order to compare the subjects presented in different copies. (Note: Copy #XI contains only seven folders, and the number of prints per folder varies; also, the subjects of the prints showing The Trianon Press production methods may vary):

§ **FOLDER #1:** On paper label: "Finished colour plates for framing". 19 unbound color plates on recto.

§ **FOLDER #2:** On paper label: "A Long Story | The complete series of collotype | & hand-coloured progressive states of pl.5". 18 unbound collotype plates on recto, numbered 1-18 in upper left-hand corner. (On the first print is written in pencil: "The complete series commencing with the collotypes, is numbered in the left-hand corner. The progressives for the stencil work have an additional number in the right-hand corner. This corresponds to the number on the matching guide-sheet and stencils.")

§ **FOLDER #3:** On paper label: "A Long Story | The complete series of hand-cut guide-sheets | & stencils for pl.5". 18 loose guide-sheets and stencils.

§ **FOLDER #4:** On paper label: "Eton College Ode & The Progress of Poesy | The complete series before hand-colouring | and other early proof plates"). 41 unbound collotype proof plates, on recto.

§ **FOLDER #5:** On label: "Early free-hand trials and correction proofs". 3 unbound leaves with trial-proofs of drawings on recto.

§ **FOLDER #6:** On paper label: "Collotype negatives corrected by hand". 3 collotype negatives.

§ **FOLDER #7:** On paper label: "Miscellaneous notices and Press material". Several items of ephemera: (a) announcement of the first publication of William Blake's Water-Colour Designs for the Poems of Thomas Gray; (b) invitation to dinner at the Tate Gallery on Tuesday, 7 December 1971; (c) copy of an article about The Trianon Press edition of Blake's Gray illustrations in the Observer, 21 November 1971; (d) Prospectus for Gray facsimile; and (e) Tate Museum notice of exhibition.

§ **FOLDER #8:** On paper label: "Gray's Texts". Mounted copperplate and printing sample. (Note: This final folder is missing from Copy #XI, although the mounted copperplate and sample text are present in folder #7 of that copy.)

★ **BINDING OF COPY #III:** In two separate boxes, with note on moiré paper used for lining-paper. Binding description is included with the above notes.

(Ω) COPY #VII:

★ **LOCATION:** Private collection.

★ **BIBLIOGRAPHICAL NOTE:** In boxed set, with note on moiré paper used for lining-paper. (Author's note: This copy shipped in a wooden packing crate, which

was also true of the other *Roman-numeral Deluxe* copies. I have not seen the contents but I believe that they would be similar to Copies #III and #XI, with different facsimile plates to show The Trianon Press production methods.

(Σ) COPY #XI:

★ **LOCATION:** Collection of the author.

★ **BOX #1:** Leather-backed clamshell box with marbled boards and fall-down-front. The title, on spine, reads: "WILLIAM BLAKE'S WATER-COLOUR DESIGNS | FOR THE | POEMS OF THOMAS GRAY". The box contains three full-leather brown morocco volumes, each with title on spine, reading: "[Parallel to fore-edge:] WILLIAM BLAKE'S WATER-COLOUR DESIGNS FOR THE POEMS OF THOMAS GRAY [followed by a star indicating volume number: *, **, or ***]".

§ **VOLUME #1** (45 leaves): Collation and contents correspond to *Arabic-numeral Issue* (bound in three volumes). Binding is full brown morocco.

§ **VOLUME #2** (68 leaves): Collation and contents correspond to *Arabic-numeral Issue* (bound in three volumes). Binding is full brown morocco.

§ **VOLUME #3** (42 leaves): Collation and contents correspond to *Arabic-numeral Issue* (bound in three volumes). Binding is full brown morocco.

★ **BOX #2:** A fall-down-back and fall-down-front box (opens flat), with front and rear covers and spine in full-leather brown morocco; with hand-marbled paper boards along three edges of box and on internal fold-over wings; hinges of wings trimmed

in leather. Title on morocco spine, reads: "WILLIAM BLAKE'S WATER-COLOUR DESIGNS | FOR THE | POEMS OF THOMAS GRAY". The box contains seven unnumbered stiff orange paper folders, with labels attached to the front, each housing unbound leaves and other material. There is no priority to portfolios, although I have numbered them in order to compare the subjects presented in different copies. There is also a display board.

§ **FOLDER #1:** On label: "Finished colour plates for framing"; 20 unbound colored plates on recto.

§ **FOLDER #2:** On label: "The Bard | The complete series of collotype | and hand-coloured progressive states of pl.4 [no period]"; 34 unbound collotype plates on recto, numbered 1-34 in upper left-hand corner.

§ **FOLDER #3:** On label: "The Bard | The complete series of hand-cut guide-sheets | & stencils for pl.4"; 28 loose guide-sheets and stencils.

§ **FOLDER #4:** On label: "Eton College Ode and The Progress of Poesy | The complete series before hand-colouring | and other early proof plates"; 32 unbound collotype proof plates on recto.

§ **FOLDER #5:** On label: "Early free-hand trials and correction proofs". 3 loose leaves with trial drawings on recto.

§ **FOLDER #6:** On label: "Collotype negatives corrected by hand"; 2 collotype negatives.

§ **FOLDER #7:** On label: "Miscellaneous notices and Press material". Several items of

ephemera: (a) announcement of the first publication of William Blake's Water-Colour Designs for the Poems of Thomas Gray; (b) invitation to dinner at the Tate Gallery on Tuesday, 7 December 1971; (c) copy of an article about The Trianon Press edition of Blake's Gray illustrations in the Observer, 21 November 1971; (d) order form for The Trianon Press edition of Blake's Gray illustrations; (e) ticket for two to a Private View of the exhibition of Blake's Illustrations to the poems of Thomas Gray, on Tuesday, 7 December 1971.

§ DISPLAY BOARD: Copper plate of Gray's text and sample of text used for facsimile. (In Copy #III, this mounted copperplate is housed in its own folder.)

★ **BINDING:** In two separate boxes, with note on moiré paper used for lining-paper. Binding description is included with the above notes.

(Ω) COPY #UNSPECIFIED:

★ **LOCATION:** Auction sale.

★ **BIBLIOGRAPHICAL NOTE:** Auction notice: "William Blake Trust. William Blake's Water-colour Designs for the Poems of Thomas Gray…Thick Folio. Three + portfolio. Limited Edition, 1 of 518. This being 1 of 12 in three volumes, full morocco, with an additional portfolio containing a series of progressives showing the stages in the hand-stencil colouring of a single plate, together with original guide-sheets and stencils and other material used in making the facsimile, presented in a matching box. Portfolio includes the complete series of

hand-cut guide-sheets & stencils for plate 4 of 'The Bard'; the complete series of collotype and hand-coloured progressive states of plate 4; finished colour plates for framing; early free-hand materials and correction proofs; collotype negatives corrected by hand; 'Eton College Ode' and 'The Progress of Poesy', the complete series before hand-colouring and other early proof plates, and miscellaneous notices and press material. Slipcase boxes made of hand-marbled paper and morocco with beveled edges. Facsimiles of the 21 November 1971 'Observer' and the 8-12 December 1971 'Times Literary Supplement' as [well as] the invitation to the Private Viewing of the Tate Gallery exhibit laid in. One color illustrated leaf....**SOLD: $1725.00**".

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☞ **(22F) <u>OUT-OF-SERIES/*HORS DE COMMERCE*</u> (Number of copies unknown).** These copies were not for sale to public.

(Σ) COPY #UNSPECIFIED:

★ **LOCATION:** Collection of the author. (Note: This copy appears to have been given by Arnold Fawcus as a pre-publication Christmas gift. It has a presentation note on a collotype print, which reads: "For Ralph, An advance page from Blake's greatest book—Merry Christmas 1970 ADF". This date is two years before the book was officially published, although it appears that the collotype-pochoir work was substantially complete.)

★ **BIBLIOGRAPHICAL NOTE:** An inspection of this copy shows that the letterpress is organized, and the pages are numbered, differently from the published copies (e.g., seven sections in this out-of-series

copy versus six sections in the published copies). Also, the facsimile plates of the pencil drawings inserted into the introductory material are in a different order as well. My best guess is that this was a working copy in which the arrangement of material was later altered, and the letterpress reprinted, prior to actual publication; Fawcus then gave this copy away as a gift. Compare the contents of the letterpress sections in this out-of-series copy against those of the *Arabic-numeral Trade Issue (copies 37–388)*, unbound in French style. See #22B above.

★ **COLLATION AND CONTENTS OF COPY #UNSPECIFIED (27 leaves, in seven sections, followed by 116 loose singleton leaves):**

★ **SECTION #1** (2°: [1^4], 4 leaves): **L.1:** Half-title on recto; **L.2:** Trianon Press title-page on recto but missing dedication "To Julie" and copyright information on verso; **L.3:** "Contents" on recto and the Trustees and Associate Trustees (U.S.A.) of the William Blake Trust on verso; the page numbering for the different chapters does not match the final published version; **L.4:** "Publisher's Note" on recto and verso. (Note: The page numbering and text of this copy does not match that of the *Arabic-numeral Trade Issue, 37–388*. We see that *leaf* 4^r begins page v in this copy and page vii in all published copies; also, the Publisher's Note is worded differently, and thus was changed for the final published version.)

★ **SECTION #2** (2°: [1^4], 4 leaves): **Ls.1-4:** "LIST OF POEMS AND ILLUSTRATIONS [and]

Concordance of Blake's handwritten titles". (Note: In the published copies this section has five leaves.)

★ **SECTION #3** (2°: [1+1], 2 singleton leaves): **L.1:** The "List of poems and Illustrations" continued on recto (Note: in published copies this leaf is attached to previous section); **L.2:** Pencil drawing of Bard on recto (Note: In published copies this leaf is attached to following section, which in the published version becomes section #3.)

★ **SECTION #4** (2°: [1^2+2], 4 leaves): **Ls.1-3:** "Introduction" on recto and verso; **L.4:** Facsimile of pencil drawing of Friar Bacon on recto. (Note: In the published copies, this section has five leaves.)

★ **SECTION #5** (2°: [1^4], 4 leaves): **Ls.1-4:** "Commentary" on recto and verso. (Note: this section includes pages 9-16 and is identical in content and numbering to section #4 of the final published version.)

★ **SECTION #6** (2°: [1^4+1], 5 leaves): **L.1:** conjugate with *leaf 5*, blank; **L.2:** Separate leaf laid-in with a drawing of man with bow on recto (Note: This image was used for the verso of first leaf of section #5 in final published version); **Ls.3-5:** Commentary starting at section #5 continued.

★ **SECTION #7** (2°: [1^4], 4 leaves): **Ls.1-2:** Commentary starting at section #5 concluded; **L.3:** conjugate with *leaf 2*, blank; **L.4:** Trianon Press colophon-limitation notice on recto. (Note: section #7 is identical in

content and numbering to section #6 of final published version.)

★ **LOOSE PLATES:** The seven letterpress sections are followed by 116 unbound singleton leaves of facsimile Blake plates; but without facsimile pencil drawing of William Blake by John Flaxman as found in published copies. It is possible that this last facsimile was originally present and subsequently lost.

★ **PAGINATION OF LETTERPRESS SECTIONS 1-7:** Pagination starts at Trianon title-page leaf, instead of at half-title, as with published copies: [i-iv] v [vi] vii-xv [xvi-xviii] 1-5, [6-8], 9-16, [17-18], 19-28, [29-32] = 50 pages/25 leaves.

★ **BINDING:** Letterpress and plates unbound in publisher's stiff-paper wrappers (lacking titles), which is placed in a quarter-leather brown morocco folder (chemise) with hand-marbled paper sides; everything is housed in a leather-backed brown morocco clamshell box with hand-marbled paper sides and a drop-down-front. Both the folder (on spine) and the box (on spine) have titles, reading: "WILLIAM BLAKE'S WATER-COLOUR DESIGNS | FOR THE | POEMS OF THOMAS GRAY".

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** A facsimile of Blake's 116 illustrations to the poems of Thomas Gray, along with four facsimile pencil drawings, one of which is a drawing of William Blake by John Flaxman.

☞ **PROVENANCE OF FACSIMILE:** Sometime between 1797 and 1800, John Flaxman, a successful sculptor, commissioned these illustrations for his wife. It is generally conceded that Flaxman was trying to help his friend Blake through a difficult financial period. Mrs. Ann Flaxman died in 1820 and her husband John in 1826. Flaxman had kept the existence of the Gray illustrations a close secret.

The volume of original illustrations, in a contemporary half-calf binding, was sold by Christie on 1 July 1828 (lot 85) for eight guineas to "Clarke," who was probably the dealer William Clarke of New Bond Street. The book then went to William Beckford of Fonthill Abbey, who was an early collector of Blake. The book followed Beckford's daughter, Susan, who married the Marquis of Douglas, afterwards the tenth Duke of Hamilton. It was lost from sight until the dismantling of Hamilton Palace in 1919, when its existence was noted by H.J.C. Grierson in a letter to The Times on 4 November. In 1922 the illustrations were published in an elephant folio volume of reproductions in monochrome, with six pages in color-collotype facsimiles. The original volume remained at the Hamilton's house in Lennoxlove.

In February 1966, the illustrations were sold by the fourteenth duke of Hamilton, Sir Douglas-Hamilton, to Mr. Paul Mellon. Shortly after acquiring them, Mr. Mellon sent them to The Trianon Press, where they remained in Paris for over four years. After the completion of the facsimile

edition, the originals were lent to the Tate Gallery for an exhibition in London (8 December 1971-30 January 1972), where the original Blake drawings were shown to the public for the first time, along with examples of The Trianon Press facsimiles which were placed next to them for comparison. The following spring they were displayed again at Yale University Art Gallery, after which the prints went to their final home in the Yale University Center for the Study of British Art (Paul Mellon Collection), New Haven, Connecticut (U.S.A).

If we consider the Flaxman commissioned Blake illustrations as original works of art, then The Trianon Press facsimiles represent the true first edition in color of William Blake's water-colour designs for the poems of Thomas Gray.

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No entry found.

☞ **BENTLEY'S BLAKE BOOKS**: No.385 (pg.505). Bentley's comments: "*William Blake's Water-Colour Designs for the Poems of Gray*, Introduction and Commentary by Geoffrey Keynes, Kt. London, 1972. The William Blake Trust…The work is issued either loose in a portfolio or bound in three volumes; the 1972 text at the end of Vol. III—— 'Introduction' (pp. 1-6) and 'Commentary' (pp. 9-28)——is mostly reprinted without acknowledgement from the 1971-72 exhibition catalogue."

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: Pgs.13, 172.

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: No entry found.

☞ **PROSPECTUS:** I have in my collection several prospectuses in folio format, on paper similar to that used for the Gray facsimile edition, with leaves measuring: 42.30 X 32.90 cm. Contents are as follows: **L.1ʳ:** Reading from top to bottom: "*Announcing the first publication of* | WILLIAM BLAKE'S WATER-COLOUR DESIGNS | FOR THE | POEMS OF THOMAS GRAY | *INTRODUCTION AND COMMENTARY BY* | GEOFFREY KEYNES KT. | THE TRIANON PRESS | For the William Blake Trust, London | 1972 | [at lower right, in four lines: standard quote from The Times Literary Supplement]"; **L.1ᵛ:** Comments on the Gray edition by A.D.F. (Arnold Fawcus); **L.2ʳ:** Advertising copy and a printing of colophon-limitation page, but without prices; **L.2ᵛ:** Comments about the William Blake Trust, mention of previous volumes published, and a list of volumes "In preparation": Ahania, The Song of Los, the 25-plate Jerusalem (Cunliffe), and Blake's Illustrations to the Book of Job. Included with some of the prospectuses was a loose facsimile proof from the Gray illustrations with advertising copy on reverse, but no prices.

I also have in my possession an advertising flyer that is printed on inexpensive paper, measuring 61.20 X 45.70 cm., folded twice (quarto format) with the eight pages uncut so that the reader must unfold the sheet in order to read the inside pages. The flyer reprints from several magazines articles about the Tate Gallery exhibition of the Gray illustrations: Observer 21 November

1971; The Times 8 December 1971; The Christian Science Monitor (no date); The Times Literary Supplement 10 December 1971; and The Sunday Times 12 December 1971. There was also one page showing how The Trianon Press facsimile was produced, entitled: "How a £500 book is made", and a page advertising the copies available at pre-publication subscription prices. At the bottom, The Trianon Press is noted as publisher, and Bernard Quaritch as sole distributor.

☞ **PUBLISHER PRICES**: In the Gray prospectus mentioned above, no prices are listed for the various issues. We must assume that the prospectus came out before final prices were determined. The advertising flyer mentioned above, however, gives the following prices: *Arabic-numeral Deluxe/Museum Issue* (#22A/36 copies): "Subscription price: about £800.00"; *Arabic-numeral Trade Issue* bound in 3-volume codex-form (#22B/220 copies): "Subscription price: £530.00"; *Arabic-numeral Trade Issue* unbound in French-style (#22B/132 copies): "Subscription price: £480.00"; *Roman-numeral Grand Deluxe Issue* (#22E/12 copies): "Subscription price (already subscribed): about £1200.00". The flyer notes: "The subscription closes on the publication date, November 30, 1972. If the edition is not fully subscribed, the price will be increased substantially in each category."

In the prospectus for There is No Natural Religion, a pre-publication notice is given for Blake's Water-Colour

Designs for Gray's Poem: "A limited edition of 400 copies is offered for sale: subscription price until 30th June 1972––£530 and £480 respectively. The price would necessarily have been twice this amount if the facsimile had been issued commercially. There will be 36 de luxe copies with progressives, stencils, proofs, etc., full leather matching box––about £880."

In a pre-publication subscription form distributed by Bernard Quaritch, Ltd., we read: "Of these four hundred copies [for sale to the public] there will be 12 grande luxe copies bound in full morocco in three volumes with a full morocco portfolio containing progressives, stencils, proofs, etc. in a hand made matching box at about £1200; also 36 de luxe copies in the form of separate plates in the French style in a full morocco portfolio with an additional portfolio containing similar material used in making the facsimiles in a matching box at about £800…Please reserve for me and send as soon as available: COPIES*[153] bound, as above, at £530 [*Arabic-numeral Issue* in 3 volumes] until 30 June 1972[;] Separate plates, as above, at £480 [*Arabic-numeral Issue* unbound in French style] until 30 June 1972[;] de luxe edition, in portfolio, as above, at about £800[;] de luxe edition, bound, as above, at about £1200[.]"

[153] The footnote (*) reads: "A reservation fee of £50 per copy is charged. This will be deducted from the price of the book(s)."

In a 1973 prospectus for The Book of Ahania, the price increased for the Gray illustrations "in single sheets in box (£590), or in 3 vols. bound (£640)."

In a 1974 prospectus for the "Cunliffe" Jerusalem, the publisher's prices for copies in single sheets and in 3 volumes remained constant at £590 and £640. The *Arabic-numeral Deluxe/Museum Issue (copies 1-36*) did show a price increase: "A few copies still available of the special museum exhibition copies, in 2 vol. full leather portfolios unbound in the French style, with progressives, guide-sheets, stencils, and other material (£960)."

In a 1975 prospectus for The Song of Los it appears that the museum copies had sold out, but the *Arabic-numeral* copies, in both bindings, were still available at the prices quoted in 1974.

☞ **DISTRIBUTION**: It was distributed throughout the world by Bernard Quaritch, Ltd., London.

☞ **PRODUCTION NOTES**: The water-color designs were reproduced by the collotype and hand-stencil process in the workshops of Hourdebaight (collotype) and Crampe (pochoir stenciling). This was one of the last projects completed by this team, both of whom died in 1975. It was colored by 18 technicians working for four years, with an average of 25 applications of colour (pochoir stenciling) by hand for each of the 116 plates.

The introduction was composed in Garamond, set by hand by Draeger Frères and printed by La Ruche, both of

Paris. The remainder of the text was set in monotype Garamond and printed by Darantiere, Dijon.

The binding was done by Engel and the portfolios, slipcases and boxes were made by Adine, both of Paris.

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23. **WILLIAM BLAKE'S WATER-COLOUR DESIGNS FOR THE POEMS OF THOMAS GRAY**: Facsimile Edition in Reduced Format.[154]

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: [Outside the frame of red rules surrounding the Blake/Gray title-page and completely filling the page is the image of Genius mounted on a swan in flight] [within the red rules is the Blake/Gray title-page:] POEMS. | BY | MR. GRAY | [the following three lines shown in italics were handwritten by Blake:] *Drawings* | *by* | *William Blake* | A NEW EDITION. | LONDON: | PRINTED FOR J. MURRAY, (No. 31.) FLEET | STREET. | MDCCLXXXX

Note: Blake used as his starting point the 1790 edition of Gray's Poems, published by J. Murray, No.31 Fleet-Street. He kept the title-page, discarded the preliminary material and notes, and then cut out the text of the poems to attach to his water-colors.

☞ **BLAKE'S METHOD**: Water colors and pencil drawings.

☞ **TRIANON TITLE-PAGES**:

1. **1971 COMMEMORATIVE (#23A)and SPECIAL COMMEMORATIVE (#23B) ISSUES**: This reproduction in reduced format of | WILLIAM BLAKE'S WATER-COLOUR DESIGNS | FOR THE POEMS OF THOMAS GRAY | with Introduction and Commentary

[154] The Trianon Press' characterization of this book as a "Facsimile Edition in Reduced Format" refers to the size of the facsimiles illustrations.

by | Geoffrey Keynes Kt. | *Published by the TRIANON PRESS* | *for the William Blake Trust, London* | 1971

2. **1972 COMMEMORATIVE ENGLISH ISSUE (#23C):** WILLIAM BLAKE'S WATER-COLOUR DESIGNS | FOR THE POEMS OF THOMAS GRAY | with Introduction and Commentary by | Geoffrey Keynes Kt. | *Published by Eyre Methuen Ltd., London* | *in association with Trianon Press, Paris* | 1972
3. **1972 COMMEMORATIVE AMERICAN ISSUE (#23D):** WILLIAM BLAKE'S WATER-COLOURS | ILLUSTRATING THE POEMS OF THOMAS GRAY | with Introduction and Commentary by | Sir Geoffrey Keynes | *Published by J. Philip O'Hara, Inc., Chicago* | *in association with Trianon Press, Paris* | 1972

☞ **COPYRIGHT NOTICE:**

1. **1971 COMMEMORATIVE (#23A) and SPECIAL COMMEMORATIVE (#23B) ISSUES:** Made and printed in France | All rights reserved © Trianon Press 1971
2. **1972 ENGLISH (#23C) ISSUE:** Copyright © 1971, 1972 by Trianon Press | All rights reserved. No part of this book | may be reproduced without the publishers' permission | Made and printed in France | SBN 413 29260 6/28
3. **1972 AMERICAN (#23D) ISSUE:** Library of Congress Catalog Card No. 70.186889 |

Copyright © 1971, 1972 by Trianon Press | All rights reserved. No part of this book | may be reproduced without the publishers' permission | Made and printed in France C 1972 | ISBN 0-87955-600-5

☞ **TRIANON PUBLICATION PLACE/DATE:**

1. 1971 COMMEMORATIVE (#23A) and SPECIAL COMMEMORATIVE (#23B) ISSUES: London: 1971.

2. 1972 ENGLISH (#23C) AND AMERICAN (23D) ISSUES: London and Chicago: 1972.

☞ **TOTAL TRIANON EDITION:** Unknown, except for the Special "Commemorative Catalogue" Issue of 28 copies.

☞ **TYPE OF BOOK:** Plate-book.

☞ **EDITION PAPER:** Paper unknown. None of the copies have a watermark except for the *Arabic-numeral Special "Commemorative Catalogue" Issue* (#23B), which has a front lining-paper watermark in the lower right-hand corner, reading: "[5 symbols] | LANA"; and rear lining-paper watermark in the lower right-hand corner: "[ram's head]".

☞ **BIBLIOGRAPHICAL COMMENTS:** For The Trianon Press' non-collotype facsimile edition in reduced format of WILLIAM BLAKE'S WATER-COLOUR DESIGNS FOR THE POEMS OF THOMAS GRAY, I have noted five separate issues. The design, printing, and binding were done in France under the supervision of Arnold Fawcus and Fernand Chenot. The issues are similar in collation and contents, although there are some differences (see wrapper title for the

American issue, and title-pages for the English and American issues). I would especially point out the additional material showing The Trianon Press production methods in the 1971 Special "Commemorative Catalogue" issue. Since all the production work was done in France under the control of The Trianon Press, I have opted to classify these as issues and not as sub-editions.

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SEPARATE ISSUES OF REDUCED FORMAT EDITION:

☞ **(23A) <u>UNNUMBERED "COMMEMORATIVE CATALOGUE" ISSUE</u>**

(number of copies not noted): The colophon reads: "The catalogue is available only at the exhibition at the Tate Gallery, London and at the Paul Mellon Center for British Art and British Studies at Yale University and at other museums showing the exhibition".

It is bound in stiff pictorial wrappers, lacking the additional material of the *Arabic-numeral Special Issue* (#23B).

(Σ) COPY #UNNUMBERED:

★ **LOCATION:** Collection of the author.

★ **CONTENTS (63 leaves, excluding front and rear wrappers):**

L.1: Free endpaper, blank;

L.2: Trianon Press title-page (1971) on recto and facsimile of John Flaxman's drawing of William Blake on verso;

L.3: Original Gray/Blake title-page on recto (without Blake's illustration), and

publishing and copyright information on verso;

L.4: "Contents" on recto, and the Trustees and Associate Trustees (U.S.A.) of the William Blake Trust listed on verso;

L.5: Note by Geoffrey Keynes on the William Blake Trust, on recto and verso;

L.6 "ACKNOWLEDGEMENTS" by Arnold Fawcus on recto;

Ls.7-11: "LIST OF POEMS AND ILLUSTRATIONS" on recto and verso;

Ls.12-14: "Introduction" on recto and verso;

Ls.15-31: Facsimile offset plates and letterpress titles on recto and verso, starting with "The Plates" on *leaf 15^{r}* (page 7);

Ls.32-47: Commentary and Blake chronology on recto and verso, starting with "Commentary" on *leaf 32^{r}* (page 41);

Ls.48-62: 116 plates in monochrome, with eight plates to a leaf, except for *leaf 48* (facsimile of Gray/Blake title-page on recto) which has five plates and *leaf 62* (which has seven plates);

L.63: Free endpaper, blank;

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☞ **(23B) <u>ARABIC-NUMERAL SPECIAL "COMMEMORATIVE CATALOGUE" ISSUE</u> (28/1-28):** As noted on the limitation page (*Leaf 4^{r}* of Copy #22): "This special edition bound in quarter morocco with added material showing progressive stages of the printing of the plates is signed by the author [Geoffrey Keynes] & is limited to 28 copies."

This edition was printed in 1971 by The Trianon Press in eight-color offset as a Special Commemorative Catalogue to accompany the exhibition arranged by the William Blake Trust. These 28 copies were probably sold or given as gifts to individuals and institutions, although some might have been sold at the exhibitions.

It is bound in quarter-leather brown morocco with marbled boards, with lettering on the spine, reading: "[parallel to fore-edge:] William Blake's Water-colour Designs for the Poems of Thomas Gray". Housed in a matching marbled slipcase, with no lettering.

(Σ) COPY #22:

★ **LOCATION:** Collection of the author.

★ **CONTENTS (179 leaves, including front and rear lining-papers):**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank except for two-line watermark: "[5 symbols] | LANA", in lower right-hand corner;

L.3: Limitation note of special edition and Keynes autograph on recto;

L.4: Trianon Press title-page (1971) on recto and facsimile of John Flaxman's drawing of William Blake on verso;

L.5: Original Gray/Blake title-page on recto and bibliographical and copyright information on verso;

L.6: "CONTENTS" on recto, and the Trustees and Associate Trustees (U.S.A.) of the William Blake Trust listed on verso;

L.7: Note by Geoffrey Keynes on the William Blake Trust on recto and verso;

L.8: "ACKNOWLEDGEMENTS" by Arnold Fawcus on recto;

Ls.9-13: "LIST OF POEMS AND ILLUSTRATIONS" on recto and verso;

Ls.14-16: "Introduction" on recto and verso;

Ls.17-33: Facsimile offset plates and letterpress titles on recto and verso, starting with "The Plates" on *leaf 17^{r}* (page 7);

Ls.34-49: Commentary and Blake chronology on recto and verso, starting with "Commentary" on *leaf 34^{r}* (page 41);

Ls.50-64: 116 plates in monochrome, with eight plates to a leaf, except for *leaf 50* (facsimile of Gray/Blake title-page on recto) which has five plates and *leaf 64* (which has seven plates);

L.65: Miscellaneous inserted leaf with hand-written words, on recto: "The Progressive states of all the plates. | These were printed two colours at a time | and, in most cases, two plates were done simultaneously";

Ls.66-177: 112 leaves with printing and plates on recto and verso;

L.178: Free endpaper, blank;

L.179: Lining-paper, blank except for "ram" watermark in lower right-hand corner.

(Σ) COPY #27:

★ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

★ **CONTENTS (179 leaves, including front and rear lining-papers):** Collation, contents, and binding correspond to Copy #22. Signed by Geoffrey Keynes.

****

☞ **(23C) <u>UNNUMBERED ENGLISH ISSUE</u> (number of copies not noted):** For the English market. This edition was printed in 1972 by The Trianon Press England for Eyre Methuen Ltd. (London) in eight-color offset. It is the hardback English trade issue ("The bound edition") of the Commemorative Catalogue.

It is bound with dust jacket and noting Eyre Methuen Ltd and Trianon Press on the rear cover.

(Σ) COPY #UNNUMBERED:

★ **LOCATION:** Collection of the author.

★ **CONTENTS (64 leaves, including front and rear lining-papers:**

L.1: Lining-paper, blank;

L.2: Free endpaper;

L.3: Trianon Press English title-page (1972) on recto and facsimile of John Flaxman's drawing of William Blake on verso;

L.4: Original Gray/Blake title-page on recto and bibliographical and copyright information on verso (SBN 413 29260 6/28);

L.5: "Contents" on recto and dedication to Julie [Fawcus] on verso;

L.6: "Acknowledgements" by Arnold Fawcus on recto and verso;

Ls.7-11: "List of poems and illustrations" on recto and verso;

Ls.12-14: "Introduction" on recto and verso;

Ls.15-31: Facsimile offset plates and letterpress titles on recto and verso, starting with "The Plates" on *leaf 15^{r}* (page 7);

Ls.32-47: Commentary and Blake chronology on recto and verso, starting with "Commentary" on *leaf 32^{r}* (page 41);

Ls.48-62: 116 plates in monochrome, with several plates to a leaf, except for *leaf 48^{r}* (facsimile of Gray/Blake title-page) and *leaf 62^{v}* (three plates only);

L.63: Free endpaper, blank;

L.64: Lining-paper, blank.

****

☞ **(23D) <u>UNNUMBERED AMERICAN ISSUE</u> (number of copies not noted):** For the American market. This edition was printed in 1972 by The Trianon Press for J. Philip O'Hara Inc. (Chicago) in eight-color offset. It is the hardback American trade issue ("The bound edition") of the Commemorative Catalogue.

It is bound with dust jacket and noting J. Philip O'Hara and Trianon Press, Inc. on rear cover.

(Σ) COPY #UNNUMBERED:

★ **LOCATION:** Collection of the author.

★ **CONTENTS (64 leaves, including front and rear lining-papers:**

L.1: Lining-paper, blank;

L.2: Free endpaper;

L.3: Trianon Press American title-page (1972) on recto and facsimile of John Flaxman's drawing of William Blake on verso;

L.4: Original Gray/Blake title-page on recto and bibliographical and copyright information on verso (SBN 0-87955-600-5);
L.5: "Contents" on recto and dedication to Julie [Fawcus] on verso;
L.6: "Acknowledgements" by Arnold Fawcus on recto and verso;
Ls.7-11: "List of poems and illustrations" on recto and verso;
Ls.12-14: "Introduction" on recto and verso;
Ls.15-31: Facsimile offset plates and letterpress titles on recto and verso, starting with "The Plates" on *leaf 15^{r}* (page 7);
Ls.32-47: Commentary and Blake chronology on recto and verso, starting with "Commentary" on *leaf 32^{r}* (page 41);
Ls.48-62: 116 plates in monochrome, with several plates to a leaf, except for *leaf 48^{r}* (facsimile of Gray/Blake title-page) and *leaf 62^{v}* (three plates only);
L.63: Free endpaper, blank;
L.64: Lining-paper, blank

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☞ **(23E) <u>UNNUMBERED CANADIAN ISSUE</u> (number of copies not noted):** J. Philip O'Hara, Inc. notes in its 1972 book (#23D) the following: "Published simultaneously in Canada by Van Nostrand Reinhold Ltd., Scarborough, Ontario."

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MISCELLANIOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: This is a reduced format (i.e., reduced size of facsimile illustrations), eight-color offset edition of WILLIAM BLAKE'S WATER-COLOUR DESIGNS FOR THE POEMS OF THOMAS GRAY and was published as a commemorative catalogue to accompany the exhibitions arranged by the William Blake Trust. The catalogue was re-issued in bound trade copies for the English and American markets, as well as in a special limited issue.

☞ **PROVENANCE OF FACSIMILE**: See entry #22 above for provenance of Blake's illustrations to Gray's poems. The "reduced format edition" was reproduced from The Trianon Press collotype facsimile using eight-color offset printing.

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No entry found.

☞ **BENTLEY'S BLAKE BOOKS**: No.705 (pg.679). Bentley provides the following information and comparisons:[155]

> "**A**. 1971 Dec.-1972 Spring. **William Blake's Water-Colour Designs for The Poems of Thomas Gray* with an Introduction and Commentary by Geoffrey Keynes Kt. London, 1971.
>
> "**B**. **William Blake's Water-Colours Illustrating the Poems of Thomas Gray* with an Introduction and Commentary by Sir Geoffrey Keynes. Chicago & Paris, 1972.
>
> "**A** is 'a Commemorative Catalogue to accompany the exhibition arranged by the William Blake Trust. . .at the Tate Gallery, London [*Dec. 1971-Jan.1972*] and at . .

[155] Please refer to my listings for further minor differences between the Commemorative Catalogue Issue (23A) in wrappers and the English (23C) and American (23D) Trade Issues. As noted, the 28 copies of the *Arabic-numeral Special "Commemorative Catalogue" Issue* (23B) have additional material showing the Trianon Press production methods.

.Yale University [*Spring 1972]* and at other [*unspecified*] museums' (p.iv), as well as 'an introductory handbook' to the (then still-unpublished) Blake Trust facsimile of Blake's water-colours (p.viii). The text of **A** consists of Geoffrey Keynes, 'The William Blake Trust' (pp.vii-viii, reprinted with minor changes but without acknowledgement from his essay in the 1969 Edinburgh exhibition catalogue), Arnold Fawcus, 'Acknowledgements' (p.ix), Keynes' 'Introduction' (pp.1-6) and 'Commentary' (pp.41-71), the last mostly descriptive. The 137 plates (including the covers) comprehend the 116 Gray designs in black-and-white mostly reduced 4-to-a-page plus 19 large ones in colour.

"**B** is like **A** except for the omission of the Keynes essay on 'The William Blake Trust' and small revisions to the 'Acknowledgements' (pp.ix-x)."

- **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: No entry found.
- **BINDMAN'S COMPLETE GRAPHIC WORKS**: No entry found.
- **PROSPECTUS**: I have in my possession an advertising flyer that is printed on inexpensive paper, measuring 61.20 X 45.70 cm., folded twice (quarto format) with the eight pages uncut so that the reader must unfold the sheet in order to read the inside pages (inner forme). The flyer reprints several magazine articles about the Tate Gallery exhibition of the Gray illustrations: Observer 21 November 1971; The Times 8 December 1971; The Christian Science Monitor (no date); The Times Literary Supplement 10 December 1971; and The Sunday Times 12 December 1971. There was also one page showing how The Trianon Press facsimile was produced, entitled: "How a £500 book is

made", and a page advertising the copies available at pre-publication subscription prices. This flyer is identical to the one mentioned in entry #22 under the heading "Prospectus," except that at the bottom, the publisher information is changed to read: "Published by J. Philip O'Hara, Inc., 20 East Huron, Chicago | in association with Trianon Press, Paris and London".

- **PUBLISHER PRICES**:
  1. **1971 COMMEMORATIVE ISSUE:** None found.
  2. **1971 SPECIAL COMMEMORATIVE ISSUE:** None found.
  3. **1972 ENGLISH ISSUE:** The list price as noted on the cover: "*Price* £7.95 net | in UK only".
  4. **1972 AMERICAN ISSUE:** The flyer above lists the price at $25.00.
- **DISTRIBUTION**: The 1971 "Commemorative Catalogue" Issue (#23A) was sold at exhibitions; the 1972 bound copies were distributed in the English (#23C) and American (#23D) markets, with new title-pages and different titles on the spines. I am not sure how the twenty-eight copies of the Arabic-numeral Special "Commemorative Catalogue" Issue (#23B) were distributed.
- **PRODUCTION NOTES**: The eight-color offset plates were made by Victor-Michel, Paris, and Rossi, Lyon and printed by the Imprimerie Moderne du Lion, Paris under the supervision of Fernand Chenot and Arnold Fawcus, the latter who also designed and produced the book.

A Buccaneer Press/Pananides

The text was composed in Monotype Bembo and printed by Imprimerie Darantiere, Dijon. The Binding was by Engel, Malakoff.

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3.

ARTISTS ASSOCIATED WITH BLAKE: TRIANON PRESS EDITIONS

These are books published by The Trianon Press that are either by or about artists and writers associated with Blake and his age.

24. CONSTABLE WITH HIS FRIENDS IN 1806

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON/GENESIS TITLE-PAGE: CONSTABLE** | WITH HIS FRIENDS IN 1806 | Introduction and Commentary by | GRAHAM REYNOLDS | THE TRIANON PRESS | & | GENESIS PUBLICATIONS | 1981

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☞ **TRIANON/GENESIS PUBLICATION PLACE/DATE:** London and Paris: 1981.

☞ **TOTAL EDITON:** 601 copies (575 copies offered for sale to public; 26 privately distributed)

☞ **TYPE OF BOOK:** Plate-book.

☞ **EDITION PAPER:** Printed on Lana Vergé pure rag, with no watermark. The lining-papers found in the four volumes are facsimile prints used to replicate the lining-paper of the original notebooks.

The sizes of the leaves and the patterns of the chainlines vary:

1. **VOLUME #1 ("The Hobson Family at Markfield *"):** Leaf size: 17.75 X 11.55 cm., with the chainlines for the collotype plates running

perpendicular to the gutter-fold, except for the final plate, in which the chainlines are parallel to the gutter-fold.

2. **VOLUME #2 ("The Hobson Family at Markfield**"):** Leaf size (volume is an oblong shape with the short edge along the gutter-fold): 15.20 (bottom length) X 9.10 (side height) cm., with the chainlines of the first five plates running parallel to the gutter-fold, and the remaining chainlines running perpendicular to the gutter-fold.
3. **VOLUME #3 ("The Gubbins Family at Epsom"):** Leaf size (volume is an oblong shape with the short edge along the gutter-fold): 17.15 (bottom length) X 10.85 (side height) cm., with all the chainlines running perpendicular to the gutter-fold.
4. **VOLUME #4 ("Sketches Attributed to Lionel Bicknell Constable"):** Leaf size (volume is an oblong shape with the short edge along the gutter-fold): 18.10 (bottom length) X 12.25 (side height) cm., with all the chainlines running perpendicular to the gutter-fold.
5. **VOLUME #5 ("Introduction and Commentary"):** Leaf size: 18.90 X 13.00 cm., with the letterpress chainlines running parallel to the bottom edge and the chainlines for the

collotype plates running parallel to the gutter-fold.

☞ **BIBLIOGRAPHICAL COMMENTS:** This edition, in five volumes, was published jointly by Trianon Press (125 Avenue du Maine, Paris 14e), Genesis Publications Limited (45 Stoke Road, Guildford, Surrey, England GU1 4HT), and Genesis Publications Inc. (1613 Spear Tower One Market Plaza, San Francisco, California 94105, U.S.A.).

It was signed by Graham Reynolds, who provided the introduction and commentary.

****

SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(24A) ARABIC-NUMERAL ISSUE (540/1-540):** Colophon-limitation notice (L.52r of Volume 5 of Copy #VII) reads: "540 copies numbered 1 to 540, bound in quarter-morocco, with hand-marbled paper."

These copies include the collotype-pochoir plates and editorial material in letterpress. They were for sale to the public.

Note: I have not seen a copy of the *Arabic-numeral Issue* of Constable with his friends in 1806. I believe that copies would correspond to the *Roman-numeral Issue*, except for the difference in binding as noted on the colophon-limitation page.

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☞ **(24B) ALPHABETICAL ISSUE 26/A-Z):** Colophon-limitation notice (L.52r of Volume 5 of Copy #VII) reads:

"26 copies numbered A to Z, reserved for those who have made the publication of the book possible and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: I have not seen a copy of the *Alphabetical Issue* of Constable with his friends in 1806. I believe that copies would correspond to the *Roman-numeral Issue*, except for the difference in binding as noted on the colophon-limitation page.

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☞ **(24C) ROMAN-NUMERAL ISSUE (35/I-XXXV):** Colophon-limitation notice (L.52^{r} of Volume 5 of Copy #VII) reads: "35 copies numbered I to XXXV, bound in full morocco."

(Σ) COPY #VII:

★ **LOCATION:** Collection of the author.

★ **COLLATION (**five volumes):

§ **VOLUME #1** ("The Hobson Family at Markfield *"), 19 leaves:

Ψ **PLATES:** 19 leaves, with the front and rear lining endpapers printed on verso of *leaf 1* and recto of *leaf 19.* Total facsimile plates: 36 plates.

Ψ **LETTERPRESS:** None.

Ψ **ENDPAPERS:** None: the front and rear lining-papers have been counted as facsimile plates.

§ **VOLUME #2** (“The Hobson Family at Markfield**”), 24 leaves:

Ψ **PLATES:** 24 leaves, with the front and rear lining endpapers printed on verso of *leaf 1* and recto of *leaf 24.* Total facsimile plates: 36 plates.

Ψ **LETTERPRESS:** None.

Ψ **ENDPAPERS:** None: the front and rear lining-papers have been counted as facsimile plates.

§ **VOLUME #3** (“The Gubbins Family at Epsom”), 34 leaves:

Ψ **PLATES:** 34 leaves, with the front and rear lining endpapers printed on verso of *leaf 1* and recto of *leaf 34.* Total facsimile plates: 66 plates.

Ψ **LETTERPRESS:** None.

Ψ **ENDPAPERS:** None: the front and rear lining-papers have been counted as facsimile plates.

§ **VOLUME #4** (“Sketches Attributed to Lionel Bicknell Constable”), 20 leaves:

Ψ **PLATES:** 20 leaves, with the front and rear lining endpapers printed on verso of *leaf 1* and recto of *leaf 20.* Total facsimile plates: 38 plates.

Ψ **LETTERPRESS:** None.

Ψ **ENDPAPERS:** None: the front and rear lining-papers have been counted as facsimile plates.

§ **VOLUME #5** (“Introduction and Commentary”), 54 leaves:

Ψ **PLATES:** 17 numbered collotype plates.

Ψ **FRONTISPIECE:** 1 leaf, located at *leaf* 4^{v}, and including in the numbering as page iv.

Ψ **LETTERPRESS:** [1^{4}+1+1], [2^{4}], [3^{4}-1], [4^{4}-1], [5^{4}-8^{4}], 32 leaves.

Ψ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns), and free endpapers.

Ψ **PAGINATION, including frontispiece but excluding inserted plates and endpapers:** [i-viii], ix-xiv, [1-2], 3-20, [21-22], 23-29, [30], 31-49, [50-52]: 66 pages/33 leaves.

★ **CONTENTS:**

§ **VOLUME #1** ("The Hobson Family at Markfield *"), 19 leaves:

L.1: lining-paper, collotype facsimile;

Ls.2-18: Collotype facsimiles of sketches on recto and verso;

L.19: Lining-paper, collotype facsimile.

§ **VOLUME #2** ("The Hobson Family at Markfield**"), 24 leaves:

L.1: lining-paper, collotype facsimile;

Ls.2-22: Collotype facsimiles of sketches on recto and verso;

L.24: Lining-paper. Collotype facsimile.

§ **VOLUME #3** ("The Gubbins Family at Epsom"), 34 leaves:

L.1: lining-paper, collotype facsimile;

Ls.2-33: Collotype facsimiles of sketches on recto and verso;

L.34: Lining-paper, collotype facsimile.

§ **VOLUME #4** ("Sketches Attributed to Lionel Bicknell Constable"), 20 leaves:

L.1: lining-paper, collotype facsimile;

Ls.2-19: Collotype facsimiles of sketches on recto and verso;

L.20: Lining-paper, collotype facsimile.

§ **VOLUME #5** ("Introduction and Commentary"), 54 leaves:

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Half-title on recto and the general contents of the five volumes on verso;

L.4: Frontispiece on verso;

L.5: Title-page on recto and copyright notice on verso;

L.6: "Contents" of volume five on recto;

L.7: "Publisher's Note" on recto and verso;

L.8: Facsimile on recto;

Ls.9-10: "List of Plates";

Ls.11-12: Facsimiles on rectos;

Ls.13-22: "Introduction";

Ls.23-24: Facsimiles on rectos;

Ls.25-51: "Commentary" and facsimile plates;

L.52: Colophon-limitation page on recto;

L.53: Free endpaper, blank;

L.54: Lining-paper, blank.

★ **BINDING:** Each volume bound in full-leather brown morocco (with paper labels) and protected by a numbered cloth-covered maroon portfolio case (these numbered 1-5 on lower edge of spine); the complete set is housed in a cloth-covered single-opening slipcase, with the spine reading: "Graham Reynolds | CONSTABLE | WITH HIS | FRIENDS IN 1806 | Trianon Press | & | Genesis Publications".

(Σ) COPY #X:

★ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

★ **BIBLIOGRAPHICAL NOTES (five volumes):** Collation, contents, and binding correspond to Copy #VII.

****

MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** A facsimile of several drawing notebooks made by Constable in 1805.

☞ **PROVENANCE OF FACSIMILE:** The sketchbooks used for this facsimile came from the Cabinet des Dessins (Cabinet of Drawings) at the Louvre (Paris, France). Miscellaneous drawings came from the following collections: The British Museum, the Fitzwilliam Museum, the Paul Mellon Center for Studies in British Art (supplied photographs for reproductions), the Tate Museum (supplied photographs for reproductions), and various private owners.

☞ **PROSPECTUS:** None found.

☞ **PUBLISHER PRICES:** None found.

☞ **PRODUCTION NOTES**: The book was printed and made in France. The plates were reproduced in collotype in the workshops associated with The Trianon Press, Paris.

The letterpress was set in Monotype Bembo and printed by the Imprimerie Darantiere, Dijon. The binding was by Reliural, Paris.

****

25. SAMUEL PALMER, A VISION RECAPTURED: The Complete Etchings and the Paintings for Milton and for Virgil

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON PRESS FACSIMILES TITLE-PAGE**: [In Palmer's handwriting:] ***Samuel Palmer*** | *A Vision Recaptured:* The complete Etchings | and the Paintings for Milton and for Virgil | [image from a Palmer print] | Published by | Trianon Press Facsimiles | *for the William Blake Trust* | 1978

☞ **COPYRIGHT NOTICE**: All rights reserved © Trianon Press Facsimiles 1978 | Made and printed in Great Britain

☞ **PUBLICATION PLACE/DATE**: Great Britain: 1978.

☞ **TOTAL EDITION**: 3826 copies (3800 copies offered for sale to public; 26 privately distributed).

☞ **TYPE OF BOOK**: Letterpress-book, with plates.

☞ **EDITION PAPER**: wove paper without watermark, similar in weight and color to that used in other Trianon Press editions. The approximate leaf size measures: 29.70 X 24.10 cm. The wrapper covers are of a heavier/thicker paper.

The collotype facsimiles are on laid paper, with the plate identification hand-written in ink on the reverse.

☞ **BIBLIOGRAPHICAL COMMENTS**: For The Trianon Press Facsimiles edition of Samuel Palmer: A Vision Recaptured, I have noted three separate and simultaneous issues. For

the *Unnumbered Issue* I have given a collation and contents representing the core material. With the *Alphabetical and Arabic-numeral Deluxe Issues,* the collation and contents of each copy would correspond to the *Unnumbered Issue*, the differences being in the portfolio case that housed the copy (orange portfolio without tie strings versus bleached linen portfolio with tie strings) and the number of loose collotype facsimile prints provided (one versus five).

The facsimiles laid in vary with respect to the Palmer titles provided and the proof numbers. A number of copies of this edition, irrespective of the issue to which they belong, lack the loose collotype plates, which were probably lost after publication.

****

SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(25A) <u>UNNUMBERED ISSUE</u> (2000/2000):** Colophon-limitation notice (L.1^{v} of all copies) reads: "2000 unnumbered copies with one facsimile of a Palmer etching."

These are the trade copies of the Blake facsimile edition for sale to the public.

★ **COLLATION (52 leaves, excluding wrapper covers):**

§ **PLATES IN TEXT:** 8 leaves: 24 plates (the number of plates per leaf varies). The plates bound in with the text are not collotype facsimiles and are part of the page numbering scheme for the book, although the page numbering for the plates is inferred. These are not included in the letterpress

collation. (Note: In a note on page x, we read: "All the etchings [bound in the book] except Plate 6 are reproduced from prints in the Victoria & Albert Museum collection. All subjects reduced except Plates 12-16 and Plates 20-23.")

§ **FRONTISPIECE:** 1 leaf, plate on verso: "The Piper" from Samuel Palmer's Sketch-book 1824.

§ **PLATES LAID IN:** 1 loose collotype facsimile.

§ **LETTERPRESS:** [1^4 2-3^6 4^2 5^4(-1) 6-9^4 10^6], 43 leaves.

§ **ENDPAPERS:** None. The final blank at *leaf 52* is conjugate with *leaf 47*, and thus integral to the final gathering: it is included in the letterpress collation.

§ **PAGINATION:** [i-viii] ix-xi [xii] xiii [xiv] 1-8 [9-16] 17-18 [19-20] 21-28 [29-30] 31 [32] 33-38 [39-40] 41-44 [45-46] 47-83 [84] 85-88 [89-90] = 104 pages/52 leaves, including both plates and letterpress text.

★ **CONTENTS:**

L.1: Half-title on recto and colophon-limitation notice on verso;

L.2: Plate on verso;

L.3: Trianon Press Facsimiles title-page on recto and copyright information on verso;

L.4: "CONTENTS" on recto;

L.5: "LIST OF PLATES" on recto and verso;

L.6: "PUBLISHER'S ACKNOWLEDGEMENTS" on recto and verso;

L.7: "FOREWORD" on recto and the Trustees and Associate Trustees (U.S.A.) of the William Blake Trust listed on verso;

Ls.8-51: Text and plates;

L.52: Final leaf, conjugate with *leaf 47*, and part of final gathering in sixes.

★ **BINDING:** Bound in cream-colored wrappers with orange portfolio case, and single Palmer facsimile laid in. The front cover reads: "[In Palmer's handwriting] *Samuel Palmer* | [reproduction of "The Lonely Tower"] | *A Vision Recaptured:* The complete Etchings | and the Paintings for Milton and for Virgil". The spine reads: "[Parallel to fore-edge] Samuel Palmer Commemorative Handbook of the Exhibition at the Victoria & Albert Museum". The rear cover with five images spaced in a two/one/two configuration from top to bottom with the letterpress titles placed between top two images and bottom two images, reads: "[Between top two images] SAMUEL PALMER | *A Vision Recaptured*] | [between bottom two images] Published by | Trianon Press Facsimiles | *for the William Blake Trust*"

★ **COPIES EXAMINED:**

(Σ) UNNUMBERED COPY (52 leaves): Collation, contents, and binding correspond to the *Unnumbered Issue*. Bound in wrappers with orange stiff-board portfolio case. There is one facsimile (laid-in) of a Palmer etching: Plate 12(b): "The Lonely Tower," state iv. Location: Collection of the author.

(Σ) UNNUMBERED COPY (52 leaves): Collation, contents, and binding correspond to the *Unnumbered Issue.* Bound in wrappers without portfolio case. There is one facsimile (laid-in) of a Palmer etching: Plate 10(d): "The Morning of Life," state vi. Location: Collection of the author.

****

☞ **(25B) <u>ARABIC-NUMERAL DELUXE ISSUE</u> (1800/1-1800):**

Colophon-limitation notice (L.1^{v} of all copies) reads:

"1800 copies numbered 1 to 1800 with five facsimiles of Palmer's etchings."

These are the deluxe copies of the Blake facsimile edition for sale to the public.

(Σ) COPY #299:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE (52 leaves):** Collation and contents correspond to *Unnumbered Issue*, with exception of binding and loose plates. Bound in stiff wrappers and housed in a bleached linen cloth portfolio with tie-string, with five facsimiles (in white folder): Pl.2(c): "The Skylark," state viii; Pl.7(b): "The Rising Moon," proof of intermediate state ii to iii; Pl.10(d): "The Morning of Life," state vi; Pl.11: "The Bellman," state iv; Pl.12(c): "The Lonely Tower," state v.

(Σ) COPY #507:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE (52 leaves):** Collation and contents correspond to *Unnumbered Issue*, with exception of binding and loose plates.
Bound in stiff wrappers and housed in a bleached linen portfolio with tie-string, with five facsimiles (in white folder): Pl.2(c): "The Skylark," state viii; Pl.10(d): "The Morning of Life," state vi; Pl.11(c): "The Bellman," state vi; Pl.12(a): "The Lonely Tower," state ii; Plate with no description on back: "The Early Ploughman," showing a man with oxen, watched by a woman.

****

☞ **(25C) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (L.1^{v} of all copies) reads: "26 copies numbered A to Z reserved for the Trustees of the William Blake Trust, the Victoria and Albert Museum and the Governors of Trianon Press Facsimiles."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

(Σ) COPY #J:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE (52 leaves):** Collation and contents correspond to *Unnumbered Issue*, with exception of binding and loose plates. Bound in stiff wrappers and housed in a bleached linen portfolio case with tie-string, with six facsimiles (in white folder): Pl.2(c): "The Skylark," state viii; Pl.7(b): "The Rising Moon," proof of intermediate state ii to iii; Pl.10(d): "The Morning of Life," state vi; Pl.11(c): "The Bellman," state vi; Pl.12(a): "The Lonely Tower," state ii; Plate with no description on back: "The Early Ploughman," showing a man with oxen, watched by a woman.

****

MISCELLANEOUS EDITION NOTES:

☞ **<u>SYNOPSIS OF WORK</u>:** <u>Samuel Palmer: A Vision Recaptured</u> was published as a Commemorative Handbook on the occasion of the Samuel Palmer Exhibition at the Victoria and Albert Museum, London, winter 1978-9.

☞ **PROVENANCE OF FACSIMILE**: The prints by Samuel Palmer were assembled jointly by the William Blake Trust and the Victoria and Albert Museum.

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: None found.

☞ **DISTRIBUTION**: By The Trianon Press, the William Blake Trust, and the Victoria and Albert Museum.

☞ **PRODUCTION NOTES**: The volume was designed by Arnold Fawcus and published by The Trianon Press Facsimiles: 16A St. James Street, London and 125 Avenue du Maine 75014 Paris. This was a new company set up by Arnold Fawcus in England to continue his operations after the death of his two master craftsmen, Crampe and Hourdebaight; Fawcus died before he could get the company going, and this imprint was used only once.

Text was composed in Monotype Bembo by the Gresham Press and Robert Stockwell Ltd., who printed the volume under the supervision of Humphrey Jones. It was bound by J. Muir & Co. Ltd.

The facsimile plates laid-in these copies are from the same group that Arnold Fawcus printed for his unfinished book, The Complete Etchings of Samuel Palmer, with The Related Illustrations for Virgil and Milton; the remaining plates were finally assembled in a truncated form consisting of two portfolios in 1990 under the imprint of the new William Blake Trust (see entry #54).

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26. SAMUEL PALMER'S SKETCH-BOOK · 1824

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON TITLE-PAGE**: SAMUEL PALMER'S SKETCH-BOOK · 1824 | AN INTRODUCTION AND COMMENTARY | by MARTIN BUTLIN | with a preface by Geoffrey Keynes | *Published by the Trianon Press for the William Blake Trust*

☞ **COPYRIGHT NOTICE**: All rights reserved | © 1962 Joan Linnell Ivimy and the Trianon Press | Printed in England and France

☞ **PUBLICATION PLACE/DATE**: England and France: 1962.

☞ **TOTAL EDITION**: 586 copies (560 copies offered for sale to the public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: Wove paper without watermarks was used for both volumes of this edition.

1. Volume #1 (Plates): Oblong shape; Leaf size: 11.75 X 18.70 cm. with edges untrimmed.
2. Volume #2 ("Introduction and Commentary"): Oblong shape; Leaf size: 11.75 X 18.90 cm. with edges trimmed.

****

SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(26A) ARABIC-NUMERAL DELUXE ISSUE (50/1-50)**: Colophon-limitation notice (L.30^{v} of Volume 2 of Copy #504) reads: "50 copies numbered 1 to 50, with the

Reproductions bound in full leather and the Introduction & Commentary in cloth."

These are the deluxe copies of the Blake facsimile edition for sale to the public.

Note: I have not seen a copy of the *Arabic-numeral Deluxe Issue (1-50)* of Samuel Palmer's Sketchbook · 1824. I believe that copies would correspond to the *Arabic-numeral Issue (51-560)*, except for the difference in numbering and binding as noted on the colophon-limitation page.

****

☞ **(26B) ARABIC-NUMERAL ISSUE (510/51-560):** Colophon-limitation notice (L.30^{v} of Volume 2 of Copy #504*)* reads: "510 copies numbered 51 to 560, with both volumes bound in cloth."

These are the trade copies of the Blake facsimile edition for sale to the public.

★ **COLLATION:**

§ **VOLUME #1** (Plates/86 leaves):

Ψ **PLATES:** 166 facsimile plates/84 leaves, including the front (facsimile on verso) and rear (facsimile on recto) free endpapers.

Ψ **LETTERPRESS:** None.

Ψ **ENDPAPERS:** 2 leaves: the front and rear lining-papers.

Ψ **PAGINATION:** None.

§ **VOLUME #2** (Introduction and Commentary/32 leaves):

Ψ **PLATES:** None.

Ψ LETTERPRESS: [1-7^{4}], 28 leaves.

Ψ ENDPAPERS: 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns) and free endpapers.

Ψ PAGINATION: [i-vi] [1] 2-7 [8] 9-43 [44] 45-48 [49-50] = 56 pages/28 leaves.

★CONTENTS:

§ **VOLUME #1** (Plates); 86 leaves:

L.1: Lining-paper, conjugate with *leaf 2*, blank;

L.2: Free endpaper, conjugate with *leaf 1*, facsimile on verso;

Ls.3-84: Facsimile collotype plates on recto and verso;

L.85: Free endpaper, conjugate with *leaf 86*, facsimile on recto;

L.86: Lining-paper, conjugate with *leaf 85*, blank.

§ **VOLUME #2** (Introduction and Commentary); 32 leaves:

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Half-title on recto;

L.4: Trianon title-page on recto and copyright notice on verso;

L.5: Trustees and Associate Trustees (U.S.A.) of the William Blake Trust listed on recto;

Ls.6-9: "Preface" begins on *Leaf 6^{r}* and "Acknowledgements" begins on *Leaf* 8^{v};

Ls.10-27: "THE SKETCHBOOK: INTRODUCTION & COMMENTARY";

L.28: "Appendix A: Leaves Removed from the Sketch-book";

L.29: "Appendix B: Media Used in the Sketch-book";

L.30: "NOTES" on recto, and colophon-limitation page on verso;

L.31: Free endpaper, blank;

L.32: Lining-paper, blank.

★ **BINDING:** Both volumes bound in tan linen cloth; each has front and rear covers blank, with spine, reading in brown ink: "[parallel to fore-edge:] Samuel Palmer's Sketch-book [one star or two stars stacked, depending on volume number] Trianon". Both volumes are housed in green papered, single-opening slipcase, with no titling.

★ **COPIES EXAMINED:**

(Σ) COPY #504: Collation, contents, and binding correspond to the *Arabic-numeral Issue (51-560)*. Location: Collection of the author.

(Σ) COPY #547: Collation, contents, and binding correspond to the *Arabic-numeral Issue (51-560)*. Location: University of California at Santa Cruz, Special Collections (Trianon Press Archives).

****

☞ **(26C) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (L.30^{v} of Volume #2 of Copy #504*)* reads: "26 copies numbered A to Z, reserved for Miss Joan Linnell Ivimy, the Trustees of the William Blake Trust, Mr. Martin Butlin and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

Note: Although I have not seen a copy of the *Alphabetical Issue* of <u>Samuel Palmer's Sketchbook · 1824</u>, I

believe that copies would correspond to the *Arabic-numeral Issue (51-560)*, except for the difference in numbering and binding as noted on the colophon-limitation page.

****

MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: Facsimile of Samuel Palmer's sketch-book of 1824, the only sketch-book from the artist's visionary years that was not destroyed by his son.

☞ **PROVENANCE OF FACSIMILE**: This reproduction of Samuel Palmer's Sketch-book was made possible by Miss Joan Linnell Ivimy who lent the original volume. It was recovered from the heirs of Samuel Palmer after being lost for many years. See "Preface" to Sketch-book (Volume #2) for full story.

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: In a 1965 advertising pamphlet by Bernard Quaritch ("sole agents" for The Trianon Press at the time), the following prices were given: "cloth, in slip case…£11 11s [or] $32.34…Also an edition[sic] of 50 copies, Vol.I in full leather and clip case in cloth. £14 14s [or] $41.16."

☞ **DISTRIBUTION**: Samuel Palmer's Sketchbook · 1824 "is distributed throughout the world by Bernard Quaritch Ltd., 11 Grafton Street, London W.1."

☞ **PRODUCTION NOTES**: The Sketch-book (volume #2) was reproduced in Paris by Trianon Press in the workshops of

M.M. Hourdebaigt and Crampe by the collotype and stencil process. As noted by Martin Butlin in the Introduction and Commentary: "The main differences in medium are shown in the reproduction: three tones of sepia and two of black have been used in the basic collotype, and Palmer's water-colour washes have been copied by the hand-stencil process. But it has not been possible to indicate all the original variations in tone of the Indian ink, or the use of pencil in minor cases." The binding for this volume was by Engel.

The Introduction & Commentary (volume #1) were printed by Spottiswoode, Ballantyne & Co. Ltd., of London and Colchester, and bound by Mansell.

****

4.

BOOKS ABOUT BLAKE: TRIANON PRESS EDITIONS

The editions listed in this bibliography are modern scholarly books and miscellaneous exhibition catalogs relating to Blake. For the catalogues to the 1971 exhibition of the Gray exhibition at the Tate Gallery (see entry #24 above): WILLIAM BLAKE'S WATER-COLOUR DESIGNS FOR THE POEMS OF THOMAS GRAY: Facsimile Edition in Reduced Format.

The editions listed below are printed in regular letterpress, with additional plates inserted. The exception is: THE COMPLETE PORTRAITURE OF WILLIAM AND CATHERINE BLAKE (#29).

27. AN EXHIBITION OF THE ILLUMINATED BOOKS OF WILLIAM BLAKE POET • PAINTER • PROPHET

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON TITLE-PAGE**: [in black and red ink:] AN EXHIBITION OF | THE ILLUMINATED BOOKS OF | WILLIAM BLAKE | Poet • Printer • Prophet | ARRANGED BY | THE WILLIAM BLAKE TRUST | A COMMEMORATIVE HANDBOOK | with a study by Geoffrey Keynes | and a foreword by Lessing J. Rosenwald

☞ **COPYRIGHT NOTICE**: Made and printed in France | All rights reserved © Trianon Press 1964

☞ **PUBLICATION PLACE/DATE**: Château de Boissia, Clairvaux, Jura, France: 1964.

☞ **TOTAL EDITON**: Number of copies unknown.

☞ **TYPE OF BOOK**: Letterpress book with offset (6-color) plates.

☞ **EDITION PAPER**: The handbooks were printed "on paper especially manufactured to match the tint of the paper used by Blake," and came without watermarks.

☞ **BIBLIOGRAPHICAL COMMENTS**: First, we must recognize that An Exhibition of the Illuminated Books of William Blake Poet • Printer • Prophet (#27) and A Study of the Illuminated Books of William Blake Poet • Printer • Prophet (#28) were conceived together. One could reasonably argue that because of the almost identical content these books should be treated as one edition, with various issues and impressions. I have, however, given the

two books different identification numbers because the distinct methods of publication and distribution employed by The Trianon Press make it logical to treat them separately.

****

SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(27A) UNNUMBERED "1964" AMERICAN EXHIBITION ISSUE (number of copies unknown):** "This edition of | WILLIAM BLAKE • POET PRINTER PROPHET | comprising a selection of plates from his Illuminated Books | was produced and published in 1964 by the Trianon Press | Château de Boissia, Clairvaux, Jura, France | as a commemorative handbook to accompany the exhibition | arranged by the William Blake Trust … This handbook is available only from museums showing the exhibition | through the Smithsonian Institution, Washington, D.C".

★ **COLLATION (30 leaves):**

§ **PLATES:** 15 leaves, with 24 plates (the number of facsimile plates per leaf varies). The plates bound in with the text are 6-color offset facsimiles and are part of the page numbering scheme for the book, although the numbering is inferred.

§ **FRONTISPIECE:** 1 leaf: plate #76 from Jerusalem. This leaf is counted as part of the pagination.

§ **LETTERPRESS:** 12 leaves. These leaves are counted as part of the pagination.

§ **ENDPAPERS:** 2 leaves. These preliminary and final free endpapers are not part of the pagination. See

section on binding for description of the pictorial wrappers which are not included in collation.

§ **PAGINATION, excluding endpapers:** [1-6] 7 [8-10] 11-16 [17-22] 23-26 [27-30] 31-32 [33-40] 41-42 [43-46] 47-48 [49-55] 56 = 56 pages/28 leaves.

★ **CONTENTS:**

L.1: Free endpaper, blank;

L.2: Frontispiece (from Plate #76 of Jerusalem) on verso;

L.3: Trianon title-page on recto and the copyright information on verso;

L.4: Contents and list of plates on recto; the list of trustees of the William Blake Trust and "Acknowledgments" on verso;

L.5: "Foreword" by Lessing J. Rosenwald on recto and verso;

L.6: Facsimile Plate #6 from The Book of Urizen, showing "Urizen, the Creator, struggling in the waters of materialism";

Ls.7-9: Essay on "The Illuminated Books";

Ls.10-12: Facsimile plates from SONGS OF INNOCENCE AND OF EXPERIENCE, on rectos;

Ls.13-14: Essay on "The Illuminated Books" continued;

Ls.15-16: Facsimile plates from VISIONS OF THE DAUGHTERS OF ALBION, on rectos;

L.17: Essay on "The Illuminated Books" continued;

Ls.18-21: Facsimile plates from "AMERICA, A PROPHECY, on rectos;

L.22: Essay on "The Illuminated Books" continued;

Ls.23-24: Facsimile plates from MILTON, A POEM, on rectos;

L.25: Essay on "The Illuminated Books" continued;

Ls.26-28: Facsimile plates from JERUSALEM, on rectos;

L.29: Essay on "The Illuminated Books" concluded, on recto; and "Chronology of Blake's life, on verso;

L.30: free endpaper, blank.

★ **BINDING:** Bound in stiff-paper pictorial wrappers, with front cover, reading: "[In black and red ink:] *William Blake* | [illustration of "Urizen balancing in the firmament"] | Poet • Printer • Prophet". On the rear cover is a "Self-profile of Blake from his *Notebook*" and the note, reading: "A commemorative handbook published for the exhibition | WILLIAM BLAKE POET • PRINTER • PROPHET | arranged by the William Blake Trust." There is no lettering on spine.

★ **COPIES EXAMINED:**

(Σ) Three unnumbered "1964" Copies (30 leaves): Collation, contents, and binding correspond to the *Unnumbered "1964" American Exhibition Issue*. Location: Collection of the author.

****

☞ **(27B) UNNUMBERED "1964" BRITISH EXHIBITION ISSUE (number of copies unknown):** I have not seen a copy of this handbook, but I am fairly certain it is similar in collation to the American issue, with various alterations to identify it as the British exhibition issue.

****

LATER EDITIONS AND IMPRESSIONS:

☞ **(27C) UNNUMBERED "1965" GERMAN EXHIBITION EDITION (number of copies unknown):** I have not seen a copy of this

handbook, but it is referred to in Bentley's Blake Books Supplement (pg.291): "**E.** §Geoffrey Keynes. *William Blake:* Dichter, Drucker, Prophet; Eine Studie über die Illuminierten Bücher. Tr. Marguerite Schlüter. Wiesbaden, 1965."

****

☞ **(27D) UNNUMBERED "1970" EXHIBITION IMPRESSION (number of copies unknown):** Collation, contents, and binding correspond to the "1964" *American Exhibition Issue*, except that the "foreword" by Rosenwald was expanded: "This new impression has been issued in 1970 without changes except that the Foreword has been modified to include the Trust's recent projects." See Blake Books Supplement (pg.291): "1970 is a re-issue of A [#A is the 1964 Commemorative Handbook] with the foreword 'modified to include the Trust's recent projects.'"

★ **COPY EXAMINED:**

(Σ) Unnumbered Copy (28 leaves): Collation, contents, and binding correspond to the *Unnumbered 1964 American Exhibition Issue*, except that in the author's copy there are no free endpapers. Location: Collection of the author.

****

MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** A Commemorative Handbook to accompany the various exhibitions arranged by the William Blake Trust. It includes a foreword by Lessing J. Rosenwald together with a study of the illuminated Books

by Geoffrey Keynes and selected illustrations in 6-color offset.

- **BENTLEY'S BLAKE BOOKS**: No.688/A (pg.676).
- **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: Pgs.291-92.
- **PROSPECTUS**: None found.
- **PUBLISHER AND BOOKSELLER PRICES**: None found.
- **DISTRIBUTION**: Distributed by The Trianon Press and the William Blake Trust at the various exhibitions.
- **PRODUCTION NOTES**: The plates were printed in 6-color offset.

****

28. A STUDY OF THE ILLUMINATED BOOKS OF WILLIAM BLAKE POET • PRINTER • PROPHET

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON TITLE-PAGE:** A STUDY OF | THE ILLIMINATED BOOKS OF | **WILLIAM BLAKE** | **Poet • Printer • Prophet** | BY GEOFFREY KEYNES | THE TRIANON PRESS | London and Paris

☞ **COPYRIGHT NOTICE:** First published in 1964 by The Trianon Press | All rights reserved © The Trianon Press 1964 | Made and printed in France

☞ **PUBLICATION PLACE/DATE:** London and Paris: 1964.

☞ **TOTAL EDITION:** "This first edition is limited to 525 numbered copies bound in quarter-leather morocco and signed by the author."

While the colophon-limitation notice specifically limits the edition to 525 numbered copies in "quarter-leather morocco," Geoffrey Keynes in my Copy #17 provides an autographed note stating that copies 1-25 are in "full morocco", with added material. I have, however, received information about one copy in that range (Copy #2), which is not in full morocco and does not have added material. Also, some of the copies were part of an *Alphabetical* series. A Quaritch catalogue (dated 1973) listing facsimile editions of The Trianon Press notes a limitation of 500 copies for this edition, which probably subtracts out the first 25 numbered copies in full morocco from the 525 copies. If this is true, then the *Alphabetical* copies

were probably counted as part of the 500 copies stated by Quaritch.

☞ **TYPE OF BOOK:** Letterpress-book with 6- and 8-color offset plates.

☞ **EDITION PAPER:** This edition was published on paper especially manufactured to match the tint of the paper used by Blake. There is no watermark on this paper. The top edge is gilt.

☞ **BIBLIOGRAPHICAL COMMENTS:** This is considered by some to be the special Trianon edition of the Commemorative Handbook (see entry #27 above). It is, however, referred to on the colophon-limitation page as a "first edition." It would be difficult, however, to establish a true priority between the two books.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(28A) ARABIC-NUMERAL TRADE ISSUE (Exact number unknown, but probably 500 copies):** These would be "bound in quarter-morocco and signed by the author."

★ **COLLATION (56 leaves):**

§ **PLATES:** 31 leaves with 58 plates (the number of facsimile plates per leaf varies). The plates bound in with the text are 6- and 8-color offset facsimiles and are part of the page numbering scheme for the book, although the numbering is inferred.

§ **FRONTISPIECE:** 1 leaf: plate 76 from Jerusalem. This leaf is counted as part of the pagination.

§ **LETTERPRESS:** 20 leaves. These leaves are counted as part of the pagination.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns), and free endpapers. They are not part of the pagination.

§ **PAGINATION, excluding endpapers:** [1-7] 8-9 [10] 11-26 [27] 28-29 [30-44] 45 [46-50] 51 [52-56] 57 [58-68] 69 [70-80] 81 [82-88] 89 [90-104] = 104 pages/52 leaves.

★ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Half-title on recto and colophon-limitation notice (signed and numbered by Geoffrey Keynes) on verso;

L.4: Frontispiece (from Plate #76 of Jerusalem) on verso.

L.5: Trianon title-page on recto and the copyright information on verso;

Ls.6-7: Contents, list of plates, and publisher's note;

Ls.8-16: Essay on "The Illuminated Books";

L.17: "SONGS OF INNOCENCE AND OF EXPERIENCE," with list of plates, printed on recto;

Ls.18-24: Facsimile plates from SONGS OF INNOCENCE AND OF EXPERIENCE, on rectos;

L.25: "VISIONS OF THE DAUGHTERS OF ALBION," with list of plates, printed on recto;

Ls.26-27: Facsimile plates from VISIONS OF THE DAUGHTERS OF ALBION, on rectos;

L.28: "THE MARRIAGE OF HEAVEN AND HELL," with list of plates, printed on recto;

Ls.29-30: Facsimile plates from THE MARRIAGE OF HEAVEN AND HELL, on rectos;

L.31: "EUROPE, A PROPHECY," and "AMERICA, A PROPHECY," with list of plates, printed on recto;

Ls.32-36: Facsimile plates from "EUROPE, A PROPHECY," and "AMERICA, A PROPHECY," on rectos;

L.37: "THE BOOK OF URIZEN," with list of plates, printed on recto;

Ls.38-42: Facsimile plates from THE BOOK OF URIZEN, on rectos;

L.43: "MILTON, A POEM," with list of plates, printed on recto;

Ls.44-46: Facsimile plates from MILTON, A POEM, on rectos;

L.47: "JERUSALEM," with list of plates, printed on recto;

Ls.48-54: Facsimile plates from JERUSALEM, on rectos;

L.55: Free endpaper, blank;

L.56: Lining-paper, blank.

★ **BINDING:** Bound in quarter-leather brownish-red morocco with hand-marbled boards and top edge gilt. The front and rear covers are blank, with spine reading: "[parallel to fore-edge:] WILLIAM BLAKE • POET PRINTER PROPHET". Housed in hand-marbled slipcase to match boards, with leather at top and bottom lip.

★ **COPIES EXAMINED:**

(Σ) COPY #410 (56 leaves): Signed by Geoffrey Keynes. Quarter-leather brownish-red morocco and hand-marbled sides with top edge gilt. The Slipcase is brownish-red hand-marbled with leather at top and bottom lip. Location: Private collection.

(Σ) COPY #499 (56 leaves): Signed by Geoffrey Keynes. Quarter-leather brownish-red morocco and

hand-marbled sides with top edge gilt. The slipcase is hand-marbled with leather at top and bottom lip. Location: University of California at Santa Cruz, Special Collections (Trianon Press Archives).

(Σ) COPY #505 (56 leaves): Collation, contents, and binding correspond to Copy #H. Signed by Geoffrey Keynes. Quarter-leather brownish-red morocco and hand-marbled sides with top edge gilt. The slipcase is hand-marbled with leather at top and bottom lip. Location: Private collection.

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☞ **(28B) <u>ARABIC-NUMERAL DELUXE ISSUE</u> (25/1-25):**

Number of copies and binding style are given in autograph note by Geoffrey Keynes (in Copy #17 of author's collection): "Nos. 1-25 are bound in full morocco, with added material showing progressive stages in the printing of the plates [signed below by Geoffrey Keynes]." The problem is that Copy #2 listed below appears to correspond to the *Arabic-numeral Trade Issue*, and thus did not come with the full-leather morocco binding and additional material as promised by Keynes.

★ **COLLATION (77 leaves):**

§ **PLATES:** 51 leaves; 93 plates (the number of facsimile plates per leaf varies). The plates bound in with the text are 6- and 8-color offset facsimiles and are part of the page numbering scheme for the book, although the numbering is inferred.

§ **FRONTISPIECE:** 1 leaf: plate 76 from <u>Jerusalem</u>. This leaf is counted as part of the pagination.

§ **LETTERPRESS:** 20 leaves. These leaves are counted as part of the pagination.

§ **MISCELLANEOUS SHEET:** 1 inserted blank singleton sheet at *leaf 55*. This leaf is counted as part of the pagination.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns), and free endpapers. They are not counted as part of the pagination.

§ **PAGINATION, excluding the endpapers:** [1-7] 8-9 [10] 11-26 [27] 28-29 [30-44] 45 [46-50] 51 [52-56] 57 [58-68] 69 [70-80] 81 [82-88] 89 [90-146] = 154 pages/73 leaves.

★ **CONTENTS:**

Ls.1-54: Corresponds to *Arabic-numeral Trade Issue*. The only difference is that the colophon-limitation page has a hand-written note by Keynes, reading: "Nos. 1-25 are bound in full morocco, with added material showing progressive stages in the printing of the plates."

L.55: Inserted page, blank;

Ls.56-60: Added material showing progressive stages of the printing of the plates for Songs of Innocence and of Experience;

Ls.61-65: Added material showing progressive stages of the printing of the plates for The Visions of the Daughters of Albion;

Ls.66-75: Added material showing progressive stages of the printing of the plates for America, a Prophecy;

L.76: Free endpaper, blank;

L.77: Lining-paper, blank.

★ **BINDING:** Bound in full brownish-red morocco with top-edge gilt. The front and rear covers are blank; the spine

reads: "[parallel to fore-edge:] WILLIAM BLAKE • POET PRINTER PROPHET". The slipcase comes with hand-marbled paper and a leather edge around opening; it has no lettering or titles.

★ **COPIES EXAMINED:**

(Ω) COPY #2: Collation, contents, and binding appears to be similar to *Arabic-numeral Issue*. Description: "Trianon Press 1964. Magnificent Limited edition number 2 of 525 numbered and signed copies. Signed by Geoffrey Keynes… Bound in quarter morocco and red marbled paper in matching marbled paper covered boards. Gilt top edge. HB 310x235, 104 pages." Location: Private collection.

(Σ) COPY #17: 77 leaves. Collation, contents, and binding correspond to *Arabic-numeral Deluxe Issue (1-25)*. Location: Collection of the author.

****

☞ **(28C) <u>ALPHABETICAL ISSUE</u> (Total number issued is not noted, but probably some part of 500 copies):** I would assume that 26 copies numbered A to Z were made up for distribution, although this count may not necessarily be correct. How high the numbering actually goes cannot be determined with the information we have, except that my copy takes the numbering to H, and I have noted a copy E in a book seller's catalogue. There is no indication if these copies were reserved for special people or institutions, as was the usual case):

(Ω) COPY #E:

✶ **LOCATION:** Private collection.

✶ **BIBLIOGRAPHICAL NOTE (number of leaves unknown):** Collation, contents, and binding appears to be similar to *Arabic-numeral Trade Issue*. Written description: "31 coloured facsimile plates from Blake's illuminated books described by Keynes. One of 525 copies signed by the author (this is letter E). 4to., original quarter brown morocco, marbled paper covered boards and slipcase. London & Paris, The Trianon Press. 1964."

(Σ) COPY #H:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE (56 leaves):** Collation, contents, and binding correspond to *Arabic-numeral Trade Issue.*

****

OTHER EDITIONS:

☞ **(28D) <u>UNNUMBERED "1964" AMERICAN EDITION</u> (Total count unknown):** In association with Orion Press, U.S.A.

These copies were printed in France but published in America by Orion Press (distributed by Crown Publishers). This American edition should not be considered part of the original 525 first edition published solely by The Trianon Press, although the sheets were probably printed at the same time using the same type.

★ **REFERENCE:** See G.E. Bentley's <u>Blake Books Supplement</u>, No.C (pg.291).

★ **COLLATION OF UNNUMBERED AMERICAN ISSUE (56 leaves):** Collation corresponds to *Arabic-numeral Trade Issue*.

★ **CONTENTS OF PLATES, LETTERPRESS, AND ENDPAPERS IN SEQUENTIAL ORDER BY LEAF (56**

leaves): Contents correspond to *Arabic-numeral Trade Issue*.

★ **BINDING:** Bound in blue cloth with pictorial dust jacket. The front cover has plate #8 from The Book of Urizen; the rear cover has a self-profile from Blake's Notebook.

★ **COPIES EXAMINED:**

(Σ) Unnumbered Copies (three examined)/bound in blue cloth with pictorial dust jacket, for the U.S.A.) (56 leaves): Same collation and text as *Arabic-numeral Trade Issue*, except for *leaf 5*, where publisher and publication information is different on recto and verso. On the copyright page (verso) we read: "First published in 1964 by The Orion Press Inc | 150 East 35th Street, New York | in association with The Trianon Press | All rights reserved © The Trianon Press 1964 | Made and printed in France | Library of Congress Catalog Card No. 64-24236".

****

☞ **(28E) UNNUMBERED "1965" ENGLISH EDITION (Total number unknown):** Although in An Exhibition of the Illuminated Books of William Blake Poet Printer Prophet, it is stated that an enlarged edition of the handbook was to be published in the autumn of 1964 by Thames and Hudson Press (England) and the Orion Press (U.S.A), only the Orion Press made the deadline. Thames and Hudson seems to have been removed from the project. In 1965 Methuen published a trade edition in England.

These copies were printed in France, but published in England by Methuen Press. This English trade edition should not be considered part of the original 525 first edition published solely by The Trianon Press, although the sheets were probably printed at the same time using the same type.

★ **REFERENCE:** See G.E. Bentley's Blake Books Supplement, No.D (pg.291).

★ **COLLATION OF UNNUMBERED ENGLISH ISSUE (56 leaves):** Collation corresponds to *Arabic-numeral Trade Issue*.

★ **CONTENTS OF PLATES, LETTERPRESS, AND ENDPAPERS IN SEQUENTIAL ORDER BY LEAF (56 leaves):** Contents corresponds to *Arabic-numeral Trade Issue*.

★ **BINDING:** Bound in blue cloth with pictorial dust jacket. The front cover has plate #8 from The Book of Urizen; the rear cover has a self-profile from Blake's Notebook.

★ **COPY EXAMINED:**

(Σ) Unnumbered Copy (56 leaves): Same collation and text as Arabic-numeral Trade Issue, except for *leaf 5*, where publisher and publication information are different on recto and verso.

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☞ **(28F) A SELECTION FROM THE ILLUMINATED BOOKS OF WILLIAM BLAKE POET • PRINTER• PROPHET (number of copies unknown):** In 1978, The Trianon Press assembled into brownish-red card portfolios unbound groupings of the letterpress sheets and facsimile prints that were printed for A Study of the Illuminated Books of William Blake Poet

• Printer • Prophet. The number and combination of letterpress sheets and facsimile prints varies per portfolio. As noted on the black on white label attached to the front of the portfolio: "ONLY AVAILABLE AT BLAKE TRUST EXHIBITIONS, AT MUSEUMS, AND FROM MAGGS BROS., 50 BERKELEY SQUARE, LONDON WIX 6EL." Maggs Brothers, at the time, was the distributor of Trianon Press facsimiles.

Note: These portfolios are best seen as ephemera that were cobbled together from existing sheets and prints. See G.E. Bentley's Blake Books Supplement, No.G and H (pg.291-292).

★ **COPIES EXAMINED:**

(Σ) Unnumbered portfolio (40 singleton leaves): The frontispiece, the half title leaf, 7 letterpress leaves, and 31 leaves displaying facsimiles. Location: Collection of the author.

(Σ) Unnumbered portfolio (17 singleton leaves): The half title leaf and 16 leaves displaying facsimiles. Location: Collection of the author.

****

MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** As noted in the title, a study of the illuminated books of William Blake.

☞ **BENTLEY'S BLAKE BOOKS:** No.688/B (pg.676).

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT:** Pgs.291-92.

☞ **PROSPECTUS:** None found.

☞ **PUBLISHER PRICES**: None found, but in a Quaritch catalogue (no date, but printed sometime between 1976/77), a copy in quarter leather with slipcase was offered at £45.

☞ **DISTRIBUTION**: The 525-copy first edition was distributed by The Trianon Press and the William Blake Trust. The national editions were distributed by Orion/Crown in America and Methuen in England.

☞ **PRODUCTION NOTES**: The book was designed by Arnold Fawcus. The plates were printed in 6- and 8-color offset.

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29. THE COMPLETE PORTRAITURE OF WILLIAM AND CATHERINE BLAKE

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON TITLE-PAGE:** THE COMPLETE PORTRAITURE | OF | WILLIAM & CATHERINE BLAKE | with an Essay and an Iconography by | Geoffrey Keynes Kt. | *Published by the Trianon Press* | *for the William Blake Trust, London* | 1977

☞ **COPYRIGHT NOTICE:** All rights reserved © Trianon Press 1977 | Made and printed in France

☞ **PUBLICATION PLACE/DATE:** London: [June] 1977.

☞ **TOTAL EDITION:** 562 copies (536 copies offered for sale to public; 26 privately distributed).

☞ **TYPE OF BOOK:** Plate-book.

☞ **EDITION PAPER:** The colophon-limitation notice (L.3^{v} of Copy #R*)* indicates that "Lana rag paper" was used for at least the *Roman-numeral Issue*. There is no watermark.

In the prospectus for this edition, the Page size is given as: 21.7 X 29 cm.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(29A) ARABIC-NUMERAL ISSUE (500/1-500):** Colophon-limitation notice (L.3^{v} of Copy #R*)* reads: "500 copies numbered 1 to 500, bound in quarter morocco."

These copies include the collotype-pochoir plates and editorial material in letterpress, but without the

additional material showing The Trianon Press production methods. They were for sale to the public.

★ **COLLATION (82 leaves):**

§ **PLATES:** 41 leaves: 61 plates (the number of facsimile plates per leaf varies). The plates bound in with the text are collotype facsimiles and are part of the page numbering scheme for the book, although the page numbering for the plates is inferred.

§ **FRONTISPIECE:** 1 leaf. Facsimile of plate 32 from Blake's illuminated poem, Milton.

§ **LETTERPRESS:** 36 leaves.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns), and free endpapers.

§ **PAGINATION, EXCLUDING ENDPAPERS:** [1-7] 8-28 [29-116] 117-155 [156]: 156 pages/78 leaves.

★ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Half-title on recto and colophon-limitation notice on verso;

L.4: Frontispiece (from Milton) on verso. (Note on *leaf 6r*: "…it is in no sense a portrait of the poet. It represents the bardic inspiration of Milton, as a falling star, entering into Blake through the left foot…").

L.5: Trianon title-page on recto and the Trustees and the Associate Trustees (U.S.A.) of the William Blake Trust listed on verso;

Ls.6-7: "LIST OF PLATES AND ICONOGRAPHY PAGE CONCORDANCE";

Ls.8-16: "INTRODUCTORY ESSAY";

L.17: "WILLIAM BLAKE" printed on recto;

Ls.18-51: Facsimile plates numbered from 1 to 43b, on recto;

L.52: "CATHERINE BLAKE" printed on recto;

Ls.53-59: Facsimile plates numbered from i to ix, on recto;

L.60: "THE ANNOTATED ICONOGRAPHY" printed on recto;

Ls.61-80: The annotations in letterpress on recto and verso;

Ll.81: Free endpaper, blank;

Ll.82: Lining-paper, blank.

★ **BINDING:** Quarter-leather morocco with linen boards and linen beveled slipcase. Gilt lettering to spine, reading: "The Complete Portraiture of William and Catherine Blake [space] Trianon Press".

★ **COPIES EXAMINED:**

(Σ) COPY #29 (82 leaves): Collation, contents, and binding correspond to *Arabic-numeral Issue*. Location: University of California at Santa Cruz, Special Collections (Trianon Press Archives).

(Σ) COPY #281 (82 leaves): Collation, contents, and binding correspond to *Arabic-numeral Issue*. Location: Collection of the author.

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☞ **(29B) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (L.3^{v} of Copy #R*)* reads: "26 copies numbered A to Z, reserved for the Trustees of the William Blake Trust and the Publishers."

The copies of the *Alphabetical Issue* were segregated for presentation to individuals and institutions, and were not for sale to the public.

(Σ) COPY #R:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE (82 leaves):** Collation, contents, and binding correspond to *Arabic-numeral Issue*.

(Σ) COPY #W

✶ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

✶ **BIBLIOGRAPHICAL NOTE (82 leaves):** Collation, contents, and binding correspond to *Arabic-numeral Issue*.

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☞ **(29C) <u>ROMAN-NUMERAL DELUXE ISSUE</u> (36/I-XXXVI):**

Colophon-limitation notice (L.3^{v} of Copy #R) reads: "36 copies numbered I to XXXVI, bound in full morocco, printed on Lana rag paper and signed by the author [Geoffrey Keynes]." Also, each copy of the *Roman-numeral Issue* has an inserted extra leaf with the notation: "This is special copy No.[copy numbered I-XXXVI]" and signed by Geoffrey Keynes in brown ink.

(Σ) COPY #XIV:

✶ **LOCATION:** Private collection.

✶ **BIBLIOGRAPHICAL NOTE (83 leaves):** Collation and contents correspond to *Arabic-numeral Issue*, except for the inserted unnumbered leaf after *leaf 3a* with words handwritten on verso: "[In black ink] *This is special copy No.XIV*", followed by Geoffrey Keynes' signature below in brown ink. This leaf (between leaves 3 and 4) cannot be counted as part of the numbering scheme if the numbering is to come out correctly. The binding is full-leather chocolate-brown morocco, with gilt lettering to spine,

reading: "The Complete Portraiture of William and Catherine Blake [space] Trianon Press". House in a linen beveled slipcase with leather edge around the entire edge opening.

(Σ) COPY #XIX:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE (83 leaves):** Collation and contents correspond to *Arabic-numeral Issue*, except for the inserted unnumbered leaf after *leaf 3a* with words handwritten on verso: "[In black ink] *This is special copy No.XIX*", followed by Geoffrey Keynes' signature below in brown ink. This leaf (between leaves 3 and 4) cannot be counted as part of the numbering scheme if the numbering is to come out correctly. The binding is full-leather chocolate-brown morocco, with gilt lettering to spine, reading: "The Complete Portraiture of William and Catherine Blake [space] Trianon Press". House in a linen beveled slipcase with leather edge around the entire edge opening.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** In his book Geoffrey Keynes brings together all the contemporary images of Blake and his wife. In a prospectus for another Trianon Press book, Keynes refers to this book as the companion volume to the William Blake's Laocoön (#21).

☞ **PROVENANCE OF FACSIMILE:** The portraits and sketches of William Blake and his wife Catherine were assembled by Geoffrey Keynes.

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No entry found.

☞ **BENTLEY'S BLAKE BOOKS**: No entry found.

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: No entry found.

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: No entry found.

☞ **PROSPECTUS**: It is printed on a sheet of edition paper folded once. **L.1^{r}**: Portrait of William Blake from the book; **L.1^{v}**: Advertising text; **L.2^{r}**: List of copies (536) for sale to public and publisher's prices, along with previous works published by The Trianon Press and works "IN PREPARATION"; **L.2^{v}**: four facsimile plates.

☞ **PUBLISHER PRICES**: In a prospectus for William Blake's Laocoön a Last Testament, the following notice is given: "IN PREPARATION: *The Complete Portraiture of William and Catherine Blake*…The price is expected to be about £55." In the prospectus for this edition, the *Arabic-numeral Issue* was offered at £55 and the *Roman-numeral Issue* at £125.

☞ **DISTRIBUTION**: Distributed throughout the world by Bernard Quaritch Ltd., 5-8 Lower John Street, Golden Square, London W1R 4AU.

☞ **PRODUCTION NOTES**: The plates were reproduced by collotype (monochrome) in the Paris workshops associated with The Trianon Press. The text was composed in Monotype Bembo and printed by the Imprimerie Darantiere, Dijon; the binding was by Reliural, Paris, and the hand-made slipcase by Cartonage Adine, Paris.

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30. WILLIAM BLAKE'S JERUSALEM

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON TITLE-PAGE**: JOSEPH WICKSTEED | **WILLIAM BLAKE'S JERUSALEM** | Foreword by | Geoffrey Keynes | Published by | THE TRIANON PRESS | For The William Blake Trust. London.

☞ **COPYRIGHT NOTICE**: COPYRIGHT BY THE WILLIAM BLAKE TRUST. | ALL RIGHTS RESERVED.

☞ **PUBLICATION PLACE/DATE**: London: 1953. On the colophon page it is stated: "The volume was … printed in … 1953 by Berthod & Cie, Bourg. Ain."

☞ **TOTAL EDITION**: 1500 copies.

☞ **TYPE OF BOOK**: Letterpress-book with plates.

☞ **EDITION PAPER**: Advertised leaf size: 10 X 7 in., or 25.40 X 17.78 cm. The measured leaf size of an actual copy, approximately: 24.70 X 17.70 cm. There is no watermark.

☞ **BIBLIOGRAPHICAL COMMENTS**: Joseph Wicksteed's commentary was originally meant to be printed as the introductory section (first fascicle) to the "Stirling" Jerusalem. It grew in length, however, until The Trianon Press and the William Blake Trust, after much discussion back-and-forth across the Channel, decided to issue it as a separate volume to accompany the "Stirling" Jerusalem. In the foreword to the Wicksteed's book, Geoffrey Keynes writes: "The three volumes —— the coloured facsimile [the

"Stirling" Jerusalem], the uncoloured facsimile and typographical text [the "Linnell-Rinder" Jerusalem], and the Commentary [Wicksteed's] —— constitute a very full presentation of Blake's Jerusalem in all its aspects, and they complete the object for which the William Blake Trust was founded."

****

FIRST EDITION:

☞ **(30A) UNNUMBERED ISSUE (1500 unnumbered copies):** The colophon does not give the number of copies printed, but the front cover flap reads: "Edition limited to 1,500 copies."

✶**COLLATION:**

§ **PLATES:** 6 unnumbered leaves of plates, located after page 264 of letterpress. The plates are numbered I-XXVIII = 28 plates.

§ **FRONTISPIECE:** 1 leaf. The frontispiece is protected by a tissue-guard.

§ **PAGINATION (beginning at half-title and including frontispiece):** [i-viii] ix [x-xii] xiii-xvi 1-91 [92] 93-264 = 280 pages.

§ **ENDPAPERS:** 4 leaves, front and rear lining-papers and free endpapers, blank.

✶ **CONTENTS BY PAGE NUMBERS: pg.i:** Half-title; **pg.ii:** Colophon; **pg.iv:** Frontispiece: "Blake at the ages of twenty-eight and sixty-nine by Frederick Tatham"; **pg.v:** Trianon Press title-page; **pg.vii:** "Contents"; **pgs.ix-x:** "Foreword" and list of the Trustees of the William Blake Trust; **pg.xi:** Dedication page; **pgs.xiii-xiv:** "Author's Acknowledgements"; **pgs.xv-xvi:**

"Abbreviations"; **pgs.1-11:** Chapter I, "INTRODUCTION"; **pgs.12-34:** Chapter II, "THE PLOT AND CHARACTERS OF JERUSALEM"; **pgs.35-74:** Chapter III, "BLAKE'S ALBION MYTH AND ITS RELATION TO THE ANCIENT MYTH OF ATLANTIS"; **pgs.75-91:** Chapter IV, "THE FIFTY-FIFTH PLATE OF JERUSALEM (Mainly for Students)"; **pg.92:** Blank; **pgs.93-251:** "Synopsis [of the plates of Jerusalem]; **pgs.252-256:** "Appendix [of geographical symbols]"; **pgs.257-262:** "Index"; **pgs.263-264:** "[List of] Illustrations"; followed by six unnumbered leaves of plates (28 plates).

✶ **BINDING:** Cased in brick-red buckram. The front and rear covers are blank; the spine reads, in gilt lettering: "[parallel to tail, two lines:] JOSEPH | WICKSTEED | [parallel to fore-edge:] BLAKE'S JERUSALEM * A COMMENTARY | [parallel to tail, two lines:] TRIANON | PRESS". The wrapper is cream paper. The front of wrapper reads: "[words and image in brown and red ink framed within double rules:] A COMMENTARY ON | *William Blake's* | *Jerusalem* | [design of two naked women from Blake's plate No.57] | *by* | *Joseph Wicksteed* | [design of recumbent man from the bottom of Blake's Plate No.64] | Companion Volume to the Jerusalem Facsimiles". The spine of wrapper reads: "[in brown and red ink:][parallel to tail, two lines:] JOSEPH | WICKSTEED | [parallel to fore-edge:] *William Blake's* [space] *Jerusalem* |[parallel to tail, two lines:] A | Commentary". The front inside flap of wrapper gives advertising copy for Wicksteed's volume of commentary, noting 1500 copies of Limited Edition published by Trianon Press; the rear inside flap gives advertising copy of other Trianon Press Blake facsimiles; the rear cover gives advertising copy for Trianon Press non-Blake facsimiles: Rouault's Miserere, Huxley's Prisons, Fra Angelico's Frescos, and Abbé Breuil's The White Lady of the Brandberg. At the bottom is a notice

which reads: "TRIANON PRESS PUBLICATIONS | Faber and Faber Ltd., | 24 Russell Sq., London. | [at far right:] Printed in France".

✶ **COPIES EXAMINED:**

(Σ) COPY #UNNUMBERED (cased in brick-red buckram with dust jacket and no tissue guard): Collation, contents, and binding correspond to the *Unnumbered Issue*, except that this copy is price-clipped at bottom of front wrapper flap. Location: Collection of the author.

(Σ) COPY #UNNUMBERED (cased in brick-red buckram without dust jacket but with tissue guard): Collation, contents, and binding correspond to the *Unnumbered Issue*, except that the casing was attached to the sheets upside down, so that the gilt lettering of the spine is reversed. Location: Collection of the author.

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BEECHHURST PRESS "1955" RE-ISSUE:

☞ **(30B) UNNUMBERED TRIANON PRESS/BEECHHURST PRESS "1955" RE-ISSUE (number of copies unknown):** These copies were made up from the original Trianon Press sheets, cased in a similar brick-red buckram cloth, re-titled slightly and given a new dust jacket.

✶ **TRIANON/BEECHHURST TITLE-PAGE:** JOSEPH WICKSTEED | WILLIAM BLAKE'S JERUSALEM | Foreword by | Geoffrey Keynes | Published by | THE TRIANON PRESS | For The William Blake Trust, London. | In the United States published by | THE BEECHHURST PRESS NEW YORK

✶ **COPYRIGHT NOTICE OF RE-ISSUE:** COPYRIGHT BY THE WILLIAM BLAKE TRUST. | ALL RIGHTS RESERVED.

✶ **COLLATION AND NUMBERING OF RE-ISSUE:** Corresponds to "1953" Trianon Press first edition.

✶ **CONTENTS OF RE-ISSUE:** Corresponds to "1953" Trianon Press first edition with the following exceptions: **pg.v:** Title-page has two added lines at bottom, reading: "In the United States published by | THE BEECHHURST PRESS NEW YORK"; **pg.vi:** Reads: "[at top of page] Published 1955 by | THE BEECHHURST PRESS | New York, N.Y. | [at bottom of page] Printed in France". **Note:** Author's copy of the *Beechhurst Press Re-issue* has errata slip from the "Linnell-Rinder" Jerusalem bound-in before the Foreword (**pg.ix**).

✶ **BINDING OF RE-ISSUE:** Cased in brick-red buckram. The front and rear covers are blank; the spine reads, in gilt lettering: "[parallel to tail, two lines:] JOSEPH | WICKSTEED | [parallel to fore-edge:] BLAKE'S JERUSALEM * A COMMENTARY | [parallel to tail, two lines:] BEECHHURST | PRESS". The wrapper is cream paper. The front of wrapper reads: "[words and image in brown ink framed within double rules:] *William Blake's* | *Jerusalem* | [design of two naked women from Blake's plate No.57] | *by* | *Joseph Wicksteed* | [design of recumbent man from the bottom of Blake's Plate No.64]". The spine of wrapper reads: "[in brown ink, parallel to tail, two lines:] JOSEPH | WICKSTEED | [parallel to fore-edge:] *William Blake's* [space] *Jerusalem* | [parallel to tail, two lines:] A | Commentary". The front inside flap of wrapper gives advertising copy for Wicksteed's volume of commentary, referring to the limited edition (with no copy count given), and the Beechhurst Press as publisher and "Greenberg: Publisher" as distributor; the rear inside flap gives advertising copy or two Beechhurst Press titles; the rear cover gives advertising copy for three Beechhurst Press titles. At the bottom is a notice

which reads: "BEECHHURST PRESS BOOKS | Distributed by Greenberg: Publisher | 201 East 57th Street, New York 22 | [at far right:] Printed in France".

✶ **COPY EXAMINED:**

(Σ) COPY #UNNUMBERED (cased in brick-red buckram with dust jacket and tissue guard): Collation, contents and binding correspond to the *Unnumbered Re-Issue*. Location: Collection of the author.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: William Blake's Jerusalem: a Commentary by Joseph Wicksteed provides a four-chapter general commentary, followed by a plate-by-plate analysis of Blake's masterpiece.

☞ **BENTLEY AND NURMI'S BLAKE BIBLIOGRAPHY**: Pgs.27-28.

☞ **BENTLEY'S BLAKE BOOKS**: No.2961 (pg.939); also, pg.38 footnote #1.

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: No entry found.

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: The Wicksteed volume of commentary was provided to the original subscribers to the "Stirling" Jerusalem at no added cost. On the rear flap to the "Linnell-Rinder" Jerusalem, the price for the Wicksteed volume of commentary, when sold separately, was 3 guineas.

☞ **DISTRIBUTION NOTES**: Faber and Faber, Ltd., 24 Russell Square, London.

☞ **PRODUCTION NOTES**: The publication of this volume has a rather convoluted history. It was originally meant to be the opening section (first fascicle) of the "Stirling" Jerusalem. When we read the correspondence concerning this book in The Trianon Press Archives at the University of Santa Cruz, we get the sense of a work out of control. It seems that Wicksteed continued to add material until it grew too large to be included in the same volume with the Jerusalem.[156] At some point, it was decided to publish Wicksteed's commentary as a separate book; it was also decided to send it to the original subscribers of the "Stirling" Jerusalem free of charge, but to sell it as a separate volume to the general public.

The frontispiece ("Blake at the ages of twenty-eight and sixty-nine by Frederick Tatham") was reproduced in collotype by Duval & Cie., Paris, through the courtesy of Mr. Paul Mellon, the owner of the original drawing. The illustrations (PL.I-XXVIII) were printed in deep-etched gravure by Aulard & Cie., Paris.

[156] An undated William Blake Trust "NOTES ON PUBLICATIONS IN PREPARATION," reads: "It has been difficult to control the growth of the book [Wicksteed's], as the author has found new interpretations with alarming regularity. In addition to the extra work involved in preparing the MS. for the printer and a great deal of very necessary editing (the MS. was received in draft form), there have been over fifty pounds' worth of author's corrections for the first half of the book. The publisher [the Trianon Press] is very reluctant to suggest as would be customary that the author meet these expenses himself. The author has in addition offered to pay for the expenses of additional material, which is at present under consideration. The publisher is again reluctant to charge him for this."

The letterpress was printed in 10 point Elzevir Linotype and Nicholas Cochin by Berthod & Cie., Bourg, Ain.

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5.

MISCELLANEOUS NON-BLAKE EDITIONS:

The books listed in this bibliography represent those first editions produced by The Trianon Press which were not directly associated with William Blake or the William Blake Trust. These are the *livres d'artiste*, as well as various miscellaneous books, including the bibliography of Geoffrey Keynes' library.

31. ABRAM BROWN

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON TITLE-PAGE**: **ABRAM BROWN** | by Richard Phibbs | *with pictures by* | *Phillipe Jullian* | TRIANON PRESS

☞ **COPYRIGHT NOTICE**: First published in 1955 | by The Trianon Press

☞ **PUBLICATION PLACE/DATE**: London: 1955.

☞ **TOTAL EDITION**: Unknown.

☞ **TYPE OF BOOK**: Letterpress-book with plates.

☞ **EDITION PAPER**: The measured leaf size of an actual copy, approximately: 21.60 X 13.70 cm. White paper without watermarks.

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FIRST EDITION:

☞ **(31A) UNNUMBERED ISSUE (number of copies unknown):**

✶ **COLLATION (68 leaves):**

§ **PLATES:** 3 leaves.

§ **FRONTISPIECE:** 1 leaf.

§ **LETTERPRESS:** 8°: [1^{8}] 2-6^{8} 7^{4} 8^{8} = 60 leaves.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns), and free endpapers.

§ **PAGINATION:** [i-vi] 1-23 [24] 25-60 [61] 62-67 [68-69] 70 [71-72] 73-81 [82-83] 84-85 [86] 87-110 [111] 112-113 [114] = 120 letterpress pages, with line drawings. The frontispiece, three plates, and four endpapers are not counted in the pagination.

✶ **CONTENTS:**

L.1: lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Half-title-page on recto and other books by Richard Phibbs on verso;

L.4: Frontispiece, on verso;

L.5: Title-page on recto and publisher's imprint on verso;

L.6: "CONTENTS" on recto, listing three stories: "Abram Brown," "The Dash," and "The Island";

Ls.7-11: The story entitled, "Abram Brown," (pgs.1-71) begins;

L.12: Plate, on recto;

Ls. 13-43: "Abram Brown" ends;

L.44: "THE DASH" written on recto, and plate on verso;

Ls.45-51: The story entitled, "The Dash," (pgs.73-85) begins and ends;

L.52: "THE ISLAND" written on recto, and plate on verso;

Ls.53-66: The story entitled, "The Island," (pgs.87-113) begins and ends;

L.67: Free endpaper, blank;

L.68: lining-paper, blank.

✶ **BINDING:** Cased in rust cloth with gilt lettering on spine parallel to fore-edge: "ABRAM BROWN [space] by Richard Phibbs [space] TRIANON". The title to the pictorial dust jacket reads in green: "*ABRAM* | *BRONW* | [drawing of a man with top hat and dog in foreground, and a horse and cart in background]". The spine titles are in brown and parallel to fore-edge, reading: "ABRAM BROWN [space] by Richard Phibbs • TRIANON". The front and rear flaps have publisher's editorial material and information about other Trianon publications. The rear cover of dust

jacket has the drawing of a flat bowl, cherries, and spoon.

✶ **COPIES EXAMINED:**

(Σ) COPY #UNNUMBERED: Collation, contents, and binding correspond to *Unnumbered Issue.* Inscribed and signed by Richard Phibbs. Location: Collection of the author.

(Σ) COPY #UNNUMBERED: Collation, contents, and binding correspond to *Unnumbered Issue.* Location: Collection of the author.

(Σ) COPY #UNNUMBERED: Collation, contents, and binding correspond to *Unnumbered Issue.* Location: Collection of the author.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** Three stories for children by Richard Phibbs. From an advertisement on the rear of the dust jacket to The Trianon Press' The Infant with the Globe, we read: "*For Children* | ABRAM BROWN and Other Stories by Richard Phibbs | Tinker, tailor, soldier, sailor. . . . Mr. Phibbs has written a loveable and unusual story about a man who lived over a hundred years ago and had, one by one, all the adventures of the nursery rhyme."

☞ **PROSPECTUS:** None found.

☞ **PUBLISHER PRICES:** The publisher's price is given on the inside dusk jacket flat: 12s. 6d.

☞ **DISTRIBUTION NOTES:** Originally distributed by Faber & Faber Ltd. 24 Russell Square, London. In 1959,

after a lawsuit, the book rights were returned by The Trianon Press to Richard Phibbs. At the time of the transfer of rights, the book was being distributed by Collins, who had taken over distribution of Trianon books from Faber & Faber.

☞ **PRODUCTION NOTES**: The text was printed in Great Britain by Wm. Clowes & sons Ltd., London and Beccles. Illustrated by Phillipe Jullian with four full-page original cellulose engravings in colour (red-brown ink), and eleven black-and-white line drawings. The color plates were printed in France.

The dust jacket, with its front and rear illustrations, was done in collotype.

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32. ADAM'S RIB and other anomalous elements in the Hebrew Creation Myth

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON TITLE-PAGE**: [in black and red:] ADAM'S RIB | *and other anomalous elements in* | *the Hebrew Creation Myth* | *a new view by* | ROBERT GRAVES | *with wood engravings by James Metcalf* | TRIANON PRESS

☞ **COPYRIGHT NOTICE**: First published in 1955 | by The Trianon Press Ltd | Distributed by Faber & Faber Ltd | 24 Russell Square, London W.c.1 | Printed in Great Britain. All rights reserved

☞ **PUBLICATION PLACE/DATE**: France: 22 July 1955.

☞ **TOTAL EDITION**: 2026 copies (2000 copies for sale to the general public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: Yellow-white wove paper, without watermark; all edges trimmed. The measured leaf size of an actual copy, approximately: 27.35 X 19.00 cm.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(32A) UNNUMBERED ISSUE (1750 copies)**: The colophon-limitation page reads: "1750 copies published by The Trianon Press, Boissia, Clairvaux, Jura, France, and distributed by Faber and Faber Ltd., 24 Russell Square, London, W.C.1."

✶ **COLLATION (46 leaves)**:

§ **LETTERPRESS:** [1]^{4} [2]^{8} [3]^{10} [4-5]^{8} [6]^{4} = 42 leaves.[157]

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns), and free endpapers.

§ **PAGINATION OF LETTERPRESS:** [i-viii] 1-19 [20-22] 23-35 [36-37] 38 [39] 40 [41] 42 [43] 44 [45] 46 [47] 48 [49] 50 [51] 52 [53] 54 [55] 56 [57] 58 [59] 60 [61] 62 [63] 64 [65] 66 [67] 68 [69] 70 [71] 72 [73-76] = 84 pages.

✶ **CONTENTS (46 leaves):**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Half-title on recto (pg.i), with verso blank;

L.4: Colophon-limitation notice on recto (pg.iii), with verso blank;

L.5: Title-page on recto (pg.v), and copyright information on verso (pg.vi);

L.6: "Contents" on recto (pg.vii), with verso blank;

Ls.7-16: Text;

Ls.17-24: "The Genesis Version," with text and drawings;

Ls.25-43: "The Hebron Icons," with text and wood engravings printed in brick-red;

Ls.44-45: Free endpapers, blank;

L.46: lining-paper, blank.

✶ **BINDING:** Brick-red cloth with no lettering on front and rear cover; gilt lettering on spine parallel to fore-edge, reading: "ADAM'S RIB [space] *by Robert Graves* [space] TRIANON". In grey dust jacket, with title in black: "**ADAM'S RIB** | *by Robert Graves* | [reproduced plate showing Agenor

[157] I have verified my collation with F.H. Higginson's A Bibliography of the Works of Robert Graves (A74a).

killing Belus (B7: pg.53)] | *With wood engravings by James Metcalf* | TRIANON PRESS". Also, title on spine of dust jacket matches title on spine of cased book, with advertising copy on rear cover and on the two end-flaps.

✶ **COPY EXAMINED:**

(Σ) UNNUMBERED COPY: Collation, content, and binding correspond to *Unnumbered Issue.* Location: Collection of the author.

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☞ **(32B) <u>ARABIC-NUMERAL ISSUE</u> (250/1-250):** The colophon-limitation page reads: "250 numbered copies signed by the author and the illustrator, published by The Trianon Press and distributed by Faber and Faber Ltd."

✶ **COLLATION:** Same as *Unnumbered Issue*.

✶ **CONTENTS:** Same as *Unnumbered Issue*, except that on *leaf 3^{v}* (pg.ii) of the *Arabic-numeral Issue* the copy's limitation number is printed, along with the autograph signatures of the author and illustrator.

✶ **PAGINATION:** Same as *Unnumbered Issue*.

✶ **BINDING:** Same as *Unnumbered Issue*, except it is housed in a beige cardboard slipcase, which is more functional than decorative.

✶ **COPY EXAMINED:**

(Σ) COPY #5. Collation, contents, and binding similar to *Unnumbered Issue*, with the exception that a limitation notice is printed on the verso of *leaf 3*, reading: "This is Number 5 of the Signed Edition", followed by autograph signatures of Robert Graves and James Metcalf. This copy comes in a beige slipcase with no lettering. Location: Collection of the author.

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☞ **(32C) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** "The colophon-limitation page reads: "26 copies numbered A-Z, reserved for the author, the illustrator, the publishers, and those who have helped in different ways in the publication of this volume."

Note: Although I have not seen a copy of the *Alphabetical Issue* for <u>Adam's Rib</u>, I believe that it would either correspond to the *Unnumbered Issue*, or would have a limitation number and autographs by Graves and Metcalf as with the *Arabic-numeral Issue*.

(Ω) COPY #R:

✶ **LOCATION:** Internet advertisement.

✶ **BIBLIOGRAPHICAL NOTE:** The advertisement reads: "Trianon Press, Jura, France, 1955. First Edition. Hardback. No Dustjacket, 1955. Large 8vo (19.50 cm X 28 cm). Original publisher's red cloth lettered gilt at the spine. Pp 73. With wood engravings throughout by James Metcalf; signed presentation from the book's designer Arnold Fawcus: 'For Audrey/with love from/Arnold/Paris 1955.' Copy 'R' of 26 lettered copies signed by Robert Graves and James Metcalf. Fine in sound slightly browned VG plain slip-case."

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THOMAS YOSELOOF: "1955/1958" AMERICAN RE-ISSUE AND "1958" UNAUTHORIZED AMERICAN EDITION:

☞ **(32D) <u>THOMAS YOSELOFF'S "1955/1958" AMERICAN RE-ISSUES</u>:** 1000 copies of the *Unnumbered Issue* (#32A) using the "1955" Trianon sheets and 100 copies of the *Arabic-*

numeral Issue (#32B) using the "1955" Trianon sheets were re-issued in March 1958 in America under a contract between The Trianon Press and Thomas Yoseloff. I refer to the "1955/1958" Yoseloff re-issue because the sheets were printed by The Trianon Press in Great Britain in 1955 and then distributed in American by Yoseloff in 1958 with new title-page and dust jacket.

Although I have not seen a copy of this re-issue, I believe that they would come in either an *Unnumbered Trade Issue* or a signed *Arabic-numeral issue*. Internet advertisements I have come across indicate that both were re-issued in America in 1958.

Note: The Yoseloff "1955/1958" American re-issues (*Unnumbered-* and *Arabic-numeral Issues*) must be distinguished from the Yoseloff "1958" Unauthorized American Edition (one unnumbered issue only) which caused so much trouble between Arnold Fawcus and Robert Graves. One way to tell the two books apart is by the copyright notices. Also, on the title-page of the "1955/1958" re-issues, we read: "Thomas Yoseloff, INC.," while on the title-page of the "1958" unauthorized edition, we read: "NEW YORK • THOMAS YOSELOFF".

(Ω) COPY #77 OF "1955/1958" YOSELOFF RE-ISSUE:

✶ **LOCATION:** Internet advertisement, with images of title-page, copyright notice, etc.

✶ **BIBLIOGRAPHICAL NOTE:** Collation and contents probably correspond to the *Arabic-numeral Issue*, except for the binding (covered boards and dust

jacket were produced in America) and the publication and copyright information that identifies Thomas Yoseloff. Also, Copy #77 has the following limitation notice not found in the "1955" Trianon edition: "This limited edition of 'ADAM'S RIB' by Robert Graves | consists of 100 numbered copies which have been signed | by the author and illustrator."

✶ **TITLE-PAGE:** "ADAM'S RIB | *and other anomalous elements in* | *the Hebrew Creation Myth* | *a new view by* | ROBERT GRAVES | *with wood engravings by James Metcalf* | THOMAS YOSELOFF, INC."

✶ **COPYRIGHT NOTICE:** "*Copyright ©1955 by Robert Graves and James Metcalf* | First American Edition 1958 | Published by | Thomas Yoseloff, Inc. | Library of Congress Catalogue Card Number: 58-8030 | Printed in Great Britain."

✶ **PUBLICATION DATE:** "First American Edition 1958". But remember: This is the "1955/1958" American re-issue.

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☞ **(32E) THOMAS YOSELOFF'S "1958" UNAUTHORIZED AMERICAN EDITION:** 2000 unnumbered copies of the unauthorized edition were printed and published in America without Arnold Fawcus' knowledge.

✶ **TITLE-PAGE OF YOSELOFF'S "1958" UNAUTHORIZED EDITION:** "[in black and red:] ADAM'S RIB | *and other anomalous elements in* | *the Hebrew Creation Myth* | *a new view by* | ROBERT GRAVES | *with wood engravings by James Metcalf* | NEW YORK • THOMAS YOSELOFF".

✶ **COPYRIGHT NOTICE FOR YOSELOFF'S "1958" UNAUTHORIZED EDITION:** "*Copyright ©1955 by Robert Graves and James Metcalf* | First American Edition 1958 |

Published by Thomas Yoseloff | Library of Congress Catalogue Card Number: 58-8030 | Printed in U.S.A."

✶ **PUBLICATION DATE OF YOSELOFF'S "1958" UNAUTHORIZED EDITION:** September 1958.

✶ **COLLATION OF YOSELOFF'S "1958" UNAUTHORIZED EDITION:** F.H. Higginson gives the collation as: "[1]^{6} [2]-[6]^{8}, 46 leaves."[158] Unlike the collation to the "1955" Trianon Press first edition (see entry #32A), Higginson has included the endpapers in his collation.

✶ **PAGINATION OF YOSELOFF'S "1958" UNAUTHORIZED EDITION:** Identical to the "1955" Trianon Press first edition, with 84 pages (which corresponds to a letterpress collation of 42 leaves, without the endpapers).

✶ **CONTENTS OF YOSELOFF'S "1958" UNAUTHORIZED EDITION:** Identical to the "1955" Trianon Press first edition, with the following exceptions: **pg.iii:** the following note replaced the colophon-limitation notice: "This edition of *Adam's Rib* was designed by Arnold Fawcus with wood engravings by James Metcalf."; **pg.v:** "NEW YORK • THOMAS YOSELOFF" replaced "TRIANON PRESS"; **pg.vi:** a different copyright notice is provided, noting the U.S.A. printing.

✶ **BINDING OF YOSELOFF'S "1958" UNAUTHORIZED EDITION:** The binding is similar to the "1955" Trianon Press first edition, except that the color of the cloth is a bright orange-red. The dust jacket is also similar, except that "TRIANON PRESS" has been removed from the front cover; the inside front flap gives a price in dollars ($6.00) at the top; the rear flap, reads: "Printed in U.S. of America".

✶ **COPY EXAMINED:**

[158] F.H. Higginson, A Bibliography of the Works of Robert Graves, pg.127.

(Σ) UNNUMBERED COPY (46 leaves): Collation, contents, and binding correspond to Thomas Yoseloff's "1958" Unauthorized American Edition. Location: Collection of the author.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: From the advertisement on the rear of the dust jacket to The Trianon Press' The Infant with the Globe, we read: "Robert Graves describes this book [Adam's Rib] as a new view of the Hebrew Creation story. He argues that such unmythical anomalies in *Genesis* as the creation of Eve, the 'Mother of Mankind', from the rib of man, are best explained as misreadings of certain Canaanite icons captured by the Hebrews when they overran Hebron. Mr. Graves demonstrates his argument with the help of James Metcalf's wood engravings, which illustrate both the conventional *Genesis* and his ingenious reconstructions of the original Canaanite myth."

☞ **REFERENCE**: Fred H. Higginson's A Bibliography of the Works of Robert Graves, Archon Books, Hamden, Connecticut, 1966. See A74 (pp.126-128).

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: On the dust jacket of the *Unnumbered Issue*, the following prices are given: "Limited edition [unnumbered] 31s. 6d. net"; and "Signed edition 2 ½ gns. net".

☞ **DISTRIBUTION**: In Great Britain, distributed by Faber & Faber Ltd. 24 Russell Square, London.

Of the original Trianon Press "1955" sheets, Thomas Yoseloff in America distributed 1000 sheets of the *Unnumbered Issue* and 100 sheets of the *Arabic-numeral Issue*. He also printed and distributed a "1958" unauthorized edition.

☞ **PRODUCTION NOTES**: The colophon-limitation page for the "1955" original Trianon Press first edition, reads: "The book was designed by Arnold Fawcus and produced by the Trianon Press." It also states that the edition "was made and printed in Great Britain in 1955 by Messrs. William Clowes and Sons Ltd., London and Beccles."

There are thirty-six original wood engravings, and thirty-six line blocks. The colophon-limitation page reads: "The wood engravings printed from the original blocks are by James Metcalf."

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33. LES BAIGNEUSES (THE BATHERS)

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON TITLE-PAGE**: CÉZANNE | **LES BAIGNEUSES** | huit aquarelles [eight watercolors] reproduites en fac-similé | TEXTE DE | JEAN CASSOU | Conservateur en Chef | du Musée National d'Art Moderne | "EDITART" | EDITIONS DES QUARTRE CHEMINS | PARIS | [to the left] THE TRIANON PRESS [space] [to the right] THE GREY FALCON PRESS | [to the left, below THE TRIANON PRESS] MACLEOD & FAWCUS Ltd [space] [to the right, below THE GREY FALCON PRESS] ART PUBLICATIONS | [to the left, below THE TRIANON PRESS] LONDON [space] [to the right, below THE GREY FALCON PRESS] NEW-YORK | [centered] PRINTED IN FRANCE

☞ **COPYRIGHT NOTICE**: None found.

☞ **PUBLICATION PLACE/DATE**: Paris, London and New York: October 1947.

☞ **TOTAL EDITION**: 515 copies (500 copies for sale to the public; 15 privately distributed).[159]

[159] There is a discrepancy among the various sources as to the actual number of copies produced of Les Baigneuses, as well as in the number of copies distributed per issue and in the limitation numbering scheme. The limitation notice in my copy #37 calls for 515 copies. I have used this number as the official count for this bibliography since it is found in a printed copy, but I believe that it is suspect. These official 515 copies were to be distributed in the following manner: 100 copies (1-100) for the Trianon Press, London; 200 copies (101-300) for the Grey Falcon Press, New York; 200 copies (301-500) for Editart, Paris; 15 copies (unnumbered) were hors de commerce. I found, however, in the Trianon Archives what appears to be a supplementary contract (undated, but certainly after June of 1948) between Arnold Fawcus and Daniel Jacomet on the first part, and M. Walters for "Editart" on the second part, stating that the actual number of copies printed by Jacomet was only 490. These copies were divided as follows: 290 copies to Fawcus/Jacomet and 200 copies to Monsieur Walters for "Editart." For more information on the numer of copies see footnote #160 and the Production Notes.

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: The factory letterpress sheets have the watermark: "MARAIS," followed by the image of a flower, and are of a lighter weight than the sheets used to mount the plates. The mounting paper is watermarked with the words: "LANA DOCELLES FRANCE 000". The eight facsimile plates were reproduced on a different paper from that used to mount them, with each plate identified as a reproduction by the Jacomet studio symbol (J) embossed on the surface.

The measured leaf size of an actual copy, approximately: 38.10 X 27.94 cm.

☞ **BIBLIOGRAPHICAL COMMENTS**: This is the first true Trianon Press book.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(33A) ARABIC-NUMERAL "TRIANON PRESS" ISSUE (100/1-100)**: The colophon-limitation page (*L.3*^{v}), reads: "100 EXEMPLAIRES NUMÉROTÉS DE 1 A 100 RÉSERVÉS A 'THE TRIANON PRESS' A LONDRES".

✶ **COLLATION (16 leaves)**:

§ **WRAPPER (for letterpress and plates, separate from portfolio binding)**: 2 leaves: A folded sheet of heavy cream paper enclosing both letterpress and the eight plates on mounting-leaves, with half-title on recto of first leaf, reading: "CÉZANNE | **LES BAIGNEUSES**".

§ **MOUNTING-PAPER AND PLATES:** 8 blank folio leaves and eight attached facsimile plates. The blank folios follow the letterpress and are used to mount the facsimile plates. For each folio signature, the facsimile plates are pasted to *leaf 1^{r}* and *leaf 2^{r}*. The 8 unnumbered collotype-pochoir prints (the facsimiles are of various sizes) are pasted to the mounting-leaves. The mounting-paper and facsimile plates are counted as one leaf for our purposes.

§ **LETTERPRESS AND ENDPAPERS:** 6 folio-leaves, with *leaves 1/6* conjugate, *leaves 2/3* conjugate, and *leaves 4/5* conjugate. These precede the mounted facsimile plates.

§ **PAGINATION:** None.

✶ **CONTENTS:**

L.1: Front wrapper leaf, with half-title, conjugate with rear wrapper leaf (*leaf 16)*;

L.2: Front free endpaper, conjugate with *leaf 7*, blank;

L.3: Colophon-limitation page on verso;

L.4: Title-page on recto;

Ls.5-6: Text in French;

L.7: Blank leaf following letterpress, conjugate with *leaf 2*;

Ls.8-15: Mounting sheets with facsimile plates pasted to rectos of first and second leaf of each fold;

L.16: Rear wrapper leaf, conjugate with front wrapper leaf (*leaf 1)*, blank.

✶ **BINDING:** Portfolio case is a single board folded to form front and rear covers, with a hinged spine; board is covered in yellow-brown paper, with the paper continuing onto the inside rear cover to form tabs to hold the text and plates in place. The title, "CÉZANNE" is printed on

the front cover paper of portfolio in brown ink. The inside text and facsimiles are bound separately using perfect binding and thread, and then inserted into the paper tabs.

✶ **COPIES EXAMINED:**

(Σ) COPY #37. Collation, contents, and binding correspond to the *Arabic-numeral Issue.* Signed by Arnold Fawcus and Daniel Jacomet on colophon-limitation page. Location: Collection of the author.

(Ω) COPY #74 (exact number of leaves unknown): The description, which is from a bookseller's advertisement on the internet, reads: "Very rare book from 1947, contains 8 superb pochoir reproductions of water color of bathers by Paul Cezanne. The pochoirs are from the famous studio of Daniel Jacomet and are tipped onto very nice paper with the LANA watermark. The pochoirs each have the Jacomet studio 'J' symbol embossed on…First Edition of heavy paper bound folio is within tan leatherette boards. The paper tabs meant to hold folio in place are loose or detached. The inside is in very good condition and is copy number 74, one of 100 copies for the Trianon Press of London from a total of 500 and is signed by the publishers…" Note: This copy appears to correspond to the *Arabic-numeral Trianon Issue*.

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☞ **(33B) <u>ARABIC-NUMERAL "GREY FALCON PRESS" ISSUE</u> (200/101-300):** The colophon-limitation page reads: "200 EXEMPLAIRES NUMÉROTÉS DE 101 A 300 RÉSERVÉS A 'GREY FALCON PRESS' A NEW-YORK".

Note: I have not seen a copy of the *Arabic-numeral "Grey Falcon Press" Issue* for Les Baigneuses.

✶ **COPY EXAMINED:**

(Ω) COPY #185 (exact number of leaves unknown): The description, which is from a bookseller's advertisement on the internet, reads: "Editions des Quatre Chemins, Paris, 1947. Boards…First Edition. Folio – over 12" – 15" tall. 8 superb pochoir plates with hand-colouring by Jacomet. Loose as issued in original publisher's folder. The folder is acidic and rubbed. This is copy number 185, one of 200 copies for the Grey Falcon Press, New York, from a total of 500 and is signed by the publishers…" Note: This copy appears to correspond to the *Arabic-numeral Trianon Issue*.

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☞ **(33C) ARABIC-NUMERAL "EDITART" ISSUE (200/301-500):** The colophon-limitation page reads: "200 EXEMPLAIRES NUMÉROTÉS DE 301 A 500 RÉSERVÉS A 'EDITART' EDITIONS DES QUARTRE-CHEMINS, PARIS".

Note: I have not seen a copy of the *Arabic-numeral "Editart" Issue* for Les Baigneuses.

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☞ **(33D) HORS COMMERCE (15):** The colophon-limitation page reads: "15 EXEMPLAIRES HORS COMMERCE RÉSERVÉS AUX COLLABORATEURS".

Note: I have not seen a copy of the *Hors Commerce Issue* of Les Baigneuses.

****

MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: Eight watercolors of naked bathers by Paul Cézanne, senior, each reproduced in collotype-pochoir, with editorial material in French.

☞ **PROVENANCE OF FACSIMILE**: These eight watercolors are from the collection of Paul Cézanne, fils [Jr.].

☞ **CATALOGUE DE L'OEUVRE DE CÉZANNE** by Lionello Venturi: N° 1 facsimile print refers to N° 1109 in Venturi (12 X 18 cm.); N° 2 facsimile print refers to N° 1104 (17 X 26 cm.); N° 3 facsimile print refers to N° 1105 (21 X 27 cm.); N° 4 facsimile print refers to N° 1106 (20 X 30 cm.); N° 5 facsimile print refers to N° 1108 (13 X 21 cm.); N° 6 facsimile print refers to N° 1103 (18 x 25 cm.); N° 7 facsimile print refers to N° 1110 (14 X 24 cm.); N° 8 facsimile print refers to N° 1111 (21 X 27 cm.).

☞ **PROSPECTUS**: I have seen in The Trianon Press Archives a prospectus, which was probably mailed out prior to 1 December 1947, when the book was scheduled for release. It is a folder, with the following contents: ***L.1^{r}*** shows a reduced facsimile of the title-page. ***L.1^{v}*** has the following copy: "Les Baigneuses is the first book to be published in the collection 'La Technique des Grands Maîtres'. This collection, prepared under the supervision of René Huyghe, Director of the Louvre Museum in Paris, will be devoted to tracing the technical development and method of the Grand Masters." ***L.2^{r}*** has a facsimile proof of one of Cézanne's watercolors pasted at the upper half,

with commentary in letterpress on the lower half. ***L.2^{v}*** has a new limitation notice for the edition.[160] At the bottom of the leaf there is an advertisement for Les Fresques du Couvet Saint-Marc de Florence, which was in preparation.

☞ **PUBLISHER PRICES**: The prospectus gives the following prices for The Trianon Press/Grey Falcon Press issues: Arabic-numeral Issue 1-200 (America): $36; Arabic-numeral Issue 201-300 (England): 8½ guineas. The notice also states that the books will be sold "By subscription only." Later, in a "Stirling" Jerusalem prospectus, the prices for Les Baigneuses were $25 dollars and 8 guineas, respectively. For the Arabic-numeral issue 301-500 (France), no price is given, since these books were distributed separately by "Editart."

☞ **DISTRIBUTION NOTES**: The two Trianon Press/Grey Falcon Press issues were distributed by The Trianon Press (London) and the Grey Falcon Press (New York), both companies controlled by Fawcus. The copies allocated to "Editart" in France were distributed by that group separately.

☞ **PRODUCTION NOTES**: Eight unpublished Cézanne water-colors, reproduced in facsimile in the various original sizes by the Jacomet hand-color process, with each plate

[160] This limitation notice changes the numbering scheme but keeps the original number of copies: 200 copies numbered 1 to 200 went to the Grey Falcon Press in New York; 100 copies numbered 201 to 300 went to the Trianon Press, London; and 200 copies numbered 301 to 500 were for sale in France. For a further discussion of how many copies were actually manufactured see the previous footnote #159 and the Production Notes.

identified as a reproduction by the Jacomet (J) symbol embossed on the surface. There was an average of 38 applications of color per plate. The text ("*l'impression typographique*") was printed by Bouan, master-printer in Paris, under the supervision of "Editart."

A brief history of the production and distribution arrangements for this book might be of interest here. In September 1947, a contract was entered into between Fawcus and Jacomet, as the party of the first part, and Monsieur Walter, for "Editart," as the party of the second part, referring to the allocation of copies for the Cézanne facsimile edition. Each side was to take 250 copies of a 500-copy printing. "Editart" was responsible for paper and letterpress printing; Fawcus/Jacomet, under the auspices of "D.J.& Cie.," assumed responsibility for the facsimile printing of the watercolors. The cost of putting the books together ("*les frais de fabrication")* was to be divided equally between the two parties, and the estimated price per book was 1,300 French Francs. Jacomet ("D.J. & Cie.") was apparently only able to deliver enough plates to make 490 copies: 240 copies went to Fawcus/Jacomet, while 250 copies (as originally stipulated) went to "Editart." In December, Editart agreed to return 50 copies to Fawcus/Jacomet and was credited for these at 1,300 French Francs per copy. Fawcus and Jacomet were able to sell 261 copies through June 1948. Of the remaining 29 copies, Fawcus took 15 at 2,000 French Francs, and Jacomet took 14

at the same price. Fawcus also agreed to assume half the costs accrued for the printing of the facsimile plates.

Although the colophon-limitation page and the contracts do not mention that this would be a signed edition, such in fact must have become the case after the letterpress printing was completed. In an undated English language prospectus for the Cézanne edition, the 500 copies for public sale were to be distributed in the following manner: 200 copies (1-200) signed by Fawcus and Jacomet for the Grey Falcon Press, New York; 100 copies (201-300) signed by Fawcus and Jacomet for The Trianon Press, London; 200 copies (301-500) for sale in France (presumably by Editart, Paris and without the signatures of Fawcus and Jacomet).

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34. BIBLIOTHECA BIBLIOGRAPHICI

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON TITLE-PAGE**: {In brown ink:] BIBLIOTHECA | [with leaf motif incorporated into the actual letters:] BIBLIOGRAPHICI | [rule] | A CATALOGUE OF THE LIBRARY FORMED BY | GEOFFREY KEYNES | [rule] | LONDON | [rule] | THE TRIANON PRESS | MCMLXIV

☞ **COPYRIGHT NOTICE**: © GEOFFREY KEYNES 1964

☞ **PUBLICATION PLACE/DATE**: London, 1964.

☞ **TOTAL EDITION**: 500 copies.

☞ **TYPE OF BOOK**: Letterpress-book with plates.

☞ **EDITION PAPER**: The measured leaf size of an actual copy, approximately: 28.00 X 18.85 cm. There is no watermark.

☞ **BIBLIOGRAPHICAL COMMENTS**: I collated BIBLIOTHECA BIBLIOGRAPHICI with a regular formulary, since this book was printed and assembled in the normal manner, with signed signatures. The single impression of 500 copies was not divided into separate issues and the endpapers do not serve a bibliographical purpose.

****

FIRST EDITION:

☞ **(34A) UNNUMBERED ISSUE (500)**: The colophon-limitation page reads: "500 copies…"

✶ **COLLATION**:

§ **LETTERPRESS:** A^2 B-I^8 K-U^8 W^8 X-Z^8 2A-$2F^8$, 234 leaves.

§ **PLATES:** 45 plates, with tissue guards.

✶ **CONTENTS: pg.i:** Half-title; **pg.iii:** Trianon title-page; **pg.iv: C**olophon-limitation notice; **pgs.v-vi:** "List of Plates" (45); **pgs.vii-viii:** "Preface" by Geoffrey Keynes; **pgs.ix-xxiii:** Reprint of Keynes' "Religio Bibliographici"; **pgs.1-444:** Bibliography and plates, with the inserted plates identified by plate numbers I-XLV and not included in the pagination.

✶ **BINDING:** Two-toned brown cloth with front and rear covers blank, and with gilt lettering to spine, reading: "[parallel to bottom edge:] [rule] | BIBLIOTHECA | BIBLIOGRAPHICI | [rule] | GEOFFREY | KEYNES | [four rules]".

✶ **PAGINATION, excluding plates:** [i-vi] vii-xxiii [xxiv] 1-433 [434] 435-444 = 468 pages/234 leaves.

✶ **COPY EXAMINED:**

(Σ) UNNUMBERED COPY: Collation, contents, and binding correspond to *Unnumbered Issue*. Location: Collection of the author.

****

MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** This is a catalogue of the library accumulated by Geoffrey Keynes up to 1964. It is especially important for its Blake works and Blakeana: entries 467-783. The essay "Religio Biblographici" (1953) is reprinted on pp. ix-xxiii.

☞ **BENTLEY'S BLAKE BOOKS:** No.687 (pg.676).

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT:** Pg.291.

☞ **PROSPECTUS:** None found.

☞ **PUBLISHER PRICES**: None found.

☞ **DISTRIBUTION NOTES**: Distributed by Bernard Quaritch Ltd., 11 Grafton Street, New Bond Street, London W.C.1.

☞ **PRODUCTION NOTES**: The text was printed at Curwen Press, Plaistow, London E.13. The illustrations were printed by The Trianon Press, 125 Avenue du Maine, Paris 14e. Bound by Mansell, 41 Britannia Row, London N.1.

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35. ECCLESIASTES

BIBLIOGRAPHICAL CHECKLIST:

☞ **BEN SHAHN TITLE-PAGE**: [Handwritten lettering in gold] *ECCLESIASTES* [surrounded by floral designs covering the page in green]

☞ **TRIANON TITLE-PAGE**: Note: The Trianon Press did not print a standard title-page, but the colophon-limitation notice on *leaf 25r* provides a longer title, reading in letterpress: "**ECCLESIASTES** | OR, THE PREACHER • COPIED | & ILLUSTRATED BY BEN SHAHN | [in smaller letterpress, 22-lines of limitation information, description of issues, production notices and limitation number/letter] | THE TRIANON PRESS • MCMLXVII".

☞ **COPYRIGHT NOTICE**: First published in 1967 | by The Trianon Press, 125 avenue du Maine, Paris | Made and printed in France | Copyright © 1967 Ben Shahn | All rights reserved No part of this book | may be reproduced without the publishers' permission

☞ **PUBLICATION PLACE/DATE**: France: 1967. The prospectus reads: "It is expected that the book will be issued to subscribers in the early summer of 1967. Orders at the subscription price will be accepted up to 31 October 1967."

☞ **TOTAL EDITION**: 240 copies (226 copies offered for sale to the public; 14 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: The *Arabic-numeral issue* came on Arches Vergé pure rag paper (laid) with an "Arches" watermark. The *Alphabetical Issue* came on Arches Grand Vélin pure rag paper (wove), with an "Arches" watermark. The paper for volume #1 (core material) of the *Roman-numeral Issue* is also Arches Grand Vélin, while the paper for the additional material of volume #2 is Arches Vergé.

1. **VOLUME #1** (Codex-form: core material of *Arabic-numeral Issue*). The measured leaf size of an actual copy, approximately: 33.00 X 25.20 cm., with edges untrimmed.
2. **VOLUME #2** (Stiff portfolio with three paper portfolios containing loose plates and additional material): Available in *Alphabetical and Roman-numeral Issues*.

☞ **BIBLIOGRAPHICAL COMMENTS**: For The Trianon Press edition of Ben Shahn's Ecclesiastes, I have noted three separate and simultaneous issues. For the *Arabic-numeral Issue (copies 1-200)*, I have given a collation representing the core material; for the *Alphabetical Issue (copies A-Z)* and the *Roman-numeral Hors Commerce Issue (copies I-XIV)*, each copy should be inspected for additional material and binding variations, although the core material must be present.

A special note on the colophon-limitation page reads: "This first edition of Ecclesiastes handwritten and illuminated by Ben Shahn is limited to 240 copies, each

bearing the Artist's signature on an original lithograph drawing presented with the volume."

****

SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(35A) <u>ARABIC-NUMERAL ISSUE</u> (200/1-200):** Colophon-limitation notice (L.25^{r} of Volume #1 of Copy #103) reads: "200 copies numbered 1 to 200 are printed on Arches Vergé pure rag paper."

★ **COLLATION (28 leaves, including loose original lithographic drawing at rear):**

§ **PLATES:** 22 unnumbered collotype-pochoir and lithograph plates.

§ **ORIGINAL LITHOGRAPH DRAWING:** 1 loose leaf, printed on recto, signed and numbered by Ben Shahn; this print is housed in tab on inside rear cover.

§ **LETTERPRESS:** 1 leaf (colophon-limitation and copyright notice).

§ **ENDPAPERS:** 4 leaves, with a green triangle of paper covering about one-third of the rear lining-paper and forming a pouch to hold the original lithograph drawing.

§ **PAGINATION:** None.

★ **CONTENTS (28 leaves, including loose original lithographic drawing at rear):**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Shahn's title-page on recto, reading "*Ecclesiastes*" in Shahn's handwriting;

Ls.4-24: Text and plates;

L.25: Trianon Press colophon-limitation page (including longer title), on recto; and publisher's imprint on verso;

L.26: Free endpaper, blank;

L.27: Lining-paper, blank.

L.28: Original unbound lithographic drawing, located in green pouch on inside rear cover.

★ **BINDING:** Full-leather green morocco (the spine is usually faded to brown), with gilt titles on spine, reading: "[Parallel to fore-edge:] Ben Shahn [space] ECCLESIASTES [space] TRIANON PRESS". Housed in a slipcase with leather lips at top and bottom, and a reproduced plate of Shahn's title-page pasted to front and rear. No titling on spine.

★ **COPY EXAMINED:**

(Σ) COPY #103. Collation, contents, and binding correspond to *Arabic-numeral Issue*. Location: Collection of the author.

****

☞ **(35B) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** Colophon-limitation notice (L.25^{r} of Volume #1 of Copy #V*)* reads: "26 copies numbered A to Z are printed on Arches Grand Vélin pure rag paper. They include two original lithograph drawings signed by the Artist, together with an extra set of the illustrations on Arches Vergé pure rag paper and a series of progressive states of one of the plates."

The copies of the *Alphabetical Issue* represent the deluxe copies of the Blake facsimile edition for sale to the public.

Note: I have not seen a copy of the *Alphabetical Issue* of <u>Ecclesiastes</u>, but my Copy #V of the *Roman-numeral "hors commerce" Issue* corresponds in collation and content

to the *Alphabetical Issue* limitation notice. (See entry #35C below.)

****

☞ **(35C) <u>ROMAN-NUMERAL HORS COMMERCE ISSUE</u> (14/I-XIV):** Colophon-limitation notice (L.25^{r} of Volume #1 of Copy #V*)* reads: "14 copies numbered I to XIV are *hors commerce*."

The copies of the *Roman-numeral "hors commerce" Issue* are reserved for the publisher. They appear to have the same material as included in the *Alphabetical Issue*.

(Σ) COPY #V:

★ **LOCATION:** Collection of the author. This copy has an autographed presentation note from Arnold Fawcus: "*For Donald: | This special copy in Arches Grand Velin | from my personal collection. | All good wishes - | Paris March, 1971 [space] Arnold.*"

★ **COLLATION:**

§ **VOLUME #1** (Codex-form); 27 leaves:

Ψ PLATES: 22 leaves.

Ψ ORIGINAL LITHOGRAPH DRAWING NOT PROVIDED BY PUBLISHER: Neither an individual print nor the green tab on inside rear cover as with the *Arabic-numeral Issue* is provided. Instead, two signed and numbered lithographs are provided with the additional material of volume #2.

Ψ LETTERPRESS: 1 leaf (colophon-limitation and copyright notice).

Ψ ENDPAPERS: 4 leaves, but without a green triangle of paper or the original

lithograph drawing, which are present in the *Arabic-numeral Issue*.

Ψ PAGINATION: None.

§ VOLUME #2 (Stiff-paper portfolio):

Ψ PORTFOLIO #1 ("*1.Signed lithographs*"): Two signed ("Ben Shahn") and numbered lithographs.

Ψ PORTFOLIO #2 ("*2.Set of plates on Arches Vergé*"): Eight colored plates.

Ψ PORTFOLIO #3 ("*3.Progressive states*"): twenty-one progressive states of the plate showing male torso with sun behind. Note: other copies of the *Roman-numeral Issue*, as well as the *Alphabetical Issue*, probably show progressive states of different plates.

★ **CONTENTS:**

§ VOLUME #1 (Codex-form): 27 leaves: Contents correspond to the *Arabic-numeral Issue*, except that the loose lithograph is not provided.

§ VOLUME #2 (Stiff-paper portfolio): Refer above to collation of Volume #2 for description of contents.

★ **BINDING:** Both volumes housed in leather-backed (the spine usually faded to brown), green hand-marbled fall-down-back box.

§ VOLUME #1 (Codex-form): Full-leather green morocco. Note: Because the book is housed in a box, the spine has not faded to brown. Front and rear covers are blank, with spine in gilt, reading: "Ben Shahn [space] ECCLESIASTES [space] Trianon Press [no period}".

§ **VOLUME #2** (Portfolio): Stiff-backed paper portfolio with the title-page to volume #1 duplicated on front and rear covers; there is no titling on the spine. Inside are three white paper portfolios holding loose plates, with brown titles on each portfolio cover.

****

ANOTHER EDITION:

☞ **(35D) <u>GROSSMAN-TRIANON "1971" TRADE EDITION</u>**

(number of copies unknown): The imprint to the trade edition reads: "*This edition of Ecclesiastes or, The Preacher | handwritten and illuminated by Ben Shahn | was published in October 1971 | by Grossman Publishers* [under the Orion Press imprint] *and Trianon Press | and was reproduced from the original Trianon Edition | The editorial matter was printed by Darantiere, Dijon | The illustrations and chapter headings have been printed | in six to nine color photo-lithography | by the Imprimerie Moderne du Lion, Paris | under the supervision of Fernand Chenot and Arnold Fawcus | The binding was by Engel, Malakoff*".

★ **GROSSMAN/TRIANON TITLE-PAGE:** ECCLESIASTES | OR, THE PREACHER | handwritten and illuminated by | BEN SHAHN | GROSSMAN • TRIANON | [to right under GROSSMAN] New York [to left, under TRIANON] Paris

★ **COLLATION:** 30 leaves. The measured leaf size of an actual copy, approximately: 30.40 X 22.65 cm.

★ **CONTENTS, WITH PLATES, LETTERPRESS, AND ENDPAPERS IN SEQUENTIAL ORDER BY LEAF (30 leaves):**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Trianon/Grossman title-page or recto; publisher's imprint on verso;

Ls.4-5: Ben Shahn's preface;

L.6: Shahn's title-page on recto, reading "*Ecclesiastes*" in Shahn's handwriting;

Ls.7-27: Handwritten text and plates;

L.28: Trianon Press original colophon-limitation page for "1967" facsimile edition, on recto;

L.29: Free endpaper, blank;

L.30: Lining-paper, blank.

★ **BINDING:** Green cloth with no lettering on front and rear covers; gilt lettering on spine, reading: "BEN SHAHN'S ECCLESIASTES". The dust jacket has Shahn's original title-page reproduced on the front cover; a picture of Shahn working on the original Trianon Press edition (1967) on rear cover. The spine reads: "BEN SHAHN'S ECCLESIASTES". The two end flaps give advertising copy about Ben Shahn and his versions of Ecclesiastes. Also, it is noted on the dust jacket that this edition is "An Orion Press Book [for] Grossman Publishers, New York."

★ **PRICES (as noted on dust jacket):** $19.95 before 12/31/71; and $25.00 after that date.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** Ben Shahn's illustrated version of Ecclesiastes, with the text handwritten by the artist.

☞ **PROVENANCE OF FACSIMILE:** Shahn created the eight watercolor drawings and hand-wrote the pages.

☞ **PROSPECTUS**: A sheet of Arches Vergé pure rag paper (33.20 X 51 cm.) folded once, to form a folio with leaves measuring: 25.50 X 33.20 cm.). **L.1^{r}**: Shahn's title-page for Ecclesiastes reproduced in color; **L.1^{v}- L.2^{r}**: advertising text and monochrome reproductions of Shahn's drawings for the book; **L.2^{v}**: Describes the different issues and prices for The Trianon Press/Ben Shahn books, Ecclesiastes and Haggadah. Inserted into the folio is "a specimen page of The Trianon Press edition of **ECCLESIASTES**".

☞ **PUBLISHER PRICES**: In the prospectus for Ecclesiastes, the *Arabic-numeral Issue* has a "Subscription price" of $260, and an "After publication" price of $300; the special *Alphabetical Issue* has a "Subscription price" of $600, and an "After publication" price of $700.

☞ **DISTRIBUTION**: My prospectus for Ecclesiastes, has a stamp which reads: "Orders should be addressed to | BERNARD QUARITCH Ltd. | 11 Grafton Street, New Bond Street, | London, England."

☞ **PRODUCTION NOTES**: This edition was reproduced in facsimile by a combination of lithography, collotype, and hand-stenciling, in the workshops of the Imprimerie Mourlot for the lithography and MM. Hourdebaight and Crampe for the collotype and stencil. Collotype and hand-stenciling were used to reproduce the manuscript pages and illuminated chapter headings. The gold lettering on the title-page was reproduced in serigraphy by Thierry, Paris.

The Editorial letterpress was handset in Garamond by La Ruche, Paris. The binding was by Engel, Malakoff. The slipcase for the principal edition and the box and portfolio for the special edition were made by Adine, Paris.

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36. THE FITZWILLIAM MUSEUM: AN ILLUSTRATED SURVEY

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON TITLE-PAGE**: [in black and red] THE | FITZWILLIAM | MUSEUM | AN ILLUSTRATED SURVEY | With an Introduction and Commentary by the Director | CARL WINTER, M.A. | *Fellow of Trinity College, Cambridge* | [red ornament with two ostrich-like birds facing shield, with Latin quote underneath: 'DEO/ADJUVANTE NON/TIMEND UM'] | TRIANON PRESS | 1958

☞ **COPYRIGHT NOTICE**: © G.J.F. Knowles, and the Fitzwilliam Museum, Cambridge. 1958

☞ **PUBLICATION PLACE/DATE**: France and England: 1958

☞ **TOTAL EDITION**: 1526 copies (1500 copies for sale to the public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: The text pages were printed on "Glastonbury Antique Laid" paper supplied by Grosvenor, Chater & Co. Ltd., with a watermark showing a crown and the name of the paper in script below. The illustrations were printed "on rag paper supplied by Arches."

The measured leaf size of an actual copy, approximately: 30.85 X 22.80 cm.

☞ **BIBLIOGRAPHICAL COMMENTS**: For The Fitzwilliam Museum I have noted two separate and simultaneous issues: An *Arabic-numeral Issue* and an *Alphabetical Issue.* No additional material showing the Trianon production methods

is provided, and the issues only differ from each other with respect to the numbering.

****

SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(36A) <u>ARABIC-NUMERAL ISSUE</u> (1500/1-1500):** The colophon-limitation page reads: "1,500 copies numbered 1 to 1,500."

✶ **COLLATION (225 leaves):**

§ **PLATES:** 100 leaves, showing 107 illustrations, with tissue protectors bound-in.

§ **FRONTISPIECE:** 1 leaf.

§ **LETTERPRESS:** 120 leaves.

§ **ENDPAPERS:** 4 leaves.

§ **PAGINATION, excluding endpapers:** [i-vii] viii-ix [x] 1-422 423-432 = 442 pages/221 leaves. Special note: Beginning with page 23 and ending with page 422, the numbering follows a set pattern: the recto page with the title and number of the piece is numbered, while the following three pages, including the illustration of the piece, are unnumbered.

✶ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Half-title on recto, and colophon-limitation page on verso;

L.4: Frontispiece on verso;

L.5: Trianon Press title-page on recto; copyright information on verso;

L.6: "CONTENTS" on recto; and "ACKNOWLEDGMENTS" on verso;

L.7: "PREFACE" on recto;

Ls.8-16: "INTRODUCTION";

Ls.17-18: "LIST OF PLATES"

Ls.19-218: Letterpress and plates;

Ls.219-222: "INDEX";

L.223: "FITZWILLIAM MUSEUM PUBLICATIONS";

L.224: Free endpaper, blank;

l.225: Lining-paper, blank.

✶ **BINDING:** Bound in red buckram with gold ornament on cover matching the ornament on title-page (two ostrich-like birds facing shield, with Latin quote underneath: 'DEO/ADJUVANTE NON/TIMEND UM'), and gold lettering on spine, reading from top to bottom parallel to bottom edge: "CARL WINTER | THE | FITZWILLIAM | MUSEUM | *An Illustrated Survey* | TRIANON".

✶ **COPIES EXAMINED:**

(Σ) COPY #286: Collation, contents, and binding correspond to the *Arabic-numeral Issue.* Location: Collection of the author.

(Σ) COPY #374: Collation, contents, and binding correspond to the *Arabic-numeral Issue.* Location: Collection of the author.

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☞ **(36B) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** The colophon-limitation page reads: "26 copies numbered A to Z, reserved for Mr. Guy J. F. Knowles, M.A., the Fitzwilliam Museum, and the Publishers".

Note: I have not seen a copy of the *Alphabetical Issue* of <u>The Fitzwilliam Museum</u>.

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☞ **(36C) <u>OUT-OF-SERIES/DUMMY</u> (Number of copies unknown).** These copies would not be for sale to public.

(Σ) COPY #UNNUMBERED/OUT-OF-SERIES:

✶ **LOCATION:** Collection of the author.

★ **COLLATION:** Collation, contents, and binding correspond to the *Arabic-numeral Issue.*

(Σ) COPY #DUMMY:

✶ **LOCATION:** Collection of the author.

★ **COLLATION:** No half-title or colophon-limitation page; frontispiece present; Trianon Press title-page on recto and copyright information on verso; text leaves are present but without printing (Smith appears to have been sent "1 set of imposed proofs [uncorrected]) of the text" as a separate package to review); the monochrome illustrations are bound-in, but the color illustrations, which were sent loose, are missing. See bibliographical note below.

★ **BIBLIOGRAPHICAL NOTE:** This copy came with a note on The Trianon Press letterhead to W.W. Smith of Harvard University Press: "1 bound dummy, containing the monochrome plates (many of these are proof copies and not accurately cut); with the 6 colour plates loose, and 1 loose monochrome plate available for use as a prospectus; and 1 set of imposed proofs (uncorrected) of the text. Please return to Trianon Press after inspection. [24.7.58]" Accompanying this note was an envelope containing "Samples of red and blue buckram, suggested for binding".

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** A survey of the Fitzwilliam Museum, with selected illustrations from its collection. Carl Winter in the preface makes it clear that this "book

is not a *catalogue raisonné"* but a general overview of the museum's collections, which "will serve a useful purpose by making them more widely known and appreciated at home and abroad."

- ☞ **PROSPECTUS**: None found.
- ☞ **PUBLISHER PRICES**: None found.
- ☞ **PRODUCTION NOTES**: The colophon-limitation page reads: "The monochrome plates were printed in collotype, and the colour plates in collotype and stencil, by Hourdebaigt, Trianon Press (France) and Beaufumé, in Paris, on rag paper supplied by Arches. Copies of the originals by Patricia Page were used as guides in making the colour plates. The text pages were set in Monotype Caslon Old Face and printed by Spottiswoode, Ballantyne & Co. Ltd., London and Colchester on Glastonbury Antique Laid paper supplied by Grosvenor, Chater & Co. Ltd. Binding by Mansell, London."

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37. LES FRESQUES de FRA ANGELICO au Couvert Saint-Marc de Florence (The Frescos of Fra Angelico at the Convent of Saint Marc in Florence)

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON TITLE-PAGE**: *LES FRESQUES* | *de* | **FRA ANGELICO** | au Couvert Saint-Marc de Florence | *Préface de* | JACQUES MARITAIN | *Texte de* | STANISLAS FUMET | *ÉDITIONS ARTISTIQUES ET DOCUMENTAIRES* | *PARIS* | [to the left] THE TRIANON PRESS [to the right] GREY FALCON PRESS | [to the left, below THE TRIANON PRESS] LONDON [to the right, below THE GREY FALCON PRESS] NEW-YORK

☞ **COPYRIGHT NOTICE**: None found.

☞ **PUBLICATION PLACE/DATE**: Paris, London and New York: November 1, 1948.[161]

☞ **TOTAL EDITION**: 900 numbered copies (900 copies offered for sale to public).[162]

[161] This is the date noted in Copies #82 and #187. However, in a Prospectus for Cézanne's Les Baigneuses, it was stated that Fra Angelica (in production at the time) was "To appear May 1948." A subsequent Prospectus for Fra Angelica gives the publication date as May 1, 1949.

[162] There is a discrepancy among the various sources as to the actual number of copies of Fra Angelica distributed per issue and in the limitation numbering scheme. Copies #82 and #187 state that 900 copies were printed, which seems to be a good number for the total edition, but we get no information about any individual issues or the numbering scheme. A Prospectus for Fra Angelica breaks the edition down into the following issues: 150 copies, numbered 1-150, reserved for the Trianon Press, London; 150 copies, numbered 151-300, reserved for the Grey Falcon Press, New York; 150 copies, numbered 301-450, reserved for Sweden; and 450 copies, numbered 451-900, reserved for S.E.A.D., Paris. In copies #82 and #187, a note is printed on *leaf* 4^{v} which states: "NE PEUT ÉTRE INTRODUIT DANS LES PAYS SCANDINAVES [NOT TO BE SOLD IN SCANDINAVIA]". A Prospectus for Cézanne's Les Baigneuses mentions that

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: Rag paper specially treated for application of tempera used for the reproduction work.

The measured leaf size of an actual copy, approximately: 39.65 X 30.79 cm.

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FIRST EDITION:

☞ **(37A) NUMBERED ISSUE (900/1-900)**: The colophon-limitation page (*Leaf 2* of Copy #187) reads: "CET OUVRAGE TIRÉ A 900 EXEMPLAIRES NUMÉROTÉS..."

✶ **COLLATION (53 leaves)**:

§ **PLATES**: 37 singleton leaves, loose, with the plates numbered: I-XL. The ten colored plates are each pasted to a singleton sheet: Color plates III, IV, XI, XIII, XV, XIX, XXII, XXIII, XXVIII, XXXVII.

§ **LETTERPRESS**: [1-2^2] [3-5^4] = 16 leaves.

§ **ENDPAPERS**: None.

§ **PAGINATION OF LETTERPRESS ONLY**: [1-8] 9 [10] 11-28 [29-32] = 32 pages.

✶ **CONTENTS (53 leaves)**:

L.1: Photographs of Saint-Marc's, on verso;

L.2: Half-title on recto and colophon-limitation notice on verso;

L.3: Blank;

L.4: Title-page on recto, and notice on verso: "NE PEUT ÉTRE INTRODUIT DANS LES PAYS SCANDINAVES [NOT TO BE SOLD IN SCANDINAVIA]";

L.5: "PRÉFACE" (in French) by Jacques Maritain on recto and verso;

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the Fra Angelico was in preparation, with the original edition consisting of 900 copies, of which 300 copies are reserved for the U.S.A and 200 copies for Great Britain.

Ls.6-15: Discussion (in French) of the frescos by Stanislas Fumet, on rectos and versos; *leaf 15^{v}* is a plan of the Musée de Saint-Marc;

L.16: "Table des Planches [plates]", on recto and verso;

L(s).17-53: Collotype-pochoir reproductions of the frescos, on rectos.

✶ **BINDING:** Letterpress sheets and plates come either loose in the French style or bound (Perfect Binding) in a white, stiff paper wrapper, with letterpress on cover, reading: "**FRA ANGELICO** | [fleur-de-lis ornament in red]". The interior portfolio, letterpress sheets and plates (whether bound or loose) are housed in a white, stiff cardboard portfolio, with white tie strings, and letterpress on cover reading: "**FRA ANGELICO**".

✶ **COPIES EXAMINED:**

(Σ) COPY #82. Letterpress and plates are in a broken state, although originally bound in Perfect Binding with stiff-paper wrapper. This copy contains a laid-in customs notice (18.00 X 8.20 cm.) which reads in English: "This book has been bound to conform with customs regulations | Plates may be removed for art study or educational purposes only". Exterior portfolio is present. Location: Collection of the author.

(Σ) COPY #187. Interior portfolio with letterpress and plates loose in French style, and letterpress sheets folded once. The exterior portfolio is present, but there is no customs notice. Location: Collection of the author.

****

MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: Reproduction of the frescos of Fra Angelico at the Convent of Saint-Marc in Florence.

☞ **PROSPECTUS**: I have seen a photocopy of the prospectus, which was probably mailed out prior to 1 May 1949 when the book was scheduled to be released and the subscription price would no longer be available, although 1 November 1948 is the publication date given in copies #82 and #187. The format of the Prospectus is a folio with loosely inserted leaf. The contents are as follows: ***L.1^{r}***: "FRA | ANGELICO | [Image]"; ***L.1^{v}***: the title-page translated into English (original was in French), but with reference to The Trianon Press and Grey Falcon Press only; ***L.2^{r}***: statement of limitation; ***L.2^{v}***: a list of other production from The Trianon Press catalogue, as well as facsimiles by Daniel Jacomet done separately; *inserted singleton leaf*: facsimile proof image of a Fra Angelico fresco: "This sample is half of our reproduction of the famous Annunciation."

☞ **PUBLISHER PRICES**: In a prospectus for Les Baigneuses, subscriptions were available for Fra Angelica at the following prices: American copies at $36, and English copies at 8½ guineas (subject to exchange fluctuations). In a later prospectus for Fra Angelica, subscriptions were available at the following prices: American copies (150 copies available) at $24, and English copies (150 available) at 6½ guineas. It was noted,

however, that "after this date [the new release date of 1 May 1949] prices will be 8 guineas or 30 dollars." In the later Trianon Press prospectus for the "Stirling" Jerusalem (1950-51), the prices for Fra Angelica were 8 guineas (British market) and 25 dollars (American market). When Wicksteed's Commentaries came out in 1953, the British price was still being advertised on the rear cover of the dust jacket at 8 guineas.

☞ **DISTRIBUTION**: In Great Britain, copies were distributed by The Trianon Press, Macleod & Fawcus, Ltd., Caravela, Mizen Way, Cobham, Surrey. In the U.S.A., copies were distributed by Grey Falcon Press, through its representative, "Arts Publications," 41 King Street, New York 14, New York.

☞ **PRODUCTION NOTES**: The letterpress was printed by l'imprimerie La Ruche, master printer in Paris, in 18-point Garamond. The complete set of forty frescoes, including ten in color and four detailed enlargements (on 37 singleton leaves), were reproduced by Daniel Jacomet.

In a prospectus for Fra Angelico, we are told: "M. Jacomet spent five months in Florence before the war [World War II] studying the materials used by Fra Angelico and mixing colours and tempera, in order finally to obtain the delicate colouring and subtle shades that distinguish these frescoes. He even succeeded in reconstituting the actual substance used by Fra Angelico, which the nature of his process allows him to apply directly through stencil

to the reproductions, giving one almost the illusion of a fragment taken from the walls themselves."

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38. GISLEBERTUS: Sculptor of Autun

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON TITLE-PAGE**: *GISLEBERTUS* | *SCULPTEUR D'AUTUN* | par Denis Grivot [space] et [space] George Zarnecki | [the next two lines are aligned as follows: Under Denis Grivot, in two lines:] Maître de chapelle [and below this line:] de la Cathédrale d'Autun [under George Zarnecki, in two lines:] Maître de conférences d'histoire de l'art [and below this line:] à l'Université de Londres | préface de PAUL DESCHAMPS, Membre de I'Institut | [to right] ÉDITIONS TRIANON

☞ **COPYRIGHT NOTICE**: Tous droits de reproduction réservés. All rights reserved | © Trianon Press (France), 1960 | Made and printed in France

☞ **PUBLICATION PLACE/DATE**: Paris: 1960. "*Nihil obstat:* Paris, le 15 octobre 1960 *Imprimatur:* Paris, le 16 octobre 1960".

Also, a note (Copy #H, page 162), reads: "ACHEVÉ D'IMPRIMER SUR LES PRESSES DE L'IMPRIMERIE | SAPHO A PARIS POUR LESS ILLUSTRATIONS ET DE | L'IMPRIMERIE DARANTIERE A DIJON POUR LE TEXTE | LE DIX NOVEMBRE MCMLX".

☞ **TOTAL EDITION**: Number of copies unknown. I am not sure if the 1960 unnumbered French-language copies were considered part of the first edition or a separate edition; I have treated them as a separate and simultaneous issue of the first edition. On page 163 of Copy #H, there is a letterpress note which states that the

first edition was composed of 10 copies numbered I to X, and 26 copies numbered A to Z: "LE TOUT CONSTITUANT L'ÉDITION ORIGINALE." In the 1961 English (Collins) and American (Orion) trade editions, however, different numbers for the French first edition are given: 5 copies numbered I to V, and 12 copies numbered A to Z; but interestingly, there is no indication that these copies constitute the complete first edition. At this point, it is impossible to determine the actual number of copies printed for the 1960 French first edition, or how many copies are in each of the separate and simultaneous issues.

☞ **TYPE OF BOOK**: Letterpress book with black-and-white photographic reproductions in deep-etched gravure.

☞ **EDITION PAPER**: The measured leaf size of an actual copy, approximately: 22.90 X 31.00 cm. The paper used for the *Roman-numeral* and *Alphabetical Issues* was "Arches Grand Vélin." The watermark: "ARCHES".

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(38A) ALPHABETICAL ISSUE (Between 12 and 26 alphabetical copies)**: Colophon-limitation notice (Page 163/leaf 80^{r} of Copy #H) reads: "…26 EXEMPLAIRES NUMÉROTÉS DE A A Z RÉSERVÉS AUX COLLABORATEURS DU LIVRE…" Both the English (Collins) and American (Orion) trade editions reference only 12 copies of the Alphabetical issue.

(Σ) COPY #H:

✶ **LOCATION:** Collection of the author.

✶ **COLLATION (85 leaves):**

§ **PLATES (photographs):** 48 leaves. The 3 fold-out sheets of photographs are each counted as two leaves, since the Trianon numbering scheme counts each fold-out sheet as four pages. See pagination below.

§ **FRONTISPIECE:** 1 leaf, showing photographs on both recto (reverse frontispiece) and verso (frontispiece). This leaf is not part of the Trianon pagination.

§ **LETTERPRESS:** 32 leaves. Note: the maps, plans, and line-drawings are counted as letterpress. The single fold-out sheet of letterpress is counted as two leaves.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns), and free endpapers. The front paste-down and recto of free endpaper have a two-page photograph; the verso of the front free endpaper has letterpress captions identifying the photographs on the front and rear lining-papers. The rear paste-down and verso of free endpaper have a two-page photograph; the recto of the rear free endpaper has the colophon/limitation page. The free endpapers, but not the lining-papers, are part of the pagination.

§ **PAGINATION, excluding lining-papers and frontispiece:** [1-7] 8 [9-10] 11-12 [13] 14 [15] 16 [17-18] 19-20 [21] 22-25 [26-27] 28 [29-53] 54 [55-56] 57-73 [74-138] 139-141 [142-143] 144 [145-151] 152 [153-154] 155-158 [159] 160 [161] 162 [163-164] = 164 pages/82

leaves. Note: the four (4) fold-out sheets are each counted (inferred) as 2 leaves/4 pages, in order for the pagination to come out correctly.

✶ **CONTENTS:**

L.1: Lining-paper: Photograph of "Les élus [the Elect]," continues onto recto of free endpaper;

L.2: Free endpaper: Photograph of the Elect continued from lining-paper onto recto of *leaf 2*; on verso, Latin quotes with French translations;

L.3: On recto, "revers du frontispice [reverse of frontispiece]," a photographic detail of tympanum: "Le Christ en majesté"; on verso, "Frontispice," a photograph detail of tympanum: "Groupe des apôtres";

L.4: Trianon Press title-page on recto, and notice on verso: "IN MEMORIAM | PETER KENDAL BUSHE | 1929-1960 | AMI ET COLLABORATEUR | SANS QUI CE LIVRE N'AURAIT PAS ÉTÉ RÉALIS", along with copyright notice at bottom of page;

L.5: "Table des matières [Table of Contents]" on recto; and "Avant-propos [Foreword]" on verso;

Ls.6-8: "Préface" with illustrations;

Ls.9-83: text and photographs;

L.84: Free endpaper: Colophon-limitation page on recto; photograph on verso of "Les damnés [the Damned]," that continues onto lining-paper;

L.85: Lining-paper, with photograph of the Damned that carries over from *leaf 84*.

✶ **BINDING:** Quarter-leather morocco with linen boards. No writing on front and rear covers; spine has capital lettering in gold, reading: "GISLEBERTUS • SCULPTEUR D'AUTUN".

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☞ **(38B) <u>ROMAN-NUMERAL ISSUE</u> (Between 5 and 10 Roman-numeral copies):** Colophon-limitation notice (Page 163/leaf 80[r] of Copy #H*)* reads: "…10 EXEMPLAIRES NUMÉROTÉS DE I A X…" The English (Collins) and American (Orion) trade editions reference only 5 copies of the *Roman-numeral Issue*.

Note: I have not examined a copy of the *Roman-numeral Issue*.

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☞ **(38C) <u>UNNUMBERED "1960" FRENCH TRADE ISSUE</u> (Number of copies unknown):** This *Unnumbered Issue* used the same letterpress and photographic illustrations as the *Alphabetical Issue*, but it was printed on lighter paper and housed in a cheaper case-binding, with dust jacket.

(Σ) COPY #UNNUMBERED FRENCH TRADE:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE (86 leaves):** Collation, contents, and numbering correspond with the *Alphabetical Issue*, except that in my copy *leaf 68* and *leaf 69* are duplicates (Pls.62-66 on recto). Since I have only seen one copy of the "1960" *Unnumbered French trade issue* I cannot determine whether this extra leaf came from the printer in this way and thus is present in all copies, or

whether it is only present in my copy. If one of the duplicated leaves was removed, then the collation, contents, and numbering would correspond correctly.

§ **PAGINATION, excluding lining-papers, frontispiece and duplicate leaf 69:** [1-7] 8 [9-10] 11-12 [13] 14 [15] 16 [17-18] 19-20 [21] 22-25 [26-27] 28 [29-53] 54 [55-56] 57-73 [74-132] [duplicate *leaf 69* is not counted in order for numbering to work out correctly] [133-138] 139-141 [142-143] 144 [145-151] 152 [153-154] 155-158 [159] 160 [161] 162 [163-164] = 164 pages/82 leaves/1 duplicate leaf not counted. Note: the four (4) fold-out sheets are each counted (inferred) as 2 leaves/4 pages, in order for the pagination to come out correctly.

✶ **BINDING:** Maroon cloth cover. No writing on front and rear cover; spine has capital lettering in gold: "GISLEBERTUS • SCULPTEUR D'AUTUN". The pictorial dust jacket has photograph of The Elect on front cover, with title in black lettering on white insert: "*GISLEBERTUS* | *SCULPTEUR D'AUTUN*". The front inside flap has a different photograph along its entire length. The rear cover has a photograph of Eve covering top half of cover, and text in French covering lower half. In the lower left-hand corner of the rear cover, we find the publisher's name, reading: "ÉDITIONS | TRIANON | 125, avenue du Maine, Paris". The rear inside flap has advertising text for Gislebertus and a notice that reads: "GISLEBERTUS • SCULPTEUR D'AUTUN a été retenue dans la 'Sélection des 50 livres de l'année 1960'." (Note: the dust jackets for the "1960" *Unnumbered French Trade Issue* and the "1965"

Unnumbered French Trade Issue are similar but they do not match exactly.)

****

OTHER EDITIONS:

☞ **(38D) UNNUMBERED "1961" COLLINS TRADE EDITION FOR THE ENGLISH MARKET (Number of copies unknown):**

✶ **COLLINS/TRIANON TITLE-PAGE:** *GISLEBERTUS* | *SCULPTOR OF AUTUN* | by Denis Grivot and George Zarnecki | introduction by T.S.R. BOASE, President of Magdalen College, Oxford | THE TRIANON PRESS, in association with COLLINS

✶ **COPYRIGHT NOTICE:** First published in 1961 by The Trianon Press | in association with Collins, 14 St. James's Square, London | All rights reserved © The Trianon Press 1961 | Made and printed in France

✶ **COLLINS/TRIANON PUBLICATION PLACE/DATE:** France: 1961.

✶ **TOTAL COLLINS/TRIANON EDITION:** Unknown.

✶ **EDITION PAPER:** The measured leaf size of an actual copy, approximately: 23.50 X 31 cm. Cream white with no watermark. The paper is much lighter in weight and thickness than the original French edition.

✶ **TYPE OF BOOK:** Letterpress book with black-and-white photographic reproductions in deep-etched gravure.

✶ **BIBLIOGRAPHICAL COMMENTS:** The sheets for the British (#38D) and the American (#38E) trade editions appear to have been printed at the same time and on similar paper. There are a few differences: On *leaf 4*, which included the title-page (recto) and copy-right (verso), we find reference to the specific national publishers associated with The Trianon Press. The dust jackets correspond except that each publishers name is found at the lower left corner of the rear cover and on

the inside rear flap, at the bottom. The bindings are similar, but the English binding has a rich maroon color, while the American has a reddish brown color.

✶ COLLATION OF "1961" ENGLISH EDITION (94 Leaves):

§ PLATES (photographs): 55 leaves. The three fold-out sheets of photographs are each counted as two leaves, since the Trianon numbering scheme counts each leaf as four pages. See pagination below.

§ FRONTISPIECE: 1 leaf, showing photographs on both recto (reverse frontispiece) and verso (frontispiece). This leaf is not part of the Trianon pagination.

§ LETTERPRESS: 34 leaves. Note: the maps, plans and line-drawings are counted as letterpress. The one fold-out sheet of letterpress is counted as two leaves, since the Trianon numbering scheme counts it as four pages. See pagination below.

§ ENDPAPERS: 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns), and free endpapers. The front paste-down and recto of free endpaper have a two-page photograph; the verso of the front free endpaper has letterpress captions identifying the photographs on the front and rear lining-papers. The rear paste-down and verso of free endpaper have a two-page photograph; the recto of the rear free endpaper has the colophon/limitation page. The free endpapers, but not the lining-papers, are part of the pagination.

§ PAGINATION, excluding lining-papers and frontispiece: [1-10] 11-12 [13] 14 [15-17] 18-20 [21-25] 26-29 [30-31] 32 [33-57] 58 [59-62] 63-81 [82-146] 147-149 [150-151] 152 [153-159] 160 [161] 162 [163-172] 173-177 [178-179] 180 [181-182] = 182

pages/91 leaves. Note: the four (4) fold-out sheets are each counted (inferred) as 2 leaves/4 pages, in order for the pagination to come out correctly.

✶ CONTENTS OF "1961" ENGLISH EDITION (94 leaves):

L.1: Lining-paper: Photograph of the Elect, continues onto recto of free endpaper;

L.2: Free endpaper: Photograph of the Elect continued from lining-paper; on verso, Latin quotes with English translations

L.3: On recto, "reverse of frontispiece," a photographic detail of tympanum: "Christ in majesty"; on verso, "frontispiece," a photograph detail of tympanum: "Group of apostles";

L.4: Trianon Press title-page on recto, and notice on verso: "IN MEMORIAM | PETER KENDAL BUSHE | 1929-1960 | friend and colleague | without whom this book would not have been published | A.F."; along with copyright notice and description of frontispiece and endpaper illustrations;

L.5: "Contents" on recto; and "Documentary and comparative plates" on verso;

L.6: "Foreword" on recto; "Introduction" begins on verso;

L.7: Photographs on recto and verso;

L.8: Continuation and conclusion of introduction on recto and verso;

L.9: Essay entitled, "Gislebertus hoc fecit," on recto and verso;

L.10: Photographs on recto and verso;

Ls.11-92: text (beginning with chapter 1) and photographs;

L.93: Free endpaper: Colophon-limitation page on recto; photograph on verso that continues onto lining-paper;

L.94: Lining-paper, with photograph that carries over to *leaf 89*.

✶ **BINDING OF "1961" ENGLISH EDITION:** Maroon cloth cover. No writing on front and rear cover; spine has capital lettering in gold: "GISLEBERTUS • SCULPTOR OF AUTUN". The pictorial dust jacket has photograph of The Elect on front cover, with title in black lettering on white insert: "*GISLEBERTUS* | *SCULPTOR OF AUTUN*". The front inside flap has a different photograph along its entire length. The rear cover has a photograph of Eve covering top half of cover, and text covering lower half. In the lower left hand corner of the rear cover, we find the publishers names, reading: "The TRIANON PRESS | in association with | COLLINS, London". The rear inside flap has advertising text and at the lower right corner is the Trianon name and address, while at the lower left corner is the price: 70s. net.

✶ **COPIES EXAMINED:**

(Σ) COPY #UNNUMBERED (94 leaves): Collation, contents, and binding correspond to "1961" ENGLISH EDITION. Location: Collection of the author.

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☞ **(38E) UNNUMBERED "1961" ORION PRESS TRADE EDITION FOR THE AMERICAN MARKET (Number of copies unknown):**

✶ **ORION/TRIANON TITLE-PAGE:** *GISLEBERTUS* | *SCULPTOR OF AUTUN* | by Denis Grivot and George Zarnecki | introduction by T.S.R. BOASE, President of Magdalen College, Oxford | THE ORION PRESS, in conjunction with TRIANON PRESS

✶ **COPYRIGHT NOTICE**: First published in 1961 by The Orion Press, New York | in conjunction with The Trianon Press, publishers of the first French edition | All rights reserved © The Trianon Press 1961 | Made and printed in France

✶ **ORION/TRIANON PUBLICATION PLACE/DATE**: France: 1961.

✶ **TOTAL ORION/TRIANON EDITION**: Unknown.

✶ **EDITION PAPER**: The measured leaf size of an actual copy, approximately: 23.50 X 31 cm. Cream white with no watermark. Similar to the paper used in the 1961 English trade edition.

✶ **TYPE OF BOOK**: Letterpress book with black-and-white photographic reproductions in deep-etched gravure.

✶ **BIBLIOGRAPHICAL COMMENTS**: The sheets for the British (#38D) and the American (#38E) trade editions appear to have been printed at the same time and on similar paper. There are a few differences: On *leaf 4*, which included the title-page (recto) and copy-right (verso), we find reference to the specific national publishers associated with The Trianon Press. The dust jackets correspond except that each publishers name is found at the lower left corner of the rear cover and on inside rear flap, at the bottom. The bindings are similar, but the English binding has a maroon color, while the American has a reddish brown color.

✶ **COLLATION OF "1961" AMERICAN EDITION (94 leaves)**: Corresponds to the 1961 English (Collins) edition.

✶ **CONTENTS OF "1961" AMERICAN EDITION (94 leaves)**: Corresponds to the 1961 English (Collins) edition, except for *leaf 4*. See above for title-page and copy-right notice transcriptions.

✶ **BINDING OF "1961" AMERICAN EDITION**: Corresponds to the 1961 English (Collins) edition, except for differences in color (the American binding is reddish brown), in the publisher's name on rear dust jacket and inside rear flap, and the price. In the lower left-hand corner of the rear cover, we find the publisher's names, reading: "**ORION PRESS** | **New York**". The rear inside flap has advertising text and at the lower right corner is the Orion Press name and address, while at the lower left corner is the price: $13.50. The dust jacket makes no reference to The Trianon Press.

✶ **COPIES EXAMINED**:

(Σ) COPY UNNUMBERED (94 leaves): Collation, contents and binding correspond to "1961" ENGLISH EDITION. Location: Collection of the author.

****

☞ **(38F) <u>UNNUMBERED "1965" FRENCH TRADE ISSUE</u> (Number of copies unknown):**

✶ **TRIANON TITLE-PAGE:** *GISLEBERTUS* | *SCULPTEUR D'AUTUN* | par Denis Grivot [space] et [space] George Zarnecki | [the next two lines are aligned as follows: Under Denis Grivot, in two lines:] Maître de chapelle [and below this line:] de la Cathédrale d'Autun [under George Zarnecki, in two lines:] Maître de conférences d'histoire de l'art [and below this line:] à l'Université de Londres | préface de PAUL DESCHAMPS, Membre de I'Institut | [to right] ÉDITIONS TRIANON

✶ **COPYRIGHT NOTICE:** Tous droits de reproduction réservés. All rights reserved | © Trianon Press (France), 1960 | Première édition 1960. Seconde édition 1965 | Made and printed in France

✶ **TRIANON PUBLICATION PLACE/DATE:** France: 1965.

✶ **TOTAL TRIANON EDITION:** Unknown.

✶ **EDITION PAPER:** The measured leaf size of an actual copy, approximately: 23.50 X 31 cm. Cream white with no watermark.

✶ **TYPE OF BOOK:** Letterpress book with black-and-white photographic reproductions in deep-etched gravure.

✶ **BIBLIOGRAPHICAL COMMENTS:** This is a completely new edition, with new letterpress and added illustrations. The dust jacket also indicates that the availability of the 1964 L'HISTOIRE DES ROIS MAGE (#43), which had not been published when the 1960 edition came out.

✶ **COLLATION OF "1965" FRENCH EDITION (96 Leaves):**

§ **PLATES (photographs):** 56 leaves. The three fold-out sheets of photographs are each counted as two leaves, since the Trianon numbering scheme counts each leaf as four pages. See pagination below.

§ **FRONTISPIECE:** 1 leaf, showing photographs on both recto (reverse frontispiece) and verso (frontispiece). This leaf is not part of the Trianon pagination.

§ **LETTERPRESS:** 35 leaves. Note: the maps, plans, and line-drawings are counted as letterpress. The one fold-out sheet of letterpress is counted as two leaves, since the Trianon numbering scheme counts it as four pages. See pagination below.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns), and free endpapers. The front paste-down and recto of free endpaper have a two-page photograph; the verso of the front free endpaper has letterpress captions identifying the photographs on the front and rear lining-papers. The rear paste-down and verso of free endpaper have a two-page photograph; the recto of the rear free endpaper has the

colophon/limitation page. The free endpapers, but not the lining-papers, are part of the pagination.

§ PAGINATION, excluding lining-papers and frontispiece: [1-10] 11-13 [14] 15-16 [17-19] 20-22 [23-27] 28-31 [32-33] 34 [35-59] 60 [61-64] 65-82 [83-148] 149-151 [152-153] 154 [155-161] 162 [163] 164-166 [167-176] 177-179 [180] 181-182 [183] 184 [185-186] = 186 pages/93 leaves. Note: the four (4) fold-out sheets are each counted (inferred) as 2 leaves/4 pages, in order for the pagination to come out correctly.

✶ CONTENTS OF "1965" FRENCH EDITION (96 leaves):

L.1: Lining-paper: Photograph of "Les élus [the Elect]," continues onto recto of free endpaper;

L.2: Free endpaper: Photograph of the Elect continued from lining-paper onto recto of *leaf 2*; on verso, Latin quotes with French translations;

L.3: On recto, "revers du frontispice [reverse of frontispiece]," a photographic detail of tympanum: "Le Christ en majesté"; on verso, "Frontispice," a photograph detail of tympanum: "Groupe des apôtres";

L.4: Trianon Press title-page on recto, and notice on verso: "IN MEMORIAM | PETER KENDAL BUSHE | 1929-1960 | AMI ET COLLABORATEUR | SANS QUI CE LIVRE N'AURAIT PAS ÉTÉ RÉALISÉ", along with copyright notice and description of frontispiece and endpaper illustrations;

L.5: "Table of matières" on recto; and "Planches documentaries et comparatives" on verso;

Ls.6-11: Preliminary text, including illustrations;

Ls.12-94: text (beginning with chapter 1) and photographs;

L.95: Free endpaper: Colophon-limitation page on recto; photograph on verso that continues onto lining-paper;

L.96: Lining-paper, with photograph that carries over to *leaf 95*.

✶ **BINDING OF "1965" FRENCH EDITION:** Maroon cloth cover. No writing on front and rear cover; spine has capital lettering in gold: "GISLEBERTUS • SCULPTEUR D'AUTUN". The pictorial dust jacket has photograph of The Elect on front cover, with title in black lettering on white insert: "*GISLEBERTUS | SCULPTEUR D'AUTUN*". The front inside flap has a different photograph along its entire length. The rear cover has a photograph of Eve covering top half of cover, and text in French covering lower half. In the lower left-hand corner of the rear cover, we find the publisher's name, reading: "ÉDITIONS | TRIANON | 125, avenue du Maine, Paris". The rear inside flap has advertising text for Gislebertus and an advertisement for L'HISTOIRE DES ROIS MAGE.

✶ **COPIES EXAMINED:**

(Σ) COPY #UNNUMBERED (96 leaves): Collation, contents, and binding correspond to "1965" FRENCH EDITION. This copy has a paper strip (7 cm. wide) which fits over cover and serves as an advertising banner for "Cette nouvelle édition…" Location: Collection of the author.

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MISCELLANEOUS NOTES FOR "1960" FIRST EDITION:

☞ **SYNOPSIS OF WORK:** A study of Gislebertus, the Romanesque sculptor, arguing that he was responsible for the decorations at the cathedral of St. Lazarus at Autun ("Gislebertus hoc fecit/Gislebertus made this").

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: I have not seen an advertised publisher's price for the 1960 French first edition of this book. The 1961 British edition sold for 70s. net, while the 1961 American edition sold for $13.50.

☞ **DISTRIBUTION**: The original French edition was distributed by Trianon Press (Éditions Trianon); the translated editions were distributed by Collins in England, and Orion Press in America.

☞ **PRODUCTION NOTES**: All three editions were designed by Arnold Fawcus and Peter Kendal Bushe; the latter also prepared the layouts. The majority of the photographs of Autun were taken by Franceschi. The plans and sketch-map were drawn by Michel Beret, with figures 1-4 by Pascal Vercken. The photographic lab work was done by Chevojon Frères. The plates (illustrations) were printed in deep-etched gravure by Sapho, Paris. The text was printed by Darantiere, Dijon. The binding was by Engel.

All editions were produced in France. The 1961 English and American editions included the same pre-production work as the original 1960 French edition. The French text was translated into English and set in monotype Bononi. The text and photographs were printed by Darantiere and Sapho respectively, as with the original, but on different paper. Engel did the binding for all editions.

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39. HAGGADAH FOR PASSOVER

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON TITLE-PAGE**: [Titles on white paper in brownish-red ink over background letters in grey, reading:] [background grey letters: "HAG"] HAGGADAH FOR PASSOVER | COPIED AND ILLUSTRATED | BY BEN SHAHN | [background grey letters: "GA"] WITH A TRANSLATION | INTRODUCTION AND NOTES | BY CECIL ROTH | [background grey letters: "DAH"] Produced & published by | The Trianon Press * Paris & London

☞ **COPYRIGHT NOTICE**: [Centered at bottom of page in ten lines:] First published in 1966 | by The Trianon Press, Château de Boissia, Clairvaux, Jura, France | Copyright © 1965, 1966 in the illustrations Ben Shahn | for the English texts The Trianon Press | The originals of the first eleven illuminated pages | are in the collection of the Jewish Museum, New York | the gift of Edward M.M. Warburg, 1947 | All rights reserved [space] No part of this book | may be reproduced without the publishers' permission | Made and printed in France

☞ **PUBLICATION PLACE/DATE**: France, 1966.

☞ **TOTAL EDITION**: 292 copies (274 copies offered for sale to public; 18 privately distributed).

A preliminary note on colophon-limitation page reads: "This first edition of the *Haggadah for Passover* copied and illustrated by Ben Shahn consists of 292 copies, each

bearing the Artist's signature and cipher on the frontispiece."

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: For this facsimile edition, The Trianon Press mainly used Arches pure rag paper, either Arches Vergé (laid paper with an "Arches" watermark) or Arches Grand Vélin (wove paper with an "Arches" watermark). It also used Auvergne hand-made pure rag paper and Japanese Nacré hand-made paper for some of the illustrations. Please refer below to the separate entries for each issue to determine the specific papers used with each.

The factory sheet size came in 39.40 X 60 cm. sheets, which gives us a folded leaf size of 30.00 X 39.40 cm. For the twelve individual facsimile plates, I believe that two plates were printed on one side of a factory sheet only and then cut into singletons; these were then inserted between folios. The Menorah/frontispiece and facing illustration were printed on one side of a sheet and folded so that the double illustrations appeared on the inside, with the reverse side blank.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(39A) ARABIC-NUMERAL ISSUE (228/1-228):** "228 copies numbered 1 to 228 are printed on pure rag Arches Vergé paper especially manufactured to match the paper used by the Artist."

✶ **COLLATION (80 leaves):** Note: The title-page and English introductory text (pages i-xxiv) are in the normal English page order from front to back, while the Hebrew text and illustrations (pages 1-136) are in the normal Hebrew page order from back to front. I have made the arbitrary decision to collate from front to back; for this reason, the Roman-numeral pagination will ascend, while the Arabic-numeral pagination will descend.

§ **COLLATION OF ARABIC-NUMERAL ISSUE, INCLUDING FACSIMILE PLATES, FRONTISPIECE AND FACING ILLUSTRATiON, AND LETTERPRESS, BUT EXCLUDING ENDPAPERS:** 2°: [1-3^{4} 4^{2} 5-10^{4} 11^{2}+1 12^{2}+1 13^{2}+1 14^{2}+1 15^{2}+1 16^{2}+1 17^{2}+1 18^{2}+1 19^{2}+1 20^{2}+1 21^{2}+1 22^{2}+1 23^{2} 24^{2}+2] = 80 unbound leaves.

§ **PLATES:** 2°: 12 leaves (singleton), with letterpress identification on reverse. These singleton leaves are inserted between letterpress folds (as noted above) and are counted as part of the collation and pagination.

§ **FRONTISPIECE AND FACING ILLUSTRATION OF THE HEBREW BOOK (WHICH STARTS AT BACK OF EACH COPY):** 2°: 2 leaves, with these illustrations appearing on inside of fold. The double-leaf frontispiece is inserted between the final letterpress fold (as noted above: 24^{2}+2), and is included in the collation and pagination.

§ **LETTERPRESS:** 2°: 66 leaves. These are counted as part of the collation and pagination.

§ **ENDPAPERS:** 4 leaves: each folded blank sheet inserted into the front and rear cover. These are not part of the collation, contents, or pagination.

§ **PAGINATION from front to back, excluding endpapers:** [i-x] xi-xii [xiii-xiv] xv-xxiii [xxiv] [136] 135-126 [125-124] 123-86 [85-84] 83 [82-81]

80 [79-78] 77 [76-75] 74 [73-72] 71 [70-69] 68 [67-66] 65 [64-63] 62 [61-60] 59 [58-57] 56 [55-54] 53 [52-51] 50 [49-48] 47 [46-45] 44 [43-42] 41 [40-39] 38 [37-36] 35 [34-33] 32 [31-30] 29 [28-27] 26 [25-24] 23 [22-21] 20 [19-18] 17 [16-15] 14 [13-12] 11-8 [7-1] = 160 pages/80 leaves.

✶ **CONTENTS (80 leaves):**

Note: The front and rear endpaper folds (blank) are not considered part of collation, contents, or pagination for this book.

L.1: Half-title on recto;

L.2: Colophon-limitation page, on recto;

L.3: Title-page, on recto; publisher's imprint and copyright notice, on verso;

L.4: Shahn's dedication to his father, on recto;

L.5: "Concerning this Haggadah" by Shahn, on recto;

Ls.6-7: "Preface" from *leaf* 6^{r} to *leaf* 7^{r}; "Publisher's Note" on *leaf* 7^{v};

Ls.8-12: "Introduction" on recto and verso;

Ls.13-80: Ben Shahn's Haggadah, with text and illustrations, with pagination from 136-1, reading backwards from rear.

✶ **BINDING:** The text and illustrations are housed in a heavy paper portfolio, with Haggadah written on front in English and on rear in Hebrew. The endpaper folds are slotted into folded edges of the front and rear cover of the portfolio. The portfolio is housed in a parchment-covered drop-down-back box, with gold lettering on front and rear covers, reading; Haggadah in English (front) and Hebrew (rear). The spine has gilt lettering, reading: "[Head to tail:] [perpendicular to fore-edge:] BEN SHAHAN | [parallel to fore-edge with Hebrew lettering running above English in same direction:] HAGGADAH FOR PASSOVER | [perpendicular to fore-edge:] Trianon Press". A single

ornate clasp holds the cover closed. The inside of the *Arabic-numeral Issue* box has raised inserts so that the copy is snug. The fall-down-back box measures, closed: 32.90 X 42.30 X 7.70 cm.

✶ **COPIES EXAMINED:**

(Σ) COPY #40: Collation, contents, and binding correspond to the *Arabic-numeral Issue.* Location: Collection of the author.

(Ω) COPY #92: Collation, contents, and binding appear to correspond to the *Arabic-numeral Issue*. The advertisement reads: "BEN SHAHN. HAGGADAH FOR PASSOVER 1966. PARIS AND LONDON, TRIANON PRESS. FOLIO IN ORIGINAL PARCHMENT GILT BOX WITH SILVER GILT CLASP. NUMBER 92/228 ON ARCHES VERGE WITH AN ORIGINAL LITHOGRAPHD TITLE AND FRONSTISPIECE. ILLUSTRATED THROUGHOUT WITH COLLOTYPE AND HAND STENCIL. PAGES LOOSE AS ISSUED. TEXT IN HEBREW AND ENGLISH." Location: Internet advertisement.

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☞ **(39B) <u>ALPHABETICAL ISSUE</u> (10/A-J):** "10 copies numbered A to J, each containing one of the Artist's original illustrations of 'An Only Kid', are printed on Auvergne hand-made pure rag paper. They include two extra sets of the colour plates, one on Japanese Nacré hand-made paper and the other on Arches Grand Vélin; one set of the plates left uncoloured, on Arches Vergé paper; a series of progressives shewing the stages in the hand-stencil colouring of a single plate, together with three of the

original guide-sheets and stencils; and two proof states of the lithograph frontispiece."

Note: I have not seen a copy of the *Alphabetical Issue (copies A-J)* of Haggadah for Passover.

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☞ **(39C) ALPHABETICAL ISSUE (16/K-Z):** "16 copies numbered K to Z are printed on Arches Grand Vélin pure rag paper. They include an extra set of colour plates on Auvergne hand-made paper; a set of plates left uncoloured, on Arches Vergé paper, three of the original guide-sheets and stencils; and two proof states of the lithograph frontispiece."

Note: I have not seen a copy of the *Alphabetical Issue (copies K-Z)* of Haggadah for Passover.

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☞ **(39D) SMALL ROMAN-NUMERAL ISSUE (18/i-xviii):** "18 copies numbered i to xviii are hors commerce."

Note: I have not seen a copy of the *Small Roman-numeral Issue (copies i-xviii)* of Haggadah for Passover.

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☞ **(39E) LARGE ROMAN-NUMERAL ISSUE (20/I-XX):** "20 copies numbered I to XX are printed on Arches Grand Vélin pure rag paper. They include an extra set of the colour plates on Arches Vergé paper; a set of the plates left uncolored, on Arches Vergé; and a proof state of the lithograph frontispiece."

(Σ) Copy #VI:

✶ **LOCATION:** Collection of the author.

✶ **COLLATION AND CONTENTS:**

§ **PORTFOLIO CONTAINING HAGGADAH:** The collation, contents and pagination correspond to the *Arabic-numeral Issue.*

§ **PORTFOLIO CONTAINING EXTRA MATERIAL:**

Ψ **Folder #1:** "Colour plates on Arches Vergé": 12 plates;

Ψ **Folder #2:** "Uncoloured plates on Arches Vergé": 12 plates;

Ψ **Folder #3:** "Proof of frontispiece": 1 sheet, folded, showing frontispiece and facing illustration.

✶ **BINDING:** The binding is similar to the binding of the *Arabic-numeral Issue*, but there are subtle differences: The heavy paper portfolio housing the Haggadah itself corresponds, but there is an extra linen portfolio with tie strings housing the three folders of extra material. The drop-down-back box is larger, measuring, closed: 34.50 X 43.30 X 8.30 cm. It also has two ornate clasps instead of one.

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☞ **(39F) OUT-OF-SERIES (Number of copies unknown):**

The Trianon Press appears to have put together at least one out-of-series copy.

(Ω) COPY #hors serie:

✶ **LOCATION:** Internet listing.

✶ **BIBLIOGRAPHICAL NOTE:** The listing indicates that this copy is similar to the *Arabic-numeral Issue,* without additional material: "Ben Shahn limited edition Haggadah, signed and numbered. Limited to 228 copies…This is numbered [identified as:] Hors

Serie. The pages are printed on large folded stock, not bound, but collated as folio. There is the introduction pages (x to xxiv) and then 135 pages. The fold-out box has one clasp…"

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OTHER EDITIONS:

☞ **(39G) <u>LITTLE, BROWN/TRIANON PRESS "1965" AMERICAN TRADE EDITION</u> (number of copies unknown):** The colophon-limitation page to the American trade edition reads: "*This edition of the HAGGAHAH FOR PASSOVER* | was designed and illu*minated by Ben Shahn* | The first eleven of the illuminated pages | *are in the collection of the Jewish Museum, New York* | the gift of Edward M.M. Warburg, 1947 | The plates have been reproduced | in seven-colour photolithography on paper manufactured | to match the tint of paper used by the artist | The English text has been set in Monotype Bembo | The volume was produced by The Trianon Press | Château de Boissia, Clairvaux, Jura, France | First published in 1965 | by Little, Brown and Co, 34 Beacon Street, Boston | in association with The Trianon Press | Made and printed in France | Copyright © 1965 in the illustrations Ben Shahn | for the English texts Trianon Press | All rights reserved [space] No part of this book | may be reproduced without the publishers' permission | Library of Congress Catalog No. 65-12443".

★ **LITTLE, BROWN/TRIANON TITLE-PAGE:** [In black and <u>brownish-red</u> ink:] *<u>HAG</u>* | *<u>GA</u>* | *<u>DAH</u>* | FOR PASSOVER • COPIED AND | ILLUSTRATED BY BEN SHAHN | WITH A

TRANSLATION • INTRODUCTION • AND | HISTORICAL NOTES BY CECIL ROTH • MCMLXV | Little, Brown and Company • Boston [space] Trianon Press • Paris

★ **PAPER:** The measured leaf size of an actual copy, approximately: 30.48 X 22.86 cm.

★ **CONTENTS, including front and rear lining-papers and free endpapers (81 leaves):**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Half-title on recto;

L.4: Little, Brown/Trianon Press title-page on recto; publisher's imprint on verso;

L.5: Dedication on recto; "Concerning this Haggadah" by Ben Shahn on verso;

Ls.6-12: Preface, Publisher's Note, and Introduction;

Ls.13-79: Text and illustrations (Note: these are read in reverse order from *leaf 79* to *leaf 13*, with the pagination moving in similar reverse order from page 1 starting a *leaf 79^{v}* to page 133 ending on *leaf 13^{v}*;

L.80: Free endpaper, blank;

L.81: Lining-paper, blank.

★ **PAGINATION, excluding endpapers:** [i-vi] vii-viii [ix-x] xi-xix [xx] [134] 133-124 [123-122] 121-83 [82-81] 80 [79-78] 77 [76-75] 74 [73-72] 71 [70-69] 68 [67-66] 65 [64-63] 62 [61-60] 59 [58-57] 56 [55-54] 53 [52-51] 50 [49-48] 47 [46-45] 44 [43-42] 41 [40-39] 38 [37-36] 35 [34-33] 32 [31-30] 29 [28-27] 26 [25-24] 23 [22-21] 20 [19-18] 17 [16-15] 14 [13-12] 11-8 [7-1] = 154 pages/77 leaves.

★ **BINDING:** Beige linen cloth, with front cover in gilt lettering, reading: "*HAG* | *GA* | *DAH*"; on rear cover is gilt lettering, reading: [Three lines of Hebrew

lettering]. Gilt lettering on spine, reading: "BEN SHAHN'S HAGGADAH [LB logo]". I have not seen a dust jacket.

★ **PRICES (as noted on Prospectus):** $20.00.

★ **COPIES EXAMINED:** Three unnumbered copies in the collection of the Author.

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☞ **(39H) <u>MacGIBBON & KEE/TRIANON PRESS "1965" BRITISH TRADE EDITION</u> (number of copies unknown):** The colophon-limitation page to this British trade edition reads the same as does the Little, Brown edition, with two changes, one identifying MacGibbon & Kee, Ltd., and one eliminating the Library of Congress Catalogue Card Number: "… First published in 1965 | by MacGibbon & Kee Ltd, 9 Grape Street, London WC2 | in association with The Trianon Press | Made and printed in France".

★ **MacGibbon & Kee/TRIANON TITLE-PAGE:** [In black and <u>brownish-red</u> ink:] *<u>HAG</u>* | *<u>GA</u>* | *<u>DAH</u>* | FOR PASSOVER • COPIED AND | ILLUSTRATED BY BEN SHAHN | WITH A TRANSLATION • INTRODUCTION • AND | HISTORICAL NOTES BY CECIL ROTH • MCMLXV | MacGibbon and Kee Limited • London [space] Trianon Press • Paris

★ **PAPER:** The measured leaf size of an actual copy, approximately: 30.48 X 22.86 cm.

★ **CONTENTS, including front and rear lining-papers and free endpapers (81 leaves):** Corresponds to American trade edition.

★ **PAGINATION, excluding endpapers:** Corresponds to American trade edition.

★ **BINDING:** Beige linen cloth, with front cover in gilt lettering, reading: "*HAG* | *GA* | *DAH*"; on rear cover is

gilt lettering, reading: [Three lines of Hebrew lettering]. Gilt lettering on spine, reading: "BEN SHAHN'S HAGGADAH [MK logo]". The dust jacket has a brownish-red background, with the front and rear covers and the spine lettering mimicking the lettering on the case-binding, except in white.

★ **PRICES (as noted on dust jacket flap)**: 5 gns net.

✶ **COPY EXAMINED:** One unnumbered copy in the collection of the Author.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: This is a modern edition of the Haggadah for Passover, which was copied and illustrated by Ben Shahn. The text celebrates the deliverance of the Hebrews from their Egyptian bondage.

Shahn (in a note, "Concerning this Haggadah"), wrote: "The making of this book has proceeded much more in the manner of a painting perhaps, than of a proper book. It reflects my memories of the Passover in my father's house… If the work is less than accurate from the purely pedantic point of view, let us say that it more than compensates for such lapses by being full of the glory and the mystery that form the essential meaning of the Passover, that kind of meaning which is so woefully lacking in the customary Haggadahs."

☞ **PROVENANCE OF FACSIMILE**: The Shahn originals of the first eleven illuminated pages are in the collection of the Jewish Museum, New York, the gift of Edward M.M.

Warburg, 1947. The original of the frontispiece is located at the New Jersey State Museum.

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: In a 1965 catalogue of Trianon Press publications put out by Bernard Quaritch Ltd., Haggadah for Passover was given a publication date of Spring 1966 and the prepublication price for the *Arabic-numeral Issue*: "£160 ($450)." The following note was added: "(The three special editions for collectors and museums, containing additional material and ranging in price from about $650 to about $1600, are already subscribed)."

☞ **DISTRIBUTION**: Bernard Quaritch Ltd.

☞ **PRODUCTION NOTES**: As noted on the colophon-limitation page: "The reproduction in facsimile of the Artist's originals was done in Paris under his supervision. The illuminated pages were reproduced by collotype and hand-stencil in the workshops of MM. Hourdebaigt and Crampe under the direction of Trianon Press (France). Collotype was also used to reproduce the illustrations of 'An Only Kid'. The frontispiece and title-page were drawn by the Artist and printed in original lithography from stones by the Imprimerie Mourlot, with additional colours applied by hand through stencils."

The frontispiece is an original lithograph, colored and signed by Shahn. There are twelve illuminated

manuscript pages of the “Recital” reproduced by the collotype and hand-stencil process, ten color-drawings of “An Only Kid”, and the artist’s Hebrew titling in color-lithography throughout. The full text of the Passover service is repeated in letterpress in both Hebrew and English. The plates are presented in the French-style, in a parchment-covered box with a silver-gilt clasp(s), with Shahn’s titling in silk-screen on both covers of the box.

A note on the printing and binding: “The letterpress was set in England: the Hebrew by Stephen Austin & sons Ltd., Hertford; the English in Monotype Bembo by Spottiswoode, Ballantyne & Co. Ltd., London and Colchester. The printing of the letterpress pages and the assembly of the book were done in Paris by the Imprimerie La Ruche. Adine, Paris and Barthelemy, Cachan, made the parchment-covered box in which the volume is presented, and the silver-gilt clasp was designed and hand-finished by Gerald Benney, London. The titling on the box and the cover of the book was reproduced in serigraphy by Thierry, Paris.”

The Menorah/frontispiece for all copies irrespective of issue was reproduced in original lithography by the Imprimerie Mourlot using Arches Vergé laid paper.

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40. THE INFANT WITH THE GLOBE (EL NIŇO DE LA BOLA)

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON TITLE-PAGE:** *PEDRO ANTONIO DE ALARCON* | **THE INFANT** | **WITH THE** | **GLOBE** | *translated* | *with an introduction by* | ROBERT GRAVES | TRIANON PRESS

☞ **COPYRIGHT NOTICE:** First published in 1955 | by the Trianon Press Limited | and distributed by Faber & Faber Limited | 24 Russell Square, London, W.C.1 | Made and printed in Great Britain by | William Clowes & Sons, Limited | London and Beccles | All rights reserved

☞ **PUBLICATION PLACE/DATE:** London: 11 November 1955.

☞ **TOTAL EDITION:** Number of copies are unknown.

☞ **TYPE OF BOOK:** Letterpress-book without plates.

☞ **EDITION PAPER:** Yellow-white wove paper, without watermark; all edges trimmed.

The measured leaf size of an actual copy, approximately: 18.40 X 12.30 cm.

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FIRST EDITION:

☞ **(40A) UNNUMBERED TRIANON PRESS ISSUE (number of copies unknown):**

✶ **COLLATION OF THE UNNUMBERED ISSUE:** $[1]^{16}$ $2\text{-}7^{16}$ $8/8^{*16/2}$ = 130 leaves.[163]

[163] This is the collation given by F.H. Higginson's in A Bibliography of the Works of Robert Graves (A76a).

Note: Signature "8" is a single fold consisting of conjugate *leaves 113* (numbered pages 207-208) and *130* (unnumbered pages 241-242). Signature "8*" begins the 16-leaf grouping on *leaf 114* (numbered pages 209-210) and ends on *leaf 129* (numbered pages 239-240), with the binding thread between pages 224-225. The signature notation is located at the bottom left on *leaf 121* (page 223).

✶ **CONTENTS:**

L.1: Half-title-page on recto;

L.2: title-page on recto (pg.[iii]), and publisher's imprint on verso (pg.[iv]);

L.3: "*Contents*" on recto;

Ls.4-9: "*Introduction*";

Ls.10-129: Chapters I-XXV1, beginning on page 1 and ending on page 240;

L.130: Blank leaf (pages 241-242), conjugate with leaf 113 (signature "8" at bottom left on recto, pages numbered 207 and 208).

✶ **BINDING:** Cased in rust cloth (similar to that used on Songs of Innocence), with no lettering on front and rear cover; gilt lettering on spine parallel to bottom edge, reads: "ALARCON | * | THE | INFANT | WITH THE | GLOBE | * | GRAVES | TRIANON | PRESS". The front cover to the pictorial dust jacket reads in red: "THE INFANT | WITH THE | GLOBE | BY ALARCÓN | [image in black ink of an old woman and a young woman sitting on chairs] | Translated by ROBERT GRAVES". The spine titles are also in red and parallel to bottom edge, reading: "The | Infant | with | the | Globe | [double bar] | Alarcón | [single bar] | Trans. | Robert | Graves | Trianon | Press". The front and rear flaps, and the rear of dust jacket have publisher's editorial material and information about other Trianon publications.

✶ **PAGINATION:** xviii [1] 2-3 [4] 5-7 [8] 9-14 [15] 16-22 [23] 24-26 [27] 28 [29] 30-32 [33] 34-40 [41] 42-44 [45] 46-55 [56] 57-62 [63] 64-73 [74] 75-85 [86] 87-90 [91] 92-98 [99] 100-103 [104] 105-110 [111] 112-128 [129] 130-147 [148] 149-168 [169] 170-188 [189] 190-197 [198] 199-207 [208] 209-215 [216] 217-226 [227] 228-240 [241-242, blank] = 260 pages.

✶ **COPY EXAMINED:**

(Σ) UNNUMBERED COPY (130 leaves): Collation, contents and binding correspond to the *Unnumbered Issue*. Location: Collection of the author.

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THOMAS YOSELOOF "1959" AMERICAN RE-ISSUE:

☞ **(40B) <u>UNNUMBERED THOMAS YOSELOFF (AMERICAN) ISSUE</u>**

(1500 copies, original Trianon sheets):

✶ **YOSELOFF TITLE-PAGE:** [nine lines flush left:] ROBERT | GRAVES | THE | INFANT | WITH | THE | GLOBE | *From the Spanish of* | *Pedro Antonio de Alarcón* | [publisher's emblem of house] | [to left of house, two lines flush left:] NEW YORK • LONDON | THOMAS YOSELOFF

✶ **COPYRIGHT NOTICE:** © 1955 by Robert Graves | First published in 1955 | by The Trianon Press Limited

✶ **PUBLICATION DATE:** Notice printed on page iv: "First American Edition 1959". 29 November 1959. Library of Congress Catalog Card Number: 59-12180.

✶ **COLLATION:** Collation and contents similar to The Trianon Press' *Unnumbered Issue*, except for the Yoseloff title-page (pg.iii), and the American publisher's imprint and copyright information (pg.iv).

✶ **BINDING:** Bound in orange cloth, with front and rear blank, and printing along spine, reading: "[Flush left and stacked parallel to fore-edge but facing toward rear:] [above:] ROBERT [below:] GRAVES | [parallel to

fore-edge but facing toward rear:] THE INFANT WITH THE GLOBE | [on new line beginning below 'B' of GLOBE, parallel to fore-edge but facing toward rear:] *Alarcón* | [publisher's emblem of house parallel to bottom edge] | [final two words parallel to bottom edge:] THOMAS | [YOSELOFF". White dust jacket printed in black, blue and orange. The front cover to the dust jacket reads: "[Flush left:} ROBERT | GRAVES | THE | INFANT | WITH | THE [TO LEFT, A DOUBLE LINE IN BLUE INK:] [ABOVE:] From the Spanish of | Pedro Antonio de *Alarcón* | [flush left with main titles:] GLOBE". The dust jacket's spine lettering is also in black, blue and orange, reading: "[Flush left and stacked parallel to fore-edge but facing toward rear:] [above:] ROBERT [below:] GRAVES | [parallel to fore-edge but facing toward rear:] THE INFANT WITH THE GLOBE | [on new line beginning below 'B' of GLOBE, parallel to fore-edge but facing toward rear:] *Alarcón* | | [final two words parallel to bottom edge:] THOMAS | [YOSELOFF". The rear cover of dust jacket, together with the front and rear flaps, provide information about The Infant with the Globe and Robert Graves.

✶ **PAGINATION:** Same as The Trianon Press *Unnumbered Issue*.

✶ **COPIES EXAMINED:**

(Σ) UNNUMBERED COPY (130 leaves): Collation, contents and binding correspond to the *Unnumbered Issue*. Location: Collection of the author.

(Σ) UNNUMBERED COPY (130 leaves): Collation, contents and binding correspond to the *Unnumbered Issue*. Location: Collection of the author.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: A novel by the nineteenth century Spanish writer Pedro Antonio de Alarcón, and translated by Robert Graves. On the inside front dust jacket, Robert Graves describes it as "one of the triumphs and curiosities of European literature—a novel of romantic passion in which the author has for once not played the reader false at the close, but has come absolutely clean."

☞ **REFERENCE**: Fred H. Higginson's A Bibilography of the Works of Robert Graves, Archon Books, Hamden, Connecticut, 1966. Number A76 (pp.130-131).

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: Offered on the cover at "15/- net." The American (Yoseloff) re-issue sold for $3.50, as noted on dust jacket inside flap.

☞ **DISTRIBUTION**: Distributed by Faber & Faber Ltd. 24 Russell Square, London. In the U.S.A. the re-issue was distributed by Thomas Yoseloff, Publishers, 11 East 36th St. New York 16, N.Y.

☞ **PRODUCTION NOTES**: Published by The Trianon Press Limited. The book was made and printed in Great Britain by William Cloves & Sons, Limited, London and Beccles, in standard letterpress without plates or illustrations.

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41. MISERERE

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON TITLE-PAGE**: Georges Rouault | **MISERERE** | FOREWORD | BY | ANTHONY BLUNT | Professor of the History of Art | in the University of London | TRIANON PRESS | LONDON

☞ **COPYRIGHT NOTICE**: [at left edge] All rights reserved. Copyright by Georges Rouault | [indented] and Trianon Press, London. [at right edge] PRINTED IN FRANCE

☞ **PUBLICATION PLACE/DATE**: London: October, 1950.

☞ **TOTAL EDITION**: Unknown.

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: The measured leaf size of an actual copy, approximately: 24.80 X 17.40 cm.

☞ **BIBLIOGRAPHICAL COMMENTS**: The Trianon Press edition of Miserere is a facsimile reprint. The colophon-limitation page notes: "This facsimile in reduced format of the 'MISERERE' engravings was produced under the supervision of Georges Rouault who corrected and signed all proofs… The original edition [not The Trianon Press reprint] of 'Miserere,' containing the complete series of engravings, was first published in 1948 and is distributed by the 'Editions de L'Etoile Filante,' 21, Boulevard St-Germain, Paris. It was limited to 450 copies of which 25 were 'hors-commerce.'"

The Trianon Press edition came in a single, unnumbered issue. However, in a "Progress Report from the

Publishers," dated 11 March 1955 (Trianon Press Archives), Arnold Fawcus writes: "We sent him [Lessing Rosenwald] jointly [together with a progress report on Songs of Innocence and of Experience] — on behalf of the Trust and ourselves — a special copy of Rouault's Miserere, which he had admired when the Publisher visited him in Philadelphia. This was one of ten copies specially printed and bound for Rouault and his family." These ten copies are designated below as a special issue (#41B).

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"1950" TRIANON EDITION:

☞ **(41A) UNNUMBERED ISSUE (number of copies unknown):**

✶ **COLLATION (44 leaves):**

§ **PLATES:** 30 leaves, following the letterpress, on recto and verso. The plates are numbered: 1-58; with four states of Plate #36 printed on *leaf 43^{v}* ("Pl. 36 Various states of the same engraving, together with the final plate cancelled.").

§ **FRONTISPIECE:** 1 leaf (Pl. 8).

§ **LETTERPRESS:** 9 leaves, excluding frontispiece.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns), and free endpapers.

§ **PAGINATION OF LETTERPRESS, INCLUDING HALF-TITLE AND FRONTISPIECE:** [i-vi] I [II] III-VII [VIII] IX-X [XI-XIV] = 20 pages (10 leaves).

✶ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3. Half-title on recto and colophon-limitation notice on verso;

L.4: Frontispiece (Pl.8) on verso;

L.5: Trianon Press title-page on recto and copyright information on verso;

L.6: "THE ARTIST'S PREFACE," which is translated by C. F. MacIntyre;

Ls.7-9: Anthony Blunt's "FOREWORD";

Ls.10-11: "THE TITLES," with translations by Arnold Fawcus;

L.12: "THE PLATES" printed on rectos;

Ls.13-29: Facsimiles of the plates (1-33) comprising "Miserere" on rectos and versos. Note: *leaf 29* has plate #33 on recto only;

Ls.30-42: Facsimiles of the plates (34-58) comprising "Guerre" on rectos and versos. Note: *leaf 42^{v}* has various states of Pl.36 on verso;

L.43: Free endpaper, blank;

L.44: Lining-paper, blank.

✶ **BINDING:** Grey cloth with gilt lettering on spine, reading: "Anthony [parallel to bottom edge] | Blunt [parallel to bottom edge] | Georges Rouault's MISERERE [reading from bottom edge to top edge, lettering parallel to the fore-edge] | Trianon [parallel to bottom edge]| Press [parallel to bottom edge]". The dust jacket is brown paper, with the front cover reading, in black ink: "***Miserere*** | [reproduction of Pl.27, which shows the image of a kneeling man, without the Latin] | ***ROUAULT***". Spine reads, parallel to fore-edge, in black ink: "***Georges Rouault*** [space] ***Miserere***". Both end flaps have commentary on Rouault and his techniques; the rear cover has advertising for other Trianon Press books.

✶ **COPIES EXAMINED:**

(Σ) 3 Unnumbered Copies: Collation, contents, and binding correspond to *Unnumbered Issue.*
Location: Collection of the author.

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☞ **(41B) <u>SPECIAL ISSUE</u> (10 Copies):**

✶ **COLLATION (48 leaves):**

§ **PLATES:** 30 leaves, following the letterpress, on recto and verso. The plates are numbered: 1-58; with four states of Plate #36 printed on *leaf 46^{v}* ("Pl. 36 Various states of the same engraving, together with the final plate cancelled."). All the plates are separated by tissue.

§ **FRONTISPIECE:** 1 leaf (Pl. 8).

§ **LETTERPRESS:** 9 leaves, excluding frontispiece.

§ **ENDPAPERS:** 8 leaves. These preliminary and final folds are used for lining-paper (pastedowns), and free endpapers.

§ **PAGINATION OF LETTERPRESS, INCLUDING HALF-TITLE AND FRONTISPIECE:** [i-vi] I [II] III-VII [VIII] IX-X [XI-XIV] = 20 pages (10 leaves).

✶ **CONTENTS:**

L.1: Lining-paper, marbled;

L.2: Free endpaper, marbled on recto;

Ls.3-5: Free endpapers, blank;

L.6. Half-title on recto and colophon-limitation notice on verso;

L.7: Frontispiece (Pl.8) on verso;

L.8: Trianon Press title-page on recto, with verso blank;

L.9: "THE ARTIST'S PREFACE," which is translated by C. F. MacIntyre;

Ls.10-12: Anthony Blunt's "FOREWORD";

Ls.13-14: "THE TITLES," with translations by Arnold Fawcus;

L.15: "THE PLATES" printed on rectos;

Ls.16-32: Facsimiles of the plates (1-33) comprising "Miserere" on rectos and versos. Note: *leaf 32* has plate on recto only;

Ls.33-45: Facsimiles of the plates (34-58) comprising "Guerre" on rectos and versos. Note: *leaf 45^{v}* has various states of Pl.36 on verso;

L.46: Free endpaper, blank;

L.47: Free endpaper, marbled on verso;

L.48: Lining-paper, marbled.

✶ **BINDING:** Black cloth with gilt lettering on spine, reading, parallel to bottom edge: "G. Rouault | MISERERE". Down the sping: Two parallel gold bands at top and bottom, and five raised surfaces bordered by gold bands. The book is housed in a black slot-box and a pull-out cardboard cover.

✶ **COPY EXAMINED:**

(Σ) One Unnumbered Special Copy: Collation, contents, and binding correspond to *Unnumbered Issue.* This copy has the following: 1) On half-title page the autographs of Patrick Macleod and Georges Rouault; 2) A letterpress note on limitation page reading: "COPY ESPECIALLYPRINTED ON ARCHES PAPER FOR PATRICK MACLEOD". Location: Collection of the author.

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OTHER TRIANON EDITIONS:

☞ **(41C) "1952" MUSEUM OF MODERN ART (NEW YORK) EDITION/IN ASSOCIATION WITH TRIANON PRESS (number of copies unknown):**

✶ **TITLE-PAGE:** Georges | Rouault | ***MISERERE*** | WITH A PREFACE | BY THE ARTIST | AND AN INTRODUCTION | BY MONROE WHEELER| THE MUSEUM OF MODERN ART NEW YORK

✶ **COPYRIGHT NOTICE:** Copyright 1952. The Museum of Modern Art, New York. | Library of Congress Catalog Card Number 52-8813

✶ **PAPER:** Paper for letterpress is white and without watermarks. The facsimiles were produced from the same plates as the "1950" Trianon Press editon. The measured leaf size of an actual copy, approximately: 24.80 X 17.40 cm.

✶ **CONTENTS (42 Leaves):**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Frontispiece (Pl.8) on verso;

L.4: Title-page on recto; copyright information on verso;

Ls.5-7: "INTRODUCTION BY MONROE WHEELER";

L.8: "PREFACE BY THE ARTIST," which is translated by Monroe Wheeler;

Ls.9-10: "THE PLATES";

Ls.11-27: Facsimiles of the plates (1-33) comprising "Miserere" on rectos and versos. Note: *leaf 27* has plate on recto only;

Ls.28-40: Facsimiles of the plates (34-58) comprising "Guerre" on rectos and versos. Note: *leaf 40^{v}* has various states of Pl.36 on verso;

L.41: Free endpaper, blank;

L.42: Lining-paper, blank.

✶ **BINDING:** Black cloth with "MISERERE" in gold on front cover. Along the spine, the titling runs parallel to fore-edge, reading: "Rouault's [space] MISERERE [space] THE MUSEUM OF MODERN ART". Brown dust jacket, reading: "***Miserere*** | [image of plate #27, without Latin] |

Rouault". The jacket spine reads: "***Georges Rouault*** [space] ***Miserere***". Front end flap has commentary on Rouault with photograph of the artist; the rear flap advertises James Thrall Soby's book, Georges Rouault: Paintings and Prints. The rear cover advertises "A SELECTION OF BOOKS ON PAINTINGS AND SCULPTURE | *published by* | THE MUSEUM OF MODERN ART 11 WEST 53 STREET, NEW YORK 19, N.Y."

✶ **PRODUCTION NOTES FOR "1952" MODERN ART MUSEUM EDITION:** "The gravure illustrations in this volume were printed in Paris by the master-printer Aulard, under the supervision of the artist, for Arnold Fawcus of the Grey Falcon Press of Paris and New York… The typography of this edition is by Edward Lloyd Mills. The text was printed by The John B. Watkins Company, New York."

✶ **COPY EXAMINED:**

(Σ) COPY #UNNUMBERED: Collation, contents, and binding correspond to the "1952" Museum of Modern Art (New York) Edition. Location: Collection of the author.

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☞ **(41D) "1963" BOSTON BOOK & ART SHOP/TRIANON PRESS EDITION:** The colophon-limitation page reads: "This edition first published in 1963 | by the Boston Book and Art Shop | 657 Boylston Street, Boston, Massachusetts | in conjunction with the *Trianon Press* | Made and printed in France".

✶ **TITLE-PAGE:** Georges Rouault | ***MISERERE*** | preface by the Artist | introduction by ANTHONY BLUNT | BOSTON BOOK & ART SHOP| with The TRIANON PRESS

✶ **COPYRIGHT NOTICE:** All rights reserved | © Etoile Filante and Trianon Press, 1963 | Library of Congress Catalog Card No. 63-21914

✶ **PAPER:** "The plates were printed… on paper especially manufactured by Haye Descartes to match the original." The measured leaf size of an actual copy, approximately: 26.80 X 20.20 cm.

✶ **CONTENTS (76 leaves):**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Half-title: "MISERERE" on recto; publishing information, on verso;

L.4: frontispiece (Pl.58) on verso;

L.5: Title-page on recto; copyright information on verso;

Ls.6-8: "Introduction" by Anthony Blunt;

L.9: "The artist's preface" on recto and continuing onto verso (translator unknown), with a "FOREW0RD TO THIS EDITION" by Isabelle Rouault, dated Paris 1963, on verso;

Ls.10-11: "The plates," with translations by Arnold Fawcus;

Ls.12-44: Facsimiles of the plates (1-33) comprising "Miserere" on recto only;

Ls.45-69: Facsimiles of the plates (34-58) comprising "Guerre" on rectos only;

Ls.70-74: Miscellaneous plates on recto only;

L.75: Free endpaper, blank;

L.76: Lining-paper, blank.

✶ **BINDING:** Red brick cloth with titling along spine only: "Georges Rouault's [space] MISERERE". Dust jacket with front completely covered by image of plate #8, with no Latin writing; jacket spine reads: "*Georges Rouault* [space] *Miserere*". Text discussing this edition is found

on front flap and advertisements for books sold by the Boston Book and Art Shop on the rear flap. Photograph of Rouault on rear cover.

✶ **PRODUCTION NOTES FOR "1963" BOSTON BOOK & ART SHOP/TRIANON EDITION:** This edition was produced in France under the supervision of the artist's daughter, Isabelle Rouault. Unlike the "1952" Museum of Modern Art reprint of the "1950" Trianon Press facsimile book, which used the same facsimile plates but substituted Wheeler's introduction for Blunt's, the Boston Book and Art Shop edition was a completely new facsimile edition of the Rouault prints, with the images printed on larger paper and on one side only; The "1950" introduction by Anthony Blunt was used again, but it has been revised in places and reprinted in larger type. The book was designed by Arnold Fawcus. The plates were printed in deep-etched gravure by Victor Michel, Paris. The letterpress was set in Monotype Plantin by the Imprimeries Réunies, Chambéry, and printed by Darantiere, Dijon. The binding was by Engel, Malakoff.

✶ **COPY EXAMINED:**

(Σ) COPY #UNNUMBERED: Collation, contents, and binding correspond to the "1963" Boston Book & Art shop. Location: Collection of the author.

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EDITIONS DE L'ETOILE FILANTE:

NOTE: The following two "L'étoile filante" editions of Miserere, although not Trianon Press books, are mentioned here because of their close relationship to those of The Trianon Press. The "1948" edition is the basic book from which all the subsequent editions are derived in one form or another: it was produced under the

supervision of Georges Rouault and incorporates the original engravings that were made "in response to Ambroise Vollard's persausion." Arnold Fawcus and The Trianon Press made no contribution to this original edition. The "1950" Trianon edition (#41A) is a "facsimile in reduced format" of the "1948" book, produced under the artistic supervision of Georges Rouault, who was still alive and active.

The subsequent "1951" L'étoile filante edition of Miserere appears to use Arnold Fawcus' basic design scheme and the same Aulard plates from the "1950" Trianon Miserere, although the facsimile impressions were produced in 1951. Other than the general similarities between the "1950" Trianon Miserere and the "1951" L'étoile filante Miserere, I have not been able to determine the exact contribution that Arnold Fawcus might have made to the latter edition.

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☞ **1948 L'étoile filante edition (450 copies: 425 copies offered for sale to public; 25 privately distributed):** The colophon-limitation page for the "1950" Trianon Press facsimile edition reads: "The original edition of 'Miserere,' containing the complete series of engravings, was first published in 1948 and is distributed by the 'Editions de L'Etoile Filante,' 21, Boulevard St-Germain, Paris. It was limited to 450 copies of which 25

were 'hors-commerce.'" I have not seen a copy of this book.

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☞ **1951 L'étoile filante EDITION (number of copies unknown):**

✶ **TITLE-PAGE: LE** | **MISERERE** | DE | Georges | Rouault | PRÉFACE | DE L'ARTISTE | PRÉSENTATION | DE L'ABBÉ MOREL | L'étoile filante | AUX ÉDITIONS DU SEUIL

✶ **COPYRIGHT NOTICE:** COPYRIGHT 1951, BY LES ÉDITIONS DE L'ETOILE FILANTE

✶ **PAPER:** Paper for letterpress is white and without watermarks. The measured leaf size of an actual copy, approximately: 24.80 X 17.00 cm.

✶ **CONTENTS (44 Leaves):**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Frontispiece (Pl.8) on verso;

L.4: Title-page on recto; copyright information on verso;

Ls.5-9: Introduction by Maurice Morel;

L.10: Preface by Rouault;

Ls.11-27: Facsimiles of the plates (1-33) comprising "Miserere" on rectos and versos. Note: *leaf 27* has plate on recto only;

Ls.28-40: Facsimiles of the plates (34-58) comprising "Guerre" on rectos and versos. Note: *leaf 40^{v}* has various states of Pl.36 on verso;

Ls.41-42: "INDEX DES PLANCHES" written on recto;

L.43: Free endpaper, blank;

L.44: Lining-paper, blank.

✶ **BINDING:** Brick red cloth with no printing on front and rear cover. Along the spine, the titling runs

parallel to bottom edge, reading: "MISERERE," with one letter per line. I have not seen a copy with a dust cover, but I believe it would come in a brown dust jacket that corresponds to The Trianon Press "1950" dust cover.

✶ **PRODUCTION NOTES FOR "1951" MODERN ART MUSEUM EDITION:** The illustrations in this volume were printed in Paris by Aulard, under the supervision of the artist.

✶ **COPY EXAMINED:**

(Σ) COPY #UNNUMBERED: Collation, contents, and binding correspond to the "1951" L'étoile filante edition. Location: Collection of the author.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** The "1950" Trianon Press book is a facsimile reprint ("facsimile in reduced format") of '*L'etoile filante*' edition of Rouault's Miserere, with the 58 plates reproduced in a reduced size.[164] The print series was originally titled, *Miserere et Guerre*, which translates: "Mercy," [165] a quotation from Psalm 51, and "and War."

☞ **PROVENANCE OF TRIANON FACSIMILE:** Georges Rouault writes in the preface to Miserere: "Most of the subjects date from 1914-18. They were originally drawn in India ink, and later, in response to Ambroise Vollard's persuasion, transformed into paintings. Vollard then had

[164] The Trianon Press' characterization of this book as a "facsimile in reduced Format" refers to the size of the facsimile illustrations.
[165] The full quote reads: "*Miserere mei, Deus, secundum magnam misericordiam tuam*," which is translated by Arnold Fawcus as: "Have mercy on me, O God, after thy great goodness."

them photo-engraved on copper plates. Starting from these, I have attempted, with no little toil, to preserve the rhythm of the original designs. I worked unceasingly on each plate, with varying success, using many different tools. There is no secret. Unsatisfied, I reworked each plate, sometimes making as many as 12 to 15 successive states; for I wanted them to be as equal in quality as possible.

"The engravings were printed under my careful supervision and were completed in 1927. Later Vollard cancelled the plates. I have waited twenty long years for their publication which had been postponed for different reasons. I was fortunate enough to recover the engravings in 1947, and entrusted their publication to the *Etoile Filante,* Paris."

The original edition (450 copies) of Miserere was published in 1948 by *L'Etoile Filante*. These books incorporated the prints that were engraved for Vollard, of which 500 sets were pulled between 1922 and 1927.

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: Offered at 25s.

☞ **DISTRIBUTION**: Faber & Faber.

☞ **PRODUCTION NOTES**: The series of 58 engravings was reproduced in deep-etched gravure by Aulard & Cie, Paris.

Arnold Fawcus both designed the book and translated Rouault's handwritten titles.

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42. PRISONS

BIBLIOGRAPHICAL CHECKLIST:

☞ **TITLE-PAGE**: ALDOUS HUXLEY | **PRISONS** | WITH THE "*CARCERI*" ETCHINGS | BY | G. B. PIRANESI | CRITICAL STUDY | BY | JEAN ADHEMAR | *Associate Curator of Prints* | *Bibliothèque Nationale* | [Alternatively, depending on the specific copy: "TRIANON PRESS | LONDON"; or "THE GREY FALCON PRESS | PHILADELPHIA"; or "ZEITLIN & VER BRUGGE | LOS ANGELES"][166]

☞ **COPYRIGHT NOTICE**: Copyright by Aldous Huxley, 1949. All rights | reserved, including U.S.S.R. Text by J. Adhémar | copyright by Trianon Press, London.

☞ **PUBLICATION PLACE/DATE**: Cobham, Surrey, England; Philadelphia, U.S.A; and Los Angeles, U.S.A: 1949.

☞ **TOTAL EDITION**: 1212 copies (1200 copies offered for sale to the public; 12 privately distributed).

A printed notice at the bottom of the colophon-limitation page of an unsigned and unnumbered copy of the trade issue, reads: "The first printing of *Prisons* consists of 212 signed copies and 1,000 unsigned copies, which are distributed by Faber and Faber, London. After printing the type was dismantled. There will he [sic] no further editions in this format."

[166] In the contract between Fawcus and Zeitlin, the title-page on all copies was to include both The Grey Falcon Press and Zeitlin & Ver Brugge as publishers. It appears that Fawcus took a different approach (whether he consulted with Jake Zeitlin is unknown) and printed on the title-page only the actual name of the entity (Trianon Press or The Grey Falcon Press or Zeitlin & Ver Brugge) that was to receive that specific copy.

The actual number of copies printed and bound will probably never be known. During production, The Trianon Press got into a legal battle with Jourde & Allard of Paris, the letterpress printers, who felt that because of additions to the text they were due more money than the contract originally specified: 200,000 francs instead of 110,000 francs. Also, Madame Jourde, the matriarch of the firm, "received certain information [to the effect that the owners of The Trianon Press were disreputable characters] which led her to believe that she might not be paid for the work she had done."[167] For these reasons, Jourde & Allard refused to release two thirds of the printed sheets to The Trianon Press binders, Verscheure & Brogniart, 3 et 5 Rue du Moulin-de-la-Vierge, Paris XIVe. This fight went on for several years, until a settlement was finally negotiated sometime in 1951 and the remaining sheets were delivered to The Trianon Press. How many of these were finally bound and sold is anyone's guess.

☞ **TYPE OF BOOK**: Plate book.

☞ **EDITION PAPER**: The 212 signed and numbered copies "have been made on Renage paper of pure rag." The 1000 unsigned and unnumbered copies "were printed on fine rag content paper."

The measured leaf size of an actual copy, approximately: 33.85 X 27.80 cm.

[167] "Report on Payment to Messrs. Jourde & Allard," Trianon Press Archives, University of California at Santa Cruz.

☞ **BIBLIOGRAPHICAL COMMENTS:** Both the numbered (212) and the unnumbered (1000) copies have either the letterpress and singleton plates bound together as a unit, or they have the letterpress bound together, with a rear pocket-fold under which the eighteen loose facsimile plates are inserted. The numbered copies should have Aldous Huxley's signature on the colophon-limitation page.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(42A) TRIANON PRESS/GREY FALCON PRESS ARABIC-NUMERAL ISSUE (100/sequential order not known):** The colophon-limitation page reads: "One hundred numbered copies are reserved for The Trianon Press, Cobham, Surrey, England and for The Grey Falcon Press, 5203 Pennway St., Philadelphia." Each copy was signed by Aldous Huxley.

✶ **COLLATION (40 leaves):**

§ **PLATES:** 18 leaves of plates. The plates are numbered: I-VII, VII [repeated], VIII-XVI, XVI [repeated] = 18 plates.

§ **FRONTISPIECE:** This leaf (*L.4*) is conjugate with title-page leaf (*L.5*) and had been included in the letterpress collation; the illustration is a reproduction of "Plate II of Piranesi's *Prima Parte di Architetture e Prospettive* (1743)."

§ **LETTERPRESS:** $[1\text{-}3^4][4^6]$ = 18 leaves.

§ **ENDPAPERS:** 4 leaves. These are used for lining-paper (pastedowns), and free endpapers.

§ **PAGINATION OF LETTERPRESS, including the front free endpaper:** [1-10] 11-25 [26-28] 29-34 [35-38] = 38 pages.

✶ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3. Half-title on recto and colophon-limitation notice on verso;

L.4: Frontispiece on verso;

L.5: Title-page on recto and copyright information on verso;

L.6: Notes on frontispiece and title, on recto;

Ls.7-14: Essay by Aldous Huxley;

Ls.15-19: "Critical Study" of Piranesi's Carceri etchings by Jean Adhémar; *leaf 15* is conjugate with *leaf 38*.

Ls.20-37: Collotype reproductions of the 'Carceri' etchings, on recto, with plate number and description on versos;

L.38: Blank leaf, conjugate with *leaf 15*, and counted with letterpress. When the plates are loose in the French style, this leaf has a fold at the fore-edge which serves as a pocket for the plates to slip under.

L.39: Free endpaper, blank;

L.40: Lining-paper, blank.

✶ **BINDING:** Copies in the codex-form have the letterpress sheets and plates bound in grey wrapper paper, with white paper label on cover, reading: "[title enclosed within single rule of crosses] **PRISONS** | BY | ALDOUS HUXLEY | *With the 'Carceri' Etchings by* | G. B. PIRANESI". Copies in the French style have the letterpress bound together, with the loose facsimile plates inserted into a fold at the fore-edge of *Leaf 38*, which is conjugate with *leaf 15*. Either type of binding (Codex-form or French-style) is housed in a grey

cardboard portfolio with ribbon tie-strings, and a white paper label corresponding to the label on wrapper cover.

✶ **COPY EXAMINED:**

(Σ) COPY #81 (40 leaves): Collation, contents and binding correspond to the *Arabic-numeral Issue*. This copy is in codex-form and shows The Grey Falcon Press imprint on title-page. It was signed by Aldous Huxley, with an inscription and signature by Arnold Fawcus dated 1971. Location: Collection of the author.

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☞ **(42B) ZEITLIN & VER BRUGGE ARABIC-NUMERAL ISSUE**

(100/sequential order not known): The colophon-limitation page reads: "One hundred numbered copies are reserved for Zeitlin & Ver Brugge, Los Angeles, California." Each copy was signed by Aldous Huxley.

Note: Collation, contents, and binding should correspond to The Trianon Press *Arabic-numeral Issue* described in entry #42A above, except that the Zeitlin & Ver Brugge imprint replaces either The Trianon Press or the Grey Falcon Press imprint on the title page.

✶ **COPY EXAMINED:**

(Σ) COPY #144 (40 leaves): Collation, contents, and binding correspond to *The Trianon Press Arabic-numeral Issue*, except that this copy shows the Zeitlin & Ver Brugge imprint on the title-page. The facsimile plates are loose and are inserted into a fold at the fore-edge of *Leaf 38*. This copy was signed by Aldous Huxley; it also has an inscription by Jake Zeitlin to Paul Jordan

Smith, a well-known book collector, whose bookplate is pasted to inside of front portfolio cover. Location: Collection of the author.

****

☞ **(42C) <u>ALPHABETICAL ISSUE</u> (12/A-L):** The colophon-limitation page reads: "Twelve copies numbered A to L, 'hors commerce' for the author, the publishers and their associates." Each copy was signed by Aldous Huxley.

Note: I have not seen a copy of the *Alphabetical Issue* of <u>Prisons</u>, but I believe that the collation, contents, and binding would correspond to *The Trianon Press/Grey Falcon Press Arabic-numeral Issue*.

****

☞ **(42D) <u>TRIANON PRESS UNSIGNED/UNNUMBERED TRADE ISSUE</u> (1000):** The colophon-limitation page for the unsigned/unnumbered trade copies reads the same as for the *Arabic-numeral Issues*, except that the following notice replaces the copy-number designation: "The first printing of Prisons consists of 212 signed copies and 1,000 unsigned copies, which are distributed by Faber and Faber, London. After printing the type was dismantled. There will he [sic] no further editions in this format."

Note: These copies, which were apparently put together from extra sheets of the letterpress and facsimile illustrations for the *Arabic-numeral Issues*,

were not shared with Zeitlin & Ver Brugge, which led to no little animosity.[168]

✶ **COLLATION OF TRADE ISSUE (40 leaves):** Collation corresponds to the codex-form of *The Trianon Press Arabic-numeral Issue* (see above).

✶ **CONTENTS OF TRADE ISSUE (40 leaves):** Contents correspond to The Trianon Press *Arabic-numeral Issue* (see above), except that *leaf 38* is not blank but has the following letterpress added to verso: "DISTRIBUTION BY | FABER & FABER LIMITED | 24, RUSSELL SQUARE | LONDON, W. C. 1."

✶ **BINDING OF TRADE ISSUE:** Copies in the codex-form are bound in brown buckram, with the front and rear covers blank. The spine reads: "Aldous | Huxley" in type perpendicular to the fore-edge; "PRISONS" in type parallel to the fore-edge; and "Trianon | Press" in type perpendicular to the fore-edge. Copies in the French style have the letterpress bound with a tan card cover with laid on title label, the eighteen prints loosely contained in a rear pocket.

✶ **COPY EXAMINED:**

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[168] In a letter dated 30 December 1949, Zeitlin wrote to Fawcus: "I have a letter from a customer advising me that the LONDON TIMES LITERARY SECTION of December 9, 1949 on page 809 has an advertisement of Faber Books offering PRISONS by Aldous Huxley in a regular edition at 32/6 and a special signed, numbered edition at 3½ gns [guineas]. The equivalent of 3½ gns is between $10.50 and $11.00. My customer rightly objects to paying $18.00 for a book which he can order from England for $11.00. Our contract covered only an edition of 200 copies. Aldous Huxley has not given his consent for the publication of any regular edition to Faber.

"Just what goes on here? I expect this matter to be cleared up satisfactorily and in such a way as to not embarrass me with my customers, whose orders I have already taken and to whom I have already sent the printed circulars. Please advise me by return mail what you are doing to straighten this matter out. I have advised Aldous of the situation and he is anxiously awaiting an explanation."

I am unsure just how Arnold resolved this problem, although he continued to sell remainders of the trade edition of Prisons into the fifties.

(Σ) UNNUMBERED COPY (40 leaves): Collation, contents, and binding correspond to *The Trianon Press Unsigned/Unnumbered Trade Issue*. This copy shows the Trianon Press imprint on the title-page. Location: Collection of the author.

****

MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: Eighteen facsimile plates of "Carceri" by Giovanni Battista Piranesi, with an essay by Aldous Huxley on prisons, both physical and imaginative, and a critical study of the etchings by Jean Adhémar.

☞ **PROVENANCE OF FACSIMILE**: In a letter to Aldous Huxley dated 8 July 1949, Arnold Fawcus wrote: "I am reproducing the entire second state of the Piranesi plates together with two interesting plates of the first state, making eighteen plates in all. These have been loaned to me by the Bibliotheque Nationale…."

☞ **PROSPECTUS**: I have not seen a prospectus, but a bookseller sold a copy of Prisons which included "two publisher's prospectuses, each with a different sample etching."

☞ **PUBLISHER PRICES**: In a post-publication distributor's catalogue ("FINE ART PUBLICATIONS | AND | LIMITED EDITIONS | *Published by* | THE TRIANON PRESS | *For Sale By* | STORY CLASSICS | EMMAUS, PENNSYLVANIA.") signed/numbered copies were offered at $17.50, while unsigned/unnumbered copies were offered at $7.50. In the prospectus for the "Stirling" Jerusalem, only the British

price for Prisons is given: 4½ guineas. Jake Zeitlin, in a letter dated 30 December 1949 states that he was selling his signed copies for $18.00.

☞ **DISTRIBUTION**: The Trianon Press, the Grey Falcon Press, and Zeitlin & Ver Brugge distributed their individual allocations of the 212 signed/numbered copies. The unsigned/unnumbered trade copies were distributed by Faber & Faber for The Trianon Press only; this arrangement was noted in copies of the trade issue. Typically, Fawcus seems to have entered into a separate agreement with Story Classics of Emmaus, Pennsylvania, who advertised copies of both the *Signed/numbered Issue* and the *Unsigned/unnumbered Trade Issue* in their catalogue.

☞ **PRODUCTION NOTES**: The colophon-limitation page reads: "The text, which has been set entirely by hand in new 20 point Caslon of the Fonderie Radiguer, is printed by Jourde & Allard, master-printers in Paris. Lettering by J.A. Carlotti. The etchings [in deep-etched gravure] are reproduced by Aulard.[169] The book was designed by Arnold Fawcus."[170] Jean Adhémar's study was "[T]ranslated from the French by C.F. MacIntyre and Denys Sutton, in collaboration with Susan Fawcus."[171]

[169] Zeitlin thought that Jacomet was going to do the facsimile reproduction work, but Fawcus appears to have shifted printing houses, since Aulard is given credit in the colophon.
[170] In Copy #81, Arnold Fawcus wrote the following comment: "My first book entirely designed humbly by myself, Paris March 1971."
[171] Susan Fawcus was Arnold's first wife.

One further production note: The actual numbering sequence for the various issues, and how these were allocated among the three imprints, is unknown. In a letter dated 22 September 1949, Jake Zeitlin objected to the original numbering: "I don't like the idea … that the Trianon Press and the Grey Falcon Press are to have volumes 1 through 100 and that we are to get volumes 101 to 200. Can you just state that 200 copies have been made? 100 copies of which are reserved for Trianan [sic] and 100 copies are reserved for Zeitlin & Ver Brugge. You know how collectors are. If they have a choice they prefer the earlier numbers. If on the other hand no choice is given they take the number that is supplied. As to division of the numbers, I suggest that some third party draw out 100 numbers for you and 100 numbers for me at random out of the lot of 200 slips. This gives us an equal break without favoritism. We can have this done by someone here [Los Angeles), such as Huxley himself, or someone there (Paris) whom you might suggest." I am not sure how this issue was resolved, although the limitation page for the signed/numbered copies does not specify the numbers allocated to the different issues.

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43. L'HISTOIRE DES ROIS MAGES (THE STORY OF THE WISE MEN)

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON TITLE-PAGES:**

✶ **FRENCH TRADE EDITION TITLE-PAGE:** [in black and red:] L'HISTOIRE | DES | ROIS | MAGES | Selon l'évangile de saint Matthieu | Éditions Trianon Paris • Londres

✶ **BRITISH TRADE EDITION TITLE-PAGE:** [in black and red:] THE STORY | OF THE | WISE | MEN | According to the Gospel of Saint Matthew | Methuen and Company Limited| 11 New Fetter Lane • London EC4 | with the Trianon Press • Paris

✶ **AMERICAN TRADE EDITION TITLE-PAGE:** [in black and red:] THE STORY | OF THE | WISE | MEN | According to the Gospel of Saint Matthew | Holt, Rinehart and Winston, Inc. Publishers | New York • Chicago • San Francisco | with the Trianon Press • Paris

✶ **GERMAN TRADE EDITION TITLE-PAGE:** [in red only:] DIE GESCHICHTE | DER | HEILIGEN | DREI KÖNIGE | Nach dem Evangelium des Matthäus | LIMES VERLAG WIESBADEN | in Verbindung mit der Trianon Press • Paris

✶ **OTHER NATIONAL TRADE EDITIONS:** It is likely that there are other national editions that I have not found.

☞ **COPYRIGHT NOTICES:**

✶ **FRENCH TRADE EDITION COPYRIGHT NOTICE:** *Tous droits de reproduction réservés. All rights reserved.* © *Trianon Press* (France), 1964*. Made and printed in France.*

✶ **BRITISH TRADE EDITION COPYRIGHT NOTICE:** First published in 1964 by Methuen & Co Ltd, 11 New Fetter Lane, London EC4, with Trianon Press. Made and printed in France. All rights reserved. © 1964 Trianon Press. Text of *Matthew ii* according to the Revised Standard Version of the Bible, copyrighted 1946 and 1952.

✶ **AMERICAN TRADE EDITION COPYRIGHT NOTICE:** Copyright © 1964 by the Trianon Press. All rights reserved, including the right to reproduce this book or portions thereof in any form. Published simultaneously in Canada by Holt, Rinehart and Winston of Canada, Limited. First Edition. Library of Congress Catalog Card Number: 64-21928. Printed in France. The Bible text in this publication is from the Revised Standard Version of the Bible copyrighted 1946 and 1952 by the division of Christian Education National Council of Churches and used by permission.

✶ **GERMAN TRADE EDITION COPYRIGHT NOTICE:** © Trianon Press, Paris, 1964; *für die deutsche*

Ausgabe: Limes Verlag, Wiesbaden, 1964. Alle Rechte vorbehalten. Der Bibeltext ist in der deutschen Übersetzung Martin Luthers wiedergegeben (Ausgabe des Württembergischen Bibelanstalt Stuttgart von 1962). Printed in France (pictures) and in Germany (text).

☞ **TRIANON PUBLICATION PLACE/DATE**: France: 1964 (for all national editions).

☞ **TOTAL TRIANON EDITION**: Unknown.

☞ **TYPE OF BOOK**: Letterpress-book with plates.

☞ **EDITION PAPER**: The measured leaf size of an actual copy, approximately: 27.40 X 20.90 cm.

☞ **BIBLIOGRAPHICAL COMMENTS**: This book was published in 1964 in several unnumbered trade editions for various national markets: France, England, America, Canada, and Germany. The Trianon Press was the lead publisher, and the letterpress and photographs were printed in France, with the exception of the German text, which was printed in that country; distribution in each national market was done by a Trianon Press partner.

The photographs are accompanied by an explanatory text by Régine Pernoud and Canon Grivot, who discuss the work of Gislebertus and the role of the cathedral in the life of the Middle-Ages.

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SEPARATE AND SIMULTANEOUS NATIONAL TRADE EDITIONS:

☞ **(43A) <u>UNNUMBERED FRENCH TRADE EDITION</u> (number of copies unknown):** Published and distributed by Éditions Trianon, 1964.

✶ **COLLATION** (24 leaves):

§ **PHOTOGRAPHIC PLATES/LETTERPRESS:** 20 leaves, with letterpress and photographs on recto and verso (see contents section below).

§ **ENDPAPERS:** 4 leaves. These preliminary and final leaves are used for lining-paper (pastedowns), and free endpapers, with photographs and letterpress integral to the book.

§ **PAGINATION, including the free endpapers, but excluding the front and rear lining-papers:** [1-4] 5 [6] 7 [8] 9 [10] 11 [12] 13 [14] 15 [16-17] 18 [19] 20 [21] 22-23 [24-25] 26 [27] 28-29 [30-31] 32 [33] 34 [35] 36 [37] 38 [39-44] = 44 pages/22 leaves. Note: Numbering begins with the front free endpaper (which has photograph on recto and letterpress on verso) and ends with the rear free endpaper (which has letterpress on recto and photograph on verso. The front and rear lining-papers (which have photographs) are not part of the pagination.

✶ **CONTENTS:**

L.1: Lining-paper (conjugate with front free endpaper), with photograph on verso; the photograph continues over to *leaf 2*;

L.2: Free endpaper (conjugate with front lining-paper), photograph on recto, with the photograph continuing over to *leaf 1*; Trianon Press imprint on verso;

L.3. Trianon Press title-page on recto and photograph of angel on verso;

Ll.4-22: Letterpress and photographs alternating on recto and verso;

L.23: Free endpaper (conjugate with rear lining-paper), with letterpress on recto, completing text of book; and photograph on verso; the photograph continues over to *leaf 24*;

L.24: Lining-paper (conjugate with rear free endpaper), photograph on recto; the photograph continues over to *leaf 23*.

✶ **BINDING:** Red cloth covered boards with front and rear covers blank. Spine in gilt lettering, reading: "L'HISTOIRE DES ROIS MAGES [space] TRIANON". Illustrated dust jacket, with the front and rear covers showing a continuous photograph of the "Dream of the Wise Men." The title on the front cover reads: "[In a red slot at bottom right, with white lettering and single white rule:] L'Histoire des Rois Mages | vue par Gislebertus d'Autun | Selon le rêcit de St Matthieu". The rear cover of illustrated dust jacket has the continuation of front cover photograph, with a blurb in a red slot at bottom right, with white lettering and white rule; Éditions Trianon is identified. The dust jacket spine reads: "L'HISTOIRE DES ROIS MAGES [space] TRIANON".

✶ **PRICES:** None found.

✶ **COPY EXAMINED:**

(Σ) COPY #UNNUMBERED: Collation, contents, and binding correspond to the Unnumbered French Trade Edition. Location: Collection of the author.

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☞ **(43B) UNNUMBERED BRITISH TRADE EDITION (number of copies unknown):** Distributed by Methuen and Company Limited, 1964.

✶ **BIBLIOGRAPHICAL NOTE:** This British edition was printed in France.

✶ **COLLATION** (24 leaves):

§ **PHOTOGRAPHIC PLATES/LETTERPRESS:** 20 leaves, with letterpress and photographs on recto and verso (see contents section below).

§ **ENDPAPERS:** 4 leaves. These preliminary and final leaves are used for lining-paper (pastedowns), and free endpapers, with photographs and letterpress integral to the book.

§ **PAGINATION, excluding the front and rear lining-papers:** [1-4] 5 [6] 7 [8] 9 [10] 11 [12] 13 [14] 15 [16-17] 18 [19] 20 [21] 22-23 [24-25] 26 [27] 28-29 [30-31] 32 [33] 34 [35] 36 [37] 38 [39-44] = 44 pages/22 leaves. Note: Numbering begins with the front free endpaper (which has photograph on recto and letterpress on verso) and ends with the rear free endpaper (which has letterpress on recto and photograph on verso. The front and rear lining-papers (which have photographs) are not part of the pagination.

✶ **CONTENTS:**

L.1: Lining-paper (conjugate with front free endpaper), with photograph on verso; the photograph continues over to *leaf 2*;

L.2: Free endpaper (conjugate with front lining-paper), photograph on recto, with the photograph continuing over to *leaf 1*; Trianon Press imprint on verso;

L.3. Trianon Press title-page on recto and photograph of angel on verso;

Ll.4-22: Letterpress and photographs alternating on recto and verso;

L.23: Free endpaper (conjugate with rear lining-paper), with letterpress on recto, completing text of book; and photograph on verso; the photograph continues over to *leaf 24*;

L.24: Lining-paper (conjugate with rear free endpaper), photograph on recto; the photograph continues over to *leaf 23*.

✶ **BINDING:** Red cloth covered boards with front and rear covers blank. Spine in gilt lettering, reading: "THE STORY OF THE WISE MEN [space] METHUEN". Illustrated dust jacket, with the front and rear covers showing a continuous photograph of the "Dream of the Wise Men." The title on the front cover reads: "[In a red slot at bottom right, with white lettering and single white rule:] THE STORY OF THE | WISE MEN | As told by St. Matthew & carved by Gislebertus". The rear cover of illustrated dust jacket has the continuation of front cover photograph, with a blurb in a red slot at bottom right, with white lettering and white rule; Methuen and Company, Ltd. is identified. The dust jacket spine reads: "THE STORY OF THE WISE MEN [space] METHUEN". The front inside flap of the dust jacket begins a discussion of the book which continues onto the rear inside flap, where Methuen & Co Ltd, is identified as publisher. Also states in lower left-hand corner the price, and in lower right-hand corner that the book was "Printed in France'.

✶ **PRICES:** On the dust jacket the price is given as: "30s net | in UK only."

✶ **COPY EXAMINED:**

(Σ) COPY #UNNUMBERED: Collation, contents, and binding correspond to the Unnumbered British Trade Edition. Location: Collection of the author.

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☞ **(43C) <u>UNNUMBERED AMERICAN TRADE EDITION</u> (number of copies unknown):** Distributed by Holt, Rinehart and Winston, Inc. Publishers, 1964.

✶ **BIBLIOGRAPHICAL NOTE:** This edition was printed in France using the same sheets as the British edition, with minor changes to identify Holt, Rinehart and Winston.

✶ **COLLATION** (24 leaves)**:** Photographic plates, letterpress, endpapers and pagination correspond to that of the Unnumbered British Edition.

✶ **CONTENTS:** Corresponds to that of the Unnumbered British Edition with the following exceptions: 1) copyright notice is printed on pg.2 instead of pg.43; 2) identifies Holt, Rinehart and Winston instead of Methuen and Company on title-page and illustrated dust jacket.

✶ **BINDING:** Red cloth covered boards with front and rear covers blank. Spine in gilt lettering, reading: "THE STORY OF THE WISE MEN [space] HOLT RINEHART WINSTON". Illustrated dust jacket, with the front and rear covers showing a continuous photograph of the "Dream of the Wise Men." The title on the front cover reads: "[In a red slot at bottom right, with white lettering and single white rule:] THE STORY OF THE | WISE MEN | As told by St. Matthew & carved by Gislebertus". The rear cover of illustrated dust jacket has the continuation of front cover photograph, with a blurb in a red slot at bottom right, with white lettering and white rule; Holt, Rinehart and Winston, Inc is identified. The dust jacket spine reads: "THE STORY OF THE WISE MEN [space] HOLT RINEHART WINSTON". The front inside flap of the dust jacket begins a discussion of the book which continues onto the rear inside flap, where Holt, Rinehart and Winston, Inc., are identified as publisher. Also states

in lower left-hand corner the price [author's copy is price clipped], and in lower right-hand corner that the book was "Printed in France'.

✶ **PRICES:** A book dealer's advertisement notes: "Original cover price on this flap is $4.95."

✶ **COPY EXAMINED:**

(Σ) COPY #UNNUMBERED: Collation, contents, and binding correspond to the Unnumbered American Trade Edition. Location: Collection of the author.

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☞ **(43D) <u>UNNUMBERED GERMAN TRADE EDITION</u> (number of copies unknown):** Distributed by Limes Verlag (Wiesbaden).

✶ **BIBLIOGRAPHICAL NOTE:** The photographs were printed in France. The text by Régine Pernoud and Canon Grivot was translated into German by Deutsch von Marguerite Schlüter and printed in Germany.

✶ **COLLATION** (24 leaves): Photographic plates, letterpress layout, endpapers and pagination are similar to that of the *Unnumbered British and American Editions*.

✶ **CONTENTS:** Similar to that of the *Unnumbered British and American Editions* but adapted for the German edition. The Gislebertus illustrations and accompanying captions correspond; the final notes were rewritten by Deutsch von Marguerite Schlüter and the original two maps were eliminated.

✶ **BINDING:** White linen cloth covered boards with front and rear covers blank. Spine in red lettering, reading: "DIE HEILIGEN DREI KONIGE". Illustrated dust jacket, with the front and rear covers showing a continuous photograph of the "Dream of the Wise Men." The title on the front cover reads: "[In a white rectangle at bottom right, with red lettering:] DIE HEILIGEN | DREIKÖNIGE | des Gislebertus | LIMES". The rear cover of illustrated dust

jacket has the continuation of front cover photograph, with title repeated in a white rectangle at bottom right, with red lettering. The dust jacket spine reads: "DIE HEILIGEN DREI KONIGE". The front inside flap of the dust jacket begins a discussion in German of the book which continues onto the rear inside flap. Also states in ower right-hand corner that the book was "Printed in France'.

✶ **PRICES:** None found.

✶ **COPY EXAMINED:**

(Σ) COPY #UNNUMBERED: Collation, contents, and binding correspond to the Unnumbered German Trade Edition. Location: Collection of the author.

****

☞ **(43E) <u>UNNUMBERED CANADIAN TRADE EDITION</u> (number of copies unknown):** Distributed by Holt, Rinehart and Winston of Canada, Limited, 1964.

Note: I have not seen a copy of the *Unnumbered Canadian Trade Edition* of <u>The Story of the Wise Men</u>, but I suspect that it would correspond to the American Trade Edition with minor alternations in wording to identify distributor.

****

MISCELLANEOUS EDITION NOTES:

☞ **<u>SYNOPSIS OF WORK</u>:** The book tells the legend of the Kings of the East (the story of the Wise Men who came to adore the Christ Child) using the four capitals carved by Gislebertus at Autun Cathedral as the narrative backbone: "There are four scenes: the Wise Men before Herod[;] the Adoration of the Wise Men[;] the Dream of the Wise Men[;]

the Flight into Egypt[.]" Following the story is an explanatory text by Régine Pernoud and Canon Grivot, which discusses the work of Gislebertus and the role of the cathedral in the life of the Middle Ages.

- **PROSPECTUS**: None found.
- **PUBLISHER PRICES**: None found.
- **PRODUCTION NOTES**: The plates are from photographs taken by Franceschi and Ben Herb. The photographs were "taken from *Gislebertus, Sculptor of Autun,* the definitive study by George Zarnecki and Denis Grivot," and were printed in deep-etched gravure.

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44. SUR MARCEL DUCHAMP (ON MARCEL DUCHAMP)

Also Known as:

EAU & GAZ A TOUS LES ETAGES (WATER & GAS ON ALL FLOORS)

BIBLIOGRAPHICAL CHECKLIST:

☞ **PRELIMINARY NOTE CONCERNING THE TWO TITLES**: In 1949, Robert Lebel began working on a book about his friend, Marcel Duchamp, which he entitled Sur Marcel Duchamp. When Arnold Fawcus became involved in the project in the middle fifties, it was decided after many twists and turns to produce a deluxe edition (137 copies) of the book, to be accompanied by added material by Duchamp, who would work directly on the design and layout. This French-language deluxe edition (published in three issues, as noted below) was housed in a clamshell box. On the cover of this box was affixed a "faux" ready-made which read: "EAU & GAZ A TOUS LES ETAGES." Subsequently, the text in codex-form without the added material or box was published in several national trade editions.

I have adopted the formula of referring to the Robert Lebel book by its title, Sur Marcel Duchamp, and referring to The Trianon Press limited edition by the wording on its box cover: EAU & GAZ A TOUS LES ÉTAGES.

☞ **TRIANON TITLE-PAGE** (for French edition of Sur Marcel Duchamp by Robert Lebel, which accompanies the limited-edition box, known as EAU & GAZ À TOUS LES ÉTAGES): Double page, facing each other:

✶ **PAGE 6 (verso of *leaf 3*)**:

ROBERT LEBEL SUR **MARCEL** EDITIONS TRIANON

D U C H A M P

✶ **PAGE 7 (recto of *leaf 4*)**:

§ [letterpress at bottom left, from hinge, reading: "avec des texts de | *André Breton* | *& H.P. Roché*".

§ [tipped-in collotype-pochoir plate ("Moulin à Café" or "Coffee Mill"), measuring 31.00 X 11.80 cm., running full height of page from top to bottom, attached along a line running approximately 7.00 cm. distance from the inside hinge].

☞ **COPYRIGHT NOTICE**: Tous droits de reproduction réservés. All rights reserved | © Marcel Duchamp, Robert Lebel, et Trianon Press (France), 1959 | Made and printed in France

☞ **PUBLICATION PLACE/DATE**: France: 9 February 1959.

☞ **TOTAL EDITION**: 137 copies (120 copies for sale to public; 17 privately distributed).

The colophon-limitation page reads: "Il a été tiré de cet ouvrage 137 exemplaires signés par Marcel Duchamp et

Robert Lebel, constituant l'édition originale."

Translation: "The 137 copies printed for this work signed by Marcel Duchamp and Robert Lebel make up the first edition."

☞ **TYPE OF BOOK**: I defer to Robert Flynn Johnson, who in Artists' Books in the Modern Era 1870-2000 has best described the type of book presented here: "This work recalls Duchamp's cerebral Green Box (1934), and the complex Boîte-en-valise (1941) in its refusal to conform to traditional bibliophilic structure. Sur Marcel Duchamp [EAU & GAZ A TOUS LES ETAGES] hovers between book, objet d'art, and sculpture."[172]

☞ **EDITION PAPER**: Crèvecoeur d'Arches-Marais for the illustrations and Grand Vélin d'Arches for the text.

The measured leaf size of an actual copy, approximately: 31.10 X 23.50 cm.

☞ **BIBLIOGRAPHICAL COMMENTS**: The publisher for the limited edition of EAU & GAZ À TOUS LES ÉTAGES is given as "Trianon Press (France), Édition Fawcus et Bushe [Peter Kendal Bushe], 125 Avenue du Maine a Paris."

The original limited edition of 137 copies signed by Duchamp and Lebel was divided into three issues: an *Arabic-numeral Issue*, an *Alphabetical Issue*, and a *Roman-numeral Issue*. These were all housed in a terra cotta cloth covered clamshell box with either an original or a

[172] Johnson, Robert Flynn, Artists' Books in the Modern Ear 1870-2000, page 217.

collotype-pochoir copy of Duchamp's "faux" ready-made, "EAU & GAZ A TOUS LES ETAGES [WATER & GAS ON ALL FLOORS]" affixed to the cover, depending on the copy. Included in each limited-edition box was a copy (in French style loose binding/sheets) of Robert Lebel's book, Sur Marcel Duchamp, in French.

Note: The Trianon Press also issued various national trade editions of Robert Lebel's text bound in orange cloth over boards with dust jacket and without the box or signed prints. These included separate trade editions for France (the original sheets of the French language limited edition text only, without added material, but in codex-form with dust jacket and plain cardboard slipcase), as well as England, American, Germany and Italy. Several different dust jackets accompanied these editions. Some later editions, such as the one produced by Paragraphic Books, a division of Grossman Publishers, Inc., came in paperback and omitted the color plates.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(44A) ARABIC-NUMERAL (DELUXE) ISSUE (110/1-110):** The justification du tirage (colophon-limitation page) reads: "110 exemplaires numérotés de 1 à 110 sur papier Crèvecoeur d'Arches-Marais, accompagnés de l'auto-portrait de Duchamp signé Marcel dechiravait, et de l'épreuve du «Grand Verre» signée Marcel coloriavit, reproduite en phototypie et pochoir; l'emboîtage porte une épreuve au

pochoir, signée par Duchamp, du «ready-made» «Eau et Gaz à tous les Etages»".

Translation: "110 copies numbered 1 to 110 on Crèvecoeur d'Arches-Marais paper, accompanied by a self-portrait of Duchamp signed Marcel dechiravait, and a proof of the 'Large Glass' signed Marcel coloriavit, reproduced in collotype and pochoir; the box has a pochoir proof, signed by Duchamp, of the ready-made, 'Water and Gas on all floors'".

Note: Copy #96, located at the Achenbach Foundation for Graphic Arts, at the Legion of Honor, San Francisco, California, was used as the template for the collation of the *Arabic-numeral Issue.* This same copy was described in Robert Flynn Johnson's Artists' Books in the Modern Era 1870-2000: The Riva and David Logan Collection of Illustrated Books, Fine Arts Museums of San Francisco, pages 216-217.

✶ COLLATION AND CONTENTS OF THE ARABIC-NUMERAL ISSUE, SEPARATED INTO BOX AND BOOK:

§ BOX (EAU & GAZ A TOUS LES ETAGES):

Ψ LINING-PAPER OF INSIDE FRONT AND REAR BOX COVER: Blue-print paper with montage of documents from the Green Box, executed in 1958 by Duchamp for the present book.

Ψ PLATES: 2 leaves pasted along inside of left-half when clamshell box is open, with a magnet on fore-edge of second leaf that attaches to a similar magnet on inside of front cover of box:

¶ **FIRST LEAF:** Four layers: 1) celluloid/acetate protective layer; 2) image layer: a collotype/pochoir proof of the "Large Glass"; 3) backing of grey paper; 4) framed in paper.

¶ **SECOND LEAF:** Cardboard leaf with reproductions in miniature of various works by Duchamp, on recto and verso.

Ψ **BOOK ENCLOSURE (right-half when clamshell box is open):** Hinged black flocked paper lid with Duchamp's *Self Portraist in Profile* (cut from turquoise paper) attached. The profile has a limitation number at lower left corner which matches limitation of copy and is signed by Duchamp. (Note: the Achenbach Foundation Copy #96 has a "96" on the profile, in red ink.)

Ψ **BOTTOM OF BOOK ENCLOSURE:** A metal tab secures a ribbon to the box; this ribbon allows the sheets of Lebel's book to be removed easily.

§ **BOOK (SUR MARCEL DUCHAMP), UNBOUND, 104 leaves:**

Ψ **COLLATION OF ARABIC-NUMERAL ISSUE (LEBEL BOOK), WITH LETTERPRESS, PLATES, FIGURES, AND ENDPAPERS IN SEQUENTIAL ORDER:** $[1\text{-}3^2][4\text{-}27^4][28^2]$ = 104 leaves:

¶ **LETTERPRESS:** 67 leaves.

¶ **PLATES:** 25 leaves: 122 plates (6 tipped-in), with several plates per leaf.

¶ **FIGURES:** 8 leaves: 48 heliotypes, with several figures per leaf.

¶ **TITLE-PAGE ART:** Tipped-in collotype-pochoir plate ("Moulin à Café" or

"Coffee Mill"), on second leaf of double title-page; included in letterpress collation above.

¶ ENDPAPERS: 4 leaves. These preliminary and final folds have one leaf each inserted into the pouch of the front and rear wrapper cover.

¶ LOOSE PLATES: In the limited-edition copies, five loose plates are laid-in, with loose spider-web protective tissue; these plates are not included in the letterpress/plate collation above.

¶ PAGINATION, including front and rear endpapers: [i-xii], [1] 2-15 [16-24] 25-56 [57-64] 65-75 [76] 77-99 [100] 101-103 [104-154] 155-191 [192-196] = 208 pages/104 leaves.

Ψ CONTENTS OF ARABIC-NUMERAL ISSUE (LEBEL BOOK) (28 quires/104 leaves):

L.1: Free endpaper, conjugate with *leaf 2,* inserted into pouch of front wrapper cover, blank (pages i-ii);

L.2: Free endpaper, conjugate with *leaf 1*, blank (pages iii-iv);

L.3: Reproduction of Duchamp self-portrait in profile ("Marcel dechiravit pour Robert Lebel") printed on recto (page v; and left half of double-leaf title-page on verso (page vi);

L.4: Right half of double-leaf title-page on recto (page vii), with tipped-in reproduced collotype-pochoir print; and "JUSTIFICATION DU TIRAGE"

[colophon-limitation page] on verso (page viii), with number of copy and signatures by Marcel Duchamp and Robert Lebel;

L.5: Blank (pages ix-x);

L.6: "TABLE DES MATIERES" [TABLE OF CONTENTS] on recto (page xi); on verso (page xii) are the words, printed in letterpress: "style télégraphique | pour correspondance | en retard | 210 WEST 14TH STREET | NEW YORK 11, NY" and the cursive script printed in facsimile: "*Reçu de Robert Lebel | l'assurance de mes | sentiments distingués | Macel Duchamp | New York 9 Fébrier 1954*".

Ls.7-14: Beginning on *leaf 7r* (page 1) "LIENS ET RUPTURES" [BONDS AND BREAKS]; beginning on *leaf 11v* (page 10): "LE TOUR DE LA PEINTURE EN HUIT MOIS" [AROUND THE WORLD OF PAINTING IN EIGHT MONTHS];

Ls.15-18: Figures (photographs) 1-27;

Ls.19-34: Beginning *leaf 19r* (page 25) "1913 – TRIOMPHE A L'ARMORY SHOW ET REFUS DE L'ART RETINIEN" [1913 – TRIUMPH AT THE ARMORY SHOW AND REJECTION OF 'RETINAL' ART]; beginning *leaf 24r* (page 35): "1914-1918"; beginning *leaf 27v* (page 42): "DERNIER ADIEU A LA PEINTURE" [FINAL FAREWELL TO PAINTING]; beginning *leaf 31v* (page 50): "LE JEU" [GAMBLING];

Ls.35-38: Figures (photographs) 28-48;

Ls.39-44: "TRAVERSE DU GRAND VERRE" [THROUGH THE LARGE GLASS];
L.45: "LE PROCESSUS CREATIF" [THE CREATIVE ACT];
Ls.46-53: Beginning *leaf 46^{r}* (page 79): "SOUVENIRS SUR MARCEL DUCHAMP" [SOUVENIRS OF MARCEL DUCHAMP]; beginning *leaf 50^{v}* (page 88) "PHARE DE LA MARIEE [LIGHTHOUSE OF THE BRIDE];
Ls.54-58: Beginning *leaf 54^{r}* (page 95): "MARCEL DUCHAMP POILS ET COUPS DE PIED EN TOUS GENRES" [WHISKERS AND KICKS OF ALL KINDS]; beginning *leaf 55^{v}* (page 98): "TABLE DES DOCUMENTS PHOTOGRAPHIQUES [LIST OF PHOTOGRAPHS]; beginning *leaf 57^{r}* (page 101): "TABLE DES PLANCHES" [LIST OF PLATES];
Ls.59-82: Plates 1-121, with plates 43, 51, 61, 73, and 100b tipped-in;
L.83: Plate 122 (Coeurs volants) on recto (page 153), tipped-in; author's and editor's acknowledgements on verso (Page 154);
Ls.84-94: "CATALOGUE RAISONNE" (Pages 155-176);
Ls.95-100: "BIBLIOGRAPHIE" (Pages 177-188);
Ls.101-102: "INDEX" Pages 189-192);
L.103: Free endpaper, conjugate with *leaf 104*, *with* publication information on recto;
L.104: Free endpaper, conjugate with *leaf 103*, inserted into pouch of rear wrapper cover, blank.

✶ **BINDING OF ARABIC-NUMERAL ISSUE, SEPARATED INTO BOX AND BOOK:**

§ **BOX:** Terra cotta cloth covered clamshell box. Size: 35.40 X 26.10 X 5.10 cm. Collotype-pochoir reproduction of one of Duchamp's plates: "[enclosed in a rectangle formed by a single white line with a bolthead at each corner] EAU & GAZ | A TOUS LES ETAGES". The background of the plate is blue, with the lettering and rectangle in white; at lower right, on the outside blue border, is written Duchamp's initials: "M.D." On the spine of the box, reading from top to bottom, with the cursive script parallel to the fore-edge, is Marcel Duchamp's signature in black.

§ **BOOK UNBOUND IN FRENCH STYLE (located inside box, in right-hand compartment):** Stiff, cream-colored wrapper paper, with folds on inside allowing one leaf of the front and rear endpapers (folded sheet) to be inserted. The front cover of wrapper reads, at upper half: "[in cursive script in brick-red ink] Marcel Duchamp." The rear cover of wrapper reads, at lower half: "[in cursive script in brick-red ink] Marcel Duchamp." The sheets (in quires) are laid loose inside the portfolio.

✶ **COPIES EXAMINED:**

(Ω) COPY #50: The book dealer's description reads; "(DUCHAMP, MARCEL) LEBEL, ROBERT. *Sur Marcel DuChamp.* Paris: Trianon, 1959 4to., in wrappers, in brown [terra cotta] cloth clamshell case with plate reading 'Eau & Gaz a tous les etages'. 1 of 110 copies of the deluxe edition signed by Marcel Duchamp and Robert Lebel. A biography and catalogue raisonné of his work…Number 50/110. Acetate print of 'The Large Glass' is present and in good

condition. Also includes signed profile portrait." Location: Private Collection.

(Ω) COPY #72: The book dealer's description reads; "Duchamp, Marcel and Robert Lebel Eau & Gaz a tous les etages…Signed by Duchamp and Lebel, Paris: Editions Trianon, 1959 194pp. Limited to 137 copies of which this is number 72. Loose as issued in wrappers, enclosed in a brown [terra cotta] cloth box with blue and white pochoir title plate on cover. The front of the case bears a title plate which reads 'Eau & Gaz a tous les etages' [Water and Gas on all floors]. This pochoir, inscribed with Duchamp's initials, reproduces the blue and white enamel plates found on apartment building facades all over Paris [on Copy #72, the plate is probably a collotype-pochoir reproduction of Duchamp's imitation "faux" ready-made]…Inside the box is a proof of Duchamp's celebrated work, 'The Large Glass,' mounted under plexiglass [acetate] inside a compartment with magnetic enclosure, and a proof of the pochoir of the sketch 'The Bride Stripped Bare by her Bachelors, Even' [the formal title for 'The Large Glass']. Mounted inside the book is 'Self Portrait in Profile', numbered and inscribed in ink, Marcel dechiravit. The profile has the appearance of being torn carefully from an orange sheet of paper, hence the Latin term 'dechiravit.'" Location: Private Collection.

(Ω) COPY #79: The book dealer's description reads; "Sur Marcel Duchamp. (Eau etr Gaz à tous les Etages). Duchamp, Marcel – Lebel, Robert. …Book Description: Paris, Editions Trianon 1959. 31.5 x 24 cm. (6), 193pp. Richly illustrated, including several tipped-in color plates. Loose as issued in

wrappers enclosed with protective paper. …Signed on page (4) by Duchamp and Lebel, and hand numbered (nr.79). Enclosed in brown cloth box with blue and white art object (a 'readymade' in facsimile) serving as title plate to front cover, signed in white with initials 'M.D.'. Inside the box, inside a compartment with magnetic enclosure, is a hand-colored miniature reproduction of 'The Large Glass', mounted under plexiglass (in this copy the magnet is loose, and the reproduction is contracted, causing wrinkled to the paper); on a panel covered in black velvet is a mounted self portrait in profile, carefully torn from a yellow sheet of paper, stamp numbered and signed in ink 'Marcel dechiravit'. …One of Marcel Duchamp's famous boxes. The first book-length study of Duchamp, and in itself constituting an original multiple art of work, designed and printed under the direction of Duchamp himself. The whole edition consisted of 137 copies: 1-110 (normal edition), I-X (deluxe) and A-Q (hors commerce)." Location: Private Collection.

(Σ) COPY #96: The collation, contents, and binding correspond to the Arabic-numeral issue. Location: Achenbach Foundation for Graphic Arts, at the Legion of Honor, San Francisco, California. Note: this copy was used by the author as the template for the collation of the *Arabic-numeral Issue.*

(Ω) COPY #UNSPECIFIED (1 of 110)**:** The book dealer's description reads; "Lebel, Robert. Sur **MARCEL DUCHAMP**. Avec les texts de André Breton & H.P. Roché. Paris (Trianon Press), 1959…(6), 191, (3)pp. 122 heliotype and other illus. (6 tipped-in

color, one in pochoir [total = 7]). 48 heliotype figs. 5 collotype facsimiles loosely inserted hors texte, as issued. Sm. Folio. Original wrappers. Glassine d.j. Signatures loose, as issued. Clamshell slipcase [box](full linen), containing 2 original multiples [prints] signed in ink by Duchamp: 'Eau & Gax à Tous les Etages' (imitation ready-made tablet [facsimile copy of Duchamp's faux ready-made], executed in pochoir, initialed 'M.D.' in white ink on blue, affixed to front cover of the box) and 'Auto-portrait de Profile' (hand-torn profile self-portrait on red-orange paper, signed and inscribed 'Marcel déchiravit,' mounted on black velvet panel hinged at one side to the interior of the slipcase [box]). The interior of the box, which is entirely lined with a montage of collotype reproductive photographs of Duchamp's works, also contains two further hinged panels of reproductions, of which one (the 'Grande Verre') is colored in pochoir and framed en passepartout under acetate (as issued)....One of 110 copies on papier Crèvecoeur d'Arches Marais, from the limited edition of 137 in all, signed in the justification by Duchamp and Lebel, and twice numbered (once on the torn-paper profile)." Location: Private Collection.

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☞ **(44B) <u>ALPHABETICAL ISSUE</u> (17/A-Q):** The justification du tirage (colophon-limitation page) reads: "17 exemplaires numérotés de A à Q, destinés à l'Auteur, à l'Artiste, à l'Editeur et aux collaborateurs de cet ouvrage."

Translation: "17 copies numbered A to Q, reserved to the author, to the artist, to the editor, and to the collaborators of this work."

Note: I have seen only one copy of the *Alphabetical Issue* (see description of my Copy #F below), but I would accept as plausible a statement made in Artists' Books in the Modern Era 1870-2000 that "an unspecified number [of the *Alphabetical Issue*] are identical to copies numbered I-X." From my further research it appears that "some" (up to ten exemplars) of Duchamp's original enamel versions of the "faux" ready-made (those not in collotype and pochoir), and up to five of the signed, hand-colored photographs of the Large Glass were allocated to copies of the *Alphabetical Issue*. This means that each copy of the *Alphabetical Issue* must be studied to determine which forms of Duchamp's original art are present. It is possible that four more copies have both the original enamel ready-made plate of "Eau & Gaz" and a hand-colored photograph of the Large Glass (Arnold Fawcus' out-of-series "0/00" copy probably has a complete set of Duchamp's three original art pieces), while five others have the original ready-made enamel plate on the exterior of the clamshell box but only a collotype-pochoir facsimile of the hand-colored photograph of the Large Glass. Also, we don't know how many copies (if any) might have a pochoir stencil.

✶ **COPIES EXAMINED:**

(Σ) COPY #F: Collation, contents, and binding correspond to the Arabic-Numeral (Deluxe) Issue (110/1-110). It includes a collotype/pochoir reproduction of Duchampe's enamel "faux" plate on the cover and the self-profile (not hand-colored by Duchamp). No additonal artwork is signed by Duchamp. The Lebel book contains the colotype of the "Coffee Mill" pasted on the title-page, six (6) attached collotypes,including a print of "Le Grand Verre", and five (5) laid-in colotypes for a total of twelve (12) additional collotypes. The only anamaly in this box is that Duchmap's signed cutout Profile is numbered "O" while the box is numbered "F". Location: Collection of the author.

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☞ **(44C) <u>ROMAN-NUMERAL (GRAND DELUXE) ISSUE</u> (10/I-X):** The justification du tirage (colophon-limitation page) reads: "10 exemplaires numérotés de I à X sur papier Grand Vélin d'Arches pour le texte et Crèvecoeur d'Arches-Marais pour les illustrations, accompagnés d'un auto-portrait de Duchamp signé Marcel dechiravit, d'une épreuve du «Grand Verre» coloriée à la main par Duchamp et signée Marcel coloriavit, et d'un pochoir original ayant servi au frontispice; l'emboîtage porte un «ready-made» «Eau et Gaz à tous les Etages» signé par Duchamp".

Translation: "10 copies numbered I to X on Grand Vélin d'Arches paper for the text and Crèvecoeur d'Arches-Marais paper for the illustrations, accompanied by a self-

portrait of Duchamp signed 'Marcel dechiravit,' and a proof of the 'Large Glass' colored by hand by Duchamp and signed 'Marcel coloriavit,' and an original pochoir frontispiece; the box has a ready-made, 'Water and Gas on all floors,' signed by Duchamp."

Note: I have not seen a copy of the *Roman-numeral Issue* of Eau & Gaz à tous les Étages, but all ten copies should come with a hand-torn, signed profile of Duchamp (*"Marcel dechiravit")*, a hand-colored signed photograph of the Large Glass (*"Marcel coloriavit*"), and an original imitation enamel plaque (*Eau & Gaz à tous les Étages)*: None of these should be collotype/pochoir facsimiles. From secondary sources I have consulted, it would appear that some or all of the ten copies may have come with additional material showing the production methods, including a "pochoir stencil."[173]

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☞ **(44D) OUT-OF-SERIES (Number of Copies unknown):** The Trianon Press appears to have put together at least two out-of-series copies, one of which was not complete. I would wager that there were more out there.

(Ω) COPY #0:

✶ **LOCATION:** Internet listing.

✶ **BIBLIOGRAPHICAL NOTE:** The book dealer's description reads: "Inscribed with initials in

[173] I have seen a photograph on "tout-fait: The Marcel Duchamp Studies online Journal," entitled: "Duchamp posing with Lebel holding 'pochoir stencils' sold with the grand deluxe *Eau & Gaz*, 1958 [sic]." Issue 1: 1999.

white enamel 'M.D.' (lower right on the imitated readymade on the cover); signed and numbered 'Marcel Duchamp and Robert Lebel no.0' (on the justification page); inscribed in white ink 'Marcel coloriavit' (on the hand-coloured proof of the Large Glass); inscribe in ink 'Marcel dechiravit for Arnold' (lower right on the hand-torn collage of Self Portrait in Profile), and numbered in pencil '0/00' (lower left on the hand-torn collage of Self Portrait in Profile). Loose as issued in wrappers, enclosed in a brown cloth box with blue enamel plate on the cover, all housed in later brown cloth box with labels to match enamel label on upper board and spine. Contents: at left [when clamshell box is open], hand-coloured proof of The Large Glass, 1915-1923 [Schwarz 558] mounted under Plexiglas inside the compartment with magnetic closure; at right [when clamshell box is open], hand-torn collage of Self Portrait in Profile, 1958 (Schwarz 557) mounted on the lid of the inner portfolio box, a pochoir plate used for reproducing Coffee Mill [see Schwarz 563] mounted on black flock paper on the back of the lid, full sheets loose as issued contained in the original paper covers, pochoir Self-Portrait in Profile (on the title-page) and a reproduction of Coffee Mill, 1911 (Schwarz 237; on the frontispiece). Box contains the Grand-deluxe edition of Sur Marcel Duchamp by Robert Lebel published June-September 1958 [sic] in an edition of 10 numbered 1-10 with 17 collaborator's and publisher's proofs numbered A-Q. The imitation plaque affixed to the cover of Eau et Gaz à tous les étages (Water and Gas on every floor) is a facsimile ready-made of the plaques

which were affixed to apartment houses in France in the late nineteenth century. It refers both to the major theme of the Large Glass [Schwarz 404] as well as the title of the naturalistic assemblage which Duchamp worked upon in secret for twenty years in his New York studio. Etant donnis [Etant Donnés]: 1: la chute d'eau, 2: le gaz (coll. Philadelphia Museum of Art)… The imitated ready-made plaques were created for the lid of the boxes containing the special edition of Robert Lebel's publication Sur Marcel Duchamp of which the present work is an example. Also enclosed in the box, is a reproduction of Duchamp's Self-Portrait in Profile (Schwarz 557) created by tearing paper around a metal glass (Schwarz 558) and one of the metal sheets of the pochoir used in reproducing the Coffee Mill (Schwarz 237). This edition also contains a proof of the pochoir of Self-Portrait in Profile (Schwarz 557). The French publisher, Arnold Fawcus, was the first owner of this box. Duchamp collaborated with him on the design of the layout and the endpapers."

(Ω) COPY #UNSPECIFIED:

✶ **LOCATION:** Internet listing.

✶ **BIBLIOGRAPHICAL NOTE (Number of leaves unknown):** The book dealer's description reads: "Paris: Trianon Press, 1959, first edition; aside from the total edition of 137 numbered copies, this is an out-of-series exemplar, unnumbered, identical to the regular edition [*Roman-numeral Issue*], except for the separate color plate 'Bride Stripped Bare by Her Bachelors, Even', which was not included in this copy. As in all copies, signed in pen by

Marcel Duchamp and Lebel on the justification page, with the legendary ready-made 'Eau and Gas à Tous les Etages', pochoir-colored and initialed in pen by Duchamp, mounted on the front cover of the box. Also contains the original art object, a colored paper cut-out 'Self-Portrait in Profile' (Schwarz 344) mounted on black velvet, inscribed in pen by Duchamp 'marcel dechiravit'; and a separate wrapper portfolio with loose plates and illustrations, which include a pochoir-colored frontispiece plate, about 190 pages with text in French; the whole laid in rust cloth folding box; 14 X 10.5 inches."

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NATIONAL TRADE EDITIONS (1959): CODEX-FORM:

☞ **(44E) <u>ÉDITION TRIANON/EDITIONS FAWCUS ET BUSHE/TRIANON PRESS TRADE EDITION</u> (FRANCE) (Number of copies unknown):** The "1959" French language trade edition of Lebel's book appears to use the same sheets as the 137-copy limited French edition, although in the trade edition these are bound. The colophon-limitation page is the same as for the limited edition, except that there is no copy limitation number and no signatures by Duchamp and Lebel.

✶ **TITLE-PAGE:** Double page, facing each other, as with the limited edition.

✶ **COPYRIGHT NOTICE:** Tous droits de reproduction réservés. All rights reserved | © Marcel Duchamp, Robert Lebel, et Trianon Press (France), 1959 | Made and printed in France

Note on copyright: The title-page shows "Editions Trianon," while a note on the final endpaper reads: "LE PRÉSENT OUVRAGE [WORK], PUBLIÉ POUR LE COMPTE DE [PUBLISHED FOR THE ACCOUNT OF] TRIANON PRESS (FRANCE),

ÉDITIONS FAWCUS ET BUSHE…" This notice is the same as with the limited first edition.

✶ **PAPER:** The measured leaf size of an actual copy, approximately: 31.00 X 23.60 cm.

✶ **COLLATION OF TRADE BOOK:** Same as with the limited edition codex-form.

✶ **CONTENTS OF TRADE BOOK:** Same as with the limited edition, except that the front and rear lining-papers are glued to the cloth covers, and these have a montage of documents from the Green Box that are similar to those present on the inside covers of limited edition box (with the colors reversed, black to white, white to black).

✶ **BINDING OF TRADE BOOK:** Orange cloth over boards, with black lettering on spine, reading: "[all lines parallel to bottom edge] ROBERT | LEBEL | [space] | [letters slanted toward tail] sur | [space] | M | A | R | C | E | L | [space] | D | U | C | H | A | M | P | [space] TRIANON". The dust jacket is illustrated, with the front cover divided into three sections from left to right, and reading from top to bottom: "[section nearest hinge] SUR | MARCEL | [letters of Duchamp's last name aligned under the "EL" of his first name] | D | U | C | H | A | M | P | [middle section, with a reproduction of the title-page frontispiece, "Moulin à Café" or "Coffee Mill"] | [section nearest fore-edge, at bottom near tail] *par* | ROBERT | LEBEL". The spine of the dust jacket reads: "[parallel to fore-edge, in black cursive script] *Marcel Duchamp* | [parallel to bottom] TRIANON". The rear dust jacket has editorial material, along with a photograph of Duchamp at a desk with The Trianon Press limited edition box of "EAU & GAZ A TOUS LES ETAGES" and what appear to be collotype-pochoir facsimiles of the ready-made plates. On the verso of the dust jacket is a photomontage of

Duchamp's works. The book comes with a grey, unillustrated cardboard slipcase.

✶ **COPY EXAMINED:**

(Σ) Copy Unnumbered: Collation, contents, and binding correspond to the *Trianon French Trade Edition*. Location: Collection of the author.

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☞ **(44F) <u>TRIANON PRESS TRADE EDITION</u> (ENGLAND) (Number of copies unknown):** The "1959" Great Britain trade edition, translated into English by George Heard Hamilton.

Note: the Great Britain trade edition appears to have a dust jacket similar to the French trade edition (three sections, with middle section a reproduction of the title-page frontispiece, "Moulin à Café" or "Coffee Mill"), with the titling in English.

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☞ **(44G) <u>GROVE PRESS/TRIANON PRESS TRADE EDITION</u> (UNITED STATES) (2500 unnumbered copies):** The "1959" American TRADE edition, translated from French into English by George Heard Hamilton.

✶ **TITLE-PAGE:** Double page, facing each other:

§ **<u>LEFT PAGE (verso of *leaf 4*)</u>:**

ROBERT
LEBEL

MARCEL

DUCHAMP

GROVE PRESS, INC. NEW YORK

In conjunction with the Trianon Press, London & Paris

§ **RIGHT PAGE (recto of *leaf 5*)**:

Ψ [letterpress at middle left, from hinge, reading: "with chapters by | *Marcel Duchamp* | *André Breton* | *& H.P. Roché* | translation by | *George Heard Hamilton*".

Ψ [tipped-in collotype plate ("Moulin à Café" or "Coffee Mill"), measuring 31.00 X 11.80 cm., running full height of page from top to bottom, attached along a line running approximately 7.00 cm. distance from the hinge];

✶ **COPYRIGHT NOTICE:** First Grove Press Edition 1959 | Library of Congress Catalog Card Number: 59-13893

✶ **PUBLICATION PLACE/DATE:** 1959. Printed in France.

✶ **PAPER:** The measured leaf size of an actual copy, approximately: 31.00 X 23.60 cm.

✶ **COLLATION:** Similar to the French trade edition, although the contents are arranged somewhat differently.

✶ **CONTENTS:** On the acknowledgement page (*leaf* 53^{v}/*page 104)* we read: "This English edition incorporates a few additions and amendments to the Catalogue Raisonné and the Bibliography, bringing these chapters up to date since the original edition was printed in French in February 1959." The main variations between the Grove trade edition and the French trade edition are: 1) the additional catalogue and bibliographical material; 2) the List of Plates begins on *L*56^{v} (*page 100*), not *L*57^{r} (*page 101*); author's acknowledgement is moved from *L*83^{v} (*page 154*) to *L*58^{v} (*page 104*) and has some differences; the Catalogue Raisonné begins on *L*83^{v} (*page 154*), not *L*84^{r} (*page 155*).

✶ **BINDING:** Orange cloth over boards, with black lettering on spine, reading: "[all lines parallel to

bottom edge] ROBERT | LEBEL | [space] M | A | R | C | E | L | [space] | D | U | C | H | A | M | P | [space] GROVE | PRESS". The dust jacket is illustrated, with the front and rear covers showing the same photograph of Duchamp, full-faced and in profile (figure #44 of text). The front cover reads: "[in cursive script] *Marcel Duchamp* | text by | ROBERT LEBEL | translation by | George Heard Hamilton | [photograph of Duchamp filling rest of space to tail]". On the verso of the dust jacket is a photomontage of Duchamp's works. Alternate dust jackets have a photograph of Duchamp descending a stairs (see figure #41 of text).

✶ **COPY EXAMINED:**

(Σ) COPY UNNUMBERED: Collation, contents and binding correspond to the *Grove Press Trade Edition*. Location: Collection of the author.

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☞ **(44H) SCHWARZ/TRIANON PRESS TRADE EDITION (ITALY) (Number of copies unknown):** The "1959" Italian trade edition, translated into Italian.

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LATER TRADE EDITIONS:

☞ **(44I) DUMONT SCHAUBERG TRADE EDITION (GERMANY) (Number of copies unknown):** First German edition: 1962/ Cologne. Second revised and expanded German edition: 1972. From Marcel Duchamp (D'Harnoncourt and McShine) we read of the 1972 reissue: "Enlarged reissue of 1962 German translation of *Sur Marcel Duchamp* (bibl. 51) as DuMont Dokumente (paperback) with cover-title: 'Von der

Erscheinung zur Konzeption.' Bibliography, pp.205-31, includes references until 1972."

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☞ **(44J) PARAGRAPHIC BOOKS TRADE EDITION (UNITED STATES) (Number of copies unknown):** An expanded edition published in 1967 by Paragraphic Books, a division of Grossman Publishers, U.S.A. A publisher's note reads: "The Publishers are pleased to make this volume available to a wider public, but this has necessitated omitting the color plates which appeared in the original edition. For this reason, the reader will find several gaps in the illustrations, which are reflected in the list of plates and elsewhere. In all other respects this edition is complete and unabridged. It has been brought up to date by Mr. Robert Lebel and includes a recent Duchamp work, *Torture-morte.* The Addenda to the catalogue will be found on pages 189-201."

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☞ **(44K) ANOTHER FRENCH TRADE EDITION (FRANCE) (Number of copies unknown):** Revised and expanded, but lacking catalogue, illustrations, and layout. Paris: Belfond, September 1985.

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☞ **(44L) FACSIMILE OF THE 1959 FRENCH TRADE EDITION (FRANCE) (Number of copies unknown):** Expanded with four letters from Duchamp to Robert Lebel on loose sheets. Paris: Centre George Pompidou; and Milan: Mazzotta; 1996.

Published for an exhibition on "Eau & Gaz a tous les Etages" at the Pompidou Center in Paris.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: The Trianon Press first edition (limited edition of 137 copies: EAU & GAZ A TOUS LES ETAGES), which came in a terra cotta cloth covered clamshell box, combined original and reproduced art by Duchamp, with Robert Lebel's SUR MARCEL DUCHAMP in sheets. Duchamp took an active part in its production.

The book by Lebel (which was included in the limited edition) was the first comprehensive study of the life and art of Marcel Duchamp, along with a *catalogue raisonné* and bibliography. It was also sold separately in several national editions.

☞ **REFERENCE**: 1) Walter Hopps, Ulf Linde, and Arturo Schwarz, Marcel Duchamp Ready-Mades, etc. (1913-1964), Paris: Le Terrain Vague, 1964: see page 46; 2) Francis M. Naumann, Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction, Ghent and Amsterdam: Ludion Press, 1999: see sections 7.22-7.24; 3) Arturo Schwarz, The Complete Works of Marcel Duchamp (Schwarz 1970), 2 volumes, 2nd revised edition, New York: Harry N. Abrams, 1970: see number 347; 4) A. Schwarz, The Complete Works of Marcel Duchamp (Schwarz 1997), 2 volumes, 3rd revised and expanded edition, New York: Delano Greenidge Editions, 1997: see number 560 (vol.2); 5) A. Schwarz, The Complete

Works of Marcel Duchamp(Schwarz2000), 2 volumes in 1, revised and expanded paperback edition, New York: Delano Greenidge Editions, 2000: see number 563; 6) D'Harnoncourt and McShine, Marcel Duchamp, reprint, Munich: Prestel-Verlag, 1972: see numbers 51, 52, 60; 7) Anne Collins Goodyear and James W. McManus, Inventing Marcel Duchamp: the Dynamics of Portraiture, the MIT Press, Cambridge Massachsettes, 2009: see plates #57 and #58 (pages 222-223), and plate #62 (pages 230-231); 8) Paul B. Franklin, "1959:Headline, Duchamp," *Étant donné Marcel Duchamp* 7 (2006): see pages 140-75.

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: I have not seen an advertised publisher's price for the limited edition. The 1959 French trade edition of Lebel's separate book, Sur Marcel Duchamp (Editions Trianon), was priced on the front cover flap at 6.00 francs; the 1959 American trade edition of Lebel's book Marcel Duchamp (Grove Press) was priced on the front cover flap at $15.00.

Special note on prices: In 2005, copy #0/00 (Arnold Fawcus' presentation copy signed by Marcel Duchamp) was offered at $85,000. In 2006, copy #72 was sold for $6900 plus auction fees. In 2007, copy #50 was sold on Ebay for $17,000 plus auction fees.

☞ **PRODUCTION NOTES**: Design and layout was by Marcel Duchamp and Arnold Fawcus, with the assistance of Peter Kendal Bushe. The color-plates and gravure reproductions

were printed under Duchamp's supervision. Lebel's book was printed in letterpress by Desgrandchamps, who also produced the color prints; the frontispiece was printed in collotype and pochoir by Hourdebaigt, Beaufumé and Crampe; and the illustrations in "heliogravure noir" by S.A.P.H.O. The box for the deluxe edition was by Adine; the stitching and binding was by De Barast & fils. (Note: The binding for the trade editions was by Engel).

On page 184, note 33 of the 1959 Grove (American) trade edition of Lebel's book (codex-form), the following information is given: "Design and layout (with Arnold Fawcus) of *Sur Marcel Duchamp* by Robert Lebel, Trianon Press, 1959. The original edition of 137 copies contains a self-portrait of Duchamp, torn by hand and signed: *Marcel dechiravit.* The grand luxe copies, I-X, (and a few *hors commerce* copies), contain in addition a print of the *Large Glass*, colored by Duchamp and signed: *Marcel coloriavit;* together with the ready-made enamel, *Eau et Gaz à tous les Etages,* signed: *M.D.* (Duchamp also signed the reproductions of this ready-made used for the rest of the edition.) Subsequent trade editions, lacking the original material and presentation box, in French, English (Trianon Press, England, and Grove Press, U.S.A.), Italian (Schwarz), etc."

On page 176, note 206 of the 1959 Grove (American) trade edition of Lebel's book, the following information is given: "EAU ET GAZ A TOUS LES ETAGES [WATER AND GAS ON

EVERY FLOOR]...1958 (Paris, June, September)...Ready-made: enamel plaque, with white lettering on a blue ground 77/8 X 57/8...Below: *M.D.*...20 copies signed by Duchamp who spent June and September in Paris in order to finish the layout of the present book [Sur Marcel Duchamp]. During discussions with the author, he was led to specify the part played in his conception of 'illuminating gas' by the plaque *Eau et Gaz à tous les Etages,* which all the new buildings in Paris once bore. This formula may well constitute the point of departure for the *Bachelor Machine*....The ready-made is affixed to the front lid of the boxes containing the grand luxe copies (I to X) of the present book, as well as to some of the copies A to Q. A signed reproduction in collotype and stencil appears on the boxes containing the de luxe editions (1-110)."

I have seen another note posted on the internet referencing both the original (faux) and the replica "ready-made" which reads: "**Original Version** [of Duchamp's ready-made]: June-Sept. 1958, Paris…white lettering on blue enamel plate…facsimile of apartment house plate…imitated readymade 15 X 20 cm…This Readymade is a reproduction of the type of plates affixed to apartment houses in France in the early 1890's. A remarkably simple signature of 'M.D.' marks this Readymade…Replica: 1958, Paris…Reproduction in slightly smaller scale (12.7 X 16.6 cm) in collotype and stencil. Made for lids of boxes in

limited edition of Sur Marcel Duchamp by Robert Lebel, #1-110."

Thus, Duchamp created twenty (20) imitated ("faux") ready-mades of the apartment plates, which were affixed to all copies of the *Roman-Numeral Issue* and to some copies of the *Alphabetical Issue*; the collotype-pochoir reproductions of his imitation ready-made were affixed to all copies of the *Arabic-numeral Issue*, as well as to some copies of the *Alphabetical Issue*. I will not even attempt to explicate the philosophical and artistic implications of an imitation ("faux") ready-made, which was then reproduced in facsimile.

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45. THROUGH THE TROPOSCOPE (À TR AVERS LE TROPOSCOPE)

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON TITLE-PAGE**: [rule] | THROUGH | THE TROPOSCOPE | Water-colours by Peter Kendal Bushe | [rule] | *Prefatory notes by* | *Joël Moulin and Martin Butlin* | THE TRIANON PRESS • PARIS & LONDON | [rule]

☞ **COPYRIGHT NOTICE**: © 1966 Trianon Press | *Tous droits de reproduction réservés. All rights reserved* | Made and printed in France

☞ **PUBLICATION PLACE/DATE**: Paris & London: 1966.

☞ **TOTAL EDITION**: 112 copies (100 copies offered for sale to the public; 12 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: Printed on Arches Aquarelle pure rag paper. Factory sheet size: 65.00 X 50 cm. The watermark for the factory sheet reads, along the long edge: "◊ J PERRIGOT ARCHES SPECIAL MBM (FRANCE) ◊". The factory sheet was cut so that the water mark is separated at the midpoint, such that some sheets read: "◊ J PERRIGOT ARCHES" and others read: "SPECIAL MBM (FRANCE) ◊".

Letterpress/plate portfolio leaf size, approximately: 32.60 X 25.00 cm.

Singleton (collotype-pochoir plate) leaf size, approximately: 32.30 X 24.70 cm.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(45A) <u>ARABIC-NUMERAL ISSUE</u> (90/1-90):** The colophon-limitation page reads: "90 copies, numbered 1 to 90, are presented in a cloth folder with slip-case covered in hand-marbled paper."

✶ **COLLATION (44 leaves):**

§ **PLATES:** 12 numbered singleton plates.

§ **Portfolio:** Plates housed in 12 folded sheets serving as a portfolio, with title of plate printed on verso of first leaf = 24 leaves.

§ **LETTERPRESS:** [1-2^4] = 8 leaves.

§ **PAGINATION OF LETTERPRESS:** [1-6] 7-8 [9-10] 11-14 [15-16] = 16 pages/8 leaves.

✶ **CONTENTS:**

§ **SECTION #1** (2°: [1^4], 4 leaves): **L.1:** Half-title on recto, in French and English; **L.2:** Colophon-limitation page on recto; **L.3:** Trianon Press title-page on recto, and copyright information on verso; **L.4:** "Lettre d'un ami peintre" by Joël Moulin beginning on recto and continuing to verso.

§ **SECTION #2** (2°: [1^4], 4 leaves): **L.5:** "Lettre d'un ami peintre" ending on recto; **Ls.6-8:** "Foreword" by Martin Butlin beginning on *leaf* 6^r and ending on *leaf* 8^r; *leaf* 8^v has the printed "List of plates."

§ **PORTFOLIOS #1-12 (3 leaves per portfolio):** Each portfolio comprises a folio fold with title of Bushe watercolor on *leaf* 1^r; inserted between portfolio leaves is a collotype/pochoir reproduction of a numbered Bushe drawing. The twelve drawings by portfolio number are: 1. Not named; 2. *L'étoile verte* [the green star]; 3. Not

named; 4. *Ailes froisées* [crumpled wings]; 5. *Chinoiserie* [Chinoiserie]; 6. *Triangle rouge* [red triangle]; 7. *La crête du coq* [the cock's comb]; 8. Not named; 9. *Cercle maqique du troposcope* [the troposcope's magic circle]; 10. *Vue reprise* [View repeated]; 11. *Planète troposcopique* [troposcopic planet]; 12. Inachevé [Unfinished].

✶ **BINDING:** Unsewn gatherings and plates in stiff-paper folder with the words, "THROUGH THE TROPSCOPE" printed on cover. This portfolio is housed in a blue cloth-covered portfolio, with hand-marbled paper covering the inside of the portfolio, and the title: "THROUGH THE TROPSCOPE" printed on the spine, parallel to the fore-edge. Both portfolios are housed in a single hand-marbled slipcase, the paper similar to that used for the inside covers of the interior portfolio; there is no writing on the slipcase.

✶ **COPIES EXAMINED:**

(Σ) COPY #24 (44 leaves): Collation, contents, and binding correspond to *Arabic-numeral Issue*. Location: Collection of the author.

(Σ) COPY #52 (39 leaves): Collation, contents, and binding would correspond to *Arabic-numeral Issue*, except that this is a busted copy, missing portfolio for section #1 (image is present) and both portfolio and image of section #10. Location: Collection of the author.

****

☞ **(45B) <u>ALPHABETICAL ISSUE</u> (12/A-Z):** The colophon-limitation page reads: "12 copies, numbered in the series A to Z, hors commerce."

Note: This limitation notice is ambiguous, since A to Z would equal 26 copies and not the stated 12; however, it is possible that there were only 12 alphabetical copies issued and that The Trianon Press allocated the lettering randomly.

Note: I have not seen a copy of the *Alphabetical Issue* of Through the Troposcope. I believe that copies would either be similar to the *Arabic-numeral Issue*, or would have extra material, like the *Roman-numeral Issue*.

****

☞ **(45C) ROMAN-NUMERAL ISSUE (10/I-X):** The colophon-limitation page reads: "10 copies, numbered I to X, each containing a set of hand-coloured plates showing progressive stages in the stencil work, colour collotype proofs, and an original guide-sheet and stencil. The book is presented in a full-leather portfolio and the additional material in a cloth-covered folder, both in a single hand-marbled leather-backed box."

Note: I have not seen a copy of the *Roman-numeral Issue* of Through the Troposcope.

(Ω) COPY #X:

✶ **LOCATION:** Internet advertisement.

✶ **BIBLIOGRAPHICAL NOTE (number of leaves unknown):** From a dealer's advertisement: "It is no. X of 10 copies: 1 paperboard-slipcase; 1 cloth covered portfolio; 8 leaves of letterpress; 12 plates each in a paper portfolio, without the separate suite."

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: 12 water-colors by Peter Kendal Bushe reproduced in facsimile, with prefatory notes by Joël Moulin and Martin Butlin. Bushe, who was a partner with Arnold Fawcus at The Trianon Press, died in 1960.

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: In a 1965 catalogue of Trianon Press publications put out by Bernard Quaritch Ltd., Through the Troposcope was given a publication date of Autumn 1965 (missed) and the following prepublication prices: *Arabic-numeral Issue*: "£14 14s ($41.16)" and *Roman-numeral Issue*: "£36 15s ($102.90)" By 1973 Quaritch was offering the *Arabic-numeral Issue* at £46 and the *Roman-numeral Issue* at £98.

☞ **DISTRIBUTION**: Bernard Quaritch Ltd.

☞ **PRODUCTION NOTES**: Bushe's watercolors have been reproduced in collotype and pochoir in the Paris workshops of Hourdebaight and Crampe. The text was set in Monotype Bembo and printed by the Imprimerie Darantiere, Dijon. The hand-marbled paper was made by Duval, and the box and portfolio by Adine, both of Paris. The assembly of the volume was by Engel, Malakoff. The book was designed by Arnold Fawcus.

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6.

THE ROCK PAINTINGS OF SOUTHERN AFRICA SERIES: TRIANON PRESS/ABBÉ HENRI BREUIL EDITIONS

These six editions,[174] published between 1955 and 1975, reproduce in facsimile the field drawings done by Henri Breuil of the pre-historical rock paintings of Southern Africa. I have listed them in alphabetical order for easier reference. The correct chronological order is The White Lady of the Brandberg (1955); Philipp Cave (1957); The Tsisab Ravine and Other Brandberg Sites (1959); Anibib & Omandumba and Other Erongo Sites (1960); Southern Rhodesia: The District of Fort Victoria and Other Sites (1966); and The Sphinx and White Ghost Shelters and Other Spitzkopje Sites (1975).

Note: No additional material showing the Trianon production methods is provided in any copy (although I could be wrong), and the various issues of each edition only differ from each other with respect to paper, binding (including dust jacket and slipcase), and Breuil's signature.

[174] It appears that the original series was meant to have somewhere between eight and ten volumes, perhaps even more. In a prepublication notice for The White Lady of Brandberg, we read: "This, the first of a series of eight volumes, describes the important 'White Lady' frieze in the Maack Shelter in South-West Africa." In the preface to the same volume, Stephen Tallents calls it "the first of a series of about ten volumes…" In the "preface and acknowledgements" to the Tsisab Ravine Abbé Breuil writes: "…and if time is granted me, I shall endeavor to complete the series of ten volumes in the three years to come." Unfortunately, time was not granted the Abbé, and only six volumes were ultimately published.

46. ANIBIB & OMANDUMBA and other Erongo Sites

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON/GULBENKIAN FOUNDATION TITLE-PAGE**: ABBÉ HENRI BREUIL | Member of the Institut de France | **ANIBIB & OMANDUMBA** | **AND** | **OTHER ERONGO SITES** | with the collaboration of | MARY E. BOYLE, F.S.A (Scot.), L.H. | DR. E.R. SCHERZ and R.G. STREY | Published by | THE CALOUSTE GULBENKIAN FOUNDATION | through Trianon Press * France

☞ **COPYRIGHT NOTICE**: © 1960. The Government of the Union of South Africa (for the plates), | Abbé Breuil and Mary E. Boyle (for the text), Anneliese Scherz, | Dr. E.R. Scherz and R.G. Strey (for the photographs)

☞ **PUBLICATION PLACE/DATE**: France: 1960.

☞ **TOTAL EDITION**: 946 copies (920 copies for sale to the public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: *Arabic-numeral Issue* printed on Arches pure rag mould-made paper; *Roman-numeral Issue* printed on pure rag paper made by hand at the Moulin du Val de Laga, Auvergne.

The measured leaf size of an actual copy, approximately: 36.70 X 27.50 cm.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(46A) <u>UNNUMBERED ISSUE</u> (800):** The colophon-limitation page reads: "800 unnumbered copies."

✶ **COLLATION (80 leaves):**

§ **PLATES:** 36 leaves of colored plates. The plates are numbered: 1-35; 35a; 36-39; 39a; 40-63; 63a-63b; 64-71; 71a; 72-80 = 85 plates. Note: the dust jacket flap calls for 80 plates, but this number does not include the separate alphabetical plates.

§ **FRONTISPIECE:** 1 unnumbered collotype-pochoir plate. Frontispiece leaf is not included in pagination.

§ **FIGURES (PHOTOGRAPHS):** 15 leaves of black-and-white photographs. The photographs are numbered: 1-72 = 72 figures/photographs.

§ **LETTERPRESS:** 23 leaves.

§ **MISCELLANEOUS INSERTED LEAF:** 1 blank leaf between the letterpress and the plates/photographs.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns), and free endpapers.

§ **PAGINATION (for letterpress and frontispiece):** [i-vii] [1] 2-10 [11] 12-36 [37] 38-39 [40] = 46 pages/23 leaves.

✶ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3. Half-title on recto: "The Rock Paintings of Southern Africa: Volume Four | ANIBIB & OMANDUMBA AND OTHER ERONGO SITES"; and colophon-limitation notice on verso;

L.4: Frontispiece on verso;

L.5: Trianon Press title-page on recto; copyright notice on verso;

L.6: "CONTENTS" on recto; "PREFACE AND ACKNOWLEDGEMENTS" on verso;

Ls.7-11: "INTRODUCTION";

Ls.12-24: "DESCRIPTION OF THE PLATES";

Ls.25-26: "LIST OF ILLUSTRATIONS";

L.27: Blank leaf;

Ls.28-78: Plates and figures (photographs) interleaved, on rectos. Note: the five folds (between *leaves 49-50*, *58-59*, *63-64*, *65-66*, and *71-72*) are each attached to book at spine and open out to form double-pages (fold-outs) which I have treated as two leaves in this collation;

L.79: Free endpaper, blank;

L.80: Lining-paper, blank.

✶ **BINDING:** Bound in green cloth with no lettering on front and rear covers; spine reads, in gilt lettering: "[from top to tail, parallel to the fore-edge:] HENRI BRUEIL [space] Anibib & Omandumba". Illustrated glossy dust jacket, with front cover reading: "[in black and white lettering:] ANIBIB | [the entire front cover has a photographic background of plate #75] | ABBÉ | HENRI BREUIL". On the rear cover are three photographs. The spine reads, in black lettering over the continuation of the front cover photographic background: "[from top to tail, parallel to the fore-edge:] ANIBIB & OMANBUNDA [space] HENRI BRUEIL". The inside front flap discusses the book, and then identifies the sponsor/publisher (the Calouste Gulbenkian Foundation) and the producer (Trianon Press). The rear flap mentions the previous three volumes of The Rock Paintings of Southern Africa, and states that Volume #V, Southern Rhodesia, is in preparation. The book

comes in an unillustrated grey cardboard slipcase, with staples visible.

✶ **COPY EXAMINED:**

(Σ) COPY #UNNUMBERED: Collation, contents, and binding correspond to *Unnumbered Issue.* Location: Collection of the author.

****

☞ **(46B) ARABIC-NUMERAL ISSUE (90/1-90):** The colophon-limitation page reads: "90 copies, numbered 1 to 90, printed on Arches pure rag mould-made paper and signed by the Abbé Breuil."

Note: I have not seen a copy of the *Arabic-numeral Issue* of Anibib & Omandumba.

****

☞ **(46C) ALPHABETICAL ISSUE (26/A-Z):** The colophon-limitation page reads: "26 copies, numbered A to Z, signed by the Abbé Breuil, and reserved for the Calouste Gulbenkian Foundation, the Abbé Breuil and the Trianon Press."

Note: I have not seen a copy of the *Alphabetical-numeral Issue* of Anibib & Omandumba.

****

☞ **(46D) ROMAN-NUMERAL ISSUE (30/I-XXX):** The colophon-limitation page reads: "30 copies, numbered I-XXX, printed on pure rag paper made by hand at the Moulin du Val de Laga, Auvergne, and signed by the Abbé Breuil."

Note: I have not seen a copy of the *Roman-numeral Issue* of Anibib & Omandumba.

****

MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: Anibib and Omandumba is volume #4 in Abbé Henri Breuil's six-volume series, "The Rock Paintings of Southern Africa."

Anibib and Omandumba, together with Springbokfontein, are neighboring sites in the Erongo mountain range of South-West Africa.

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: On the inside front dust jacket flap, the price for Anibib & Omandumba is given as "11 gns. net." On the inside rear dust jacket flap for the "1966" re-issue of The White Lady, the prices for Anibib & Omandumba are listed as follows: Cloth binding: 11 gns; signed edition on pure rag paper, quarter leather binding: 20 gns; signed edition on hand-made rag paper, full leather binding: 30 gns.

☞ **DISTRIBUTION**: William Collins Sons & Co. was The Trianon Press distributor at this time.

☞ **PRODUCTION NOTES**: The text was printed by the Imprimerie Darantiere, Dijon. The photographs were reproduced by collotype, and the plates by collotype and hand-stencil process, by The Trianon Press (France), in the workshops of Messrs. Crampe and Hourdebaight, Paris. The layouts were prepared by P. Kendal Bushe. The book was designed by Arnold Fawcus.

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47. PHILIPP CAVE

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON/ABBÉ BREUIL PUBLICATIONS TITLE-PAGE**: *ABBÉ HENRI BREUIL* | Member of the Institut de France | **PHILIPP CAVE** | with the collaboration of | MARY E. BOYLE | and | DR. E. R. SCHERZ | ABBÉ BREUIL PUBLICATIONS | LONDON

☞ **COPYRIGHT NOTICE**: © The Government of the Union of South Africa, Abbé Henri Breuil, | Mary E. Boyle and Dr. E.R. Scherz. November 1957.

☞ **PUBLICATION PLACE/DATE**: London: November 1957.

☞ **TOTAL EDITION**: 1,330 copies (1,310 copies offered for sale to public; 20 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: The measured leaf size of an actual copy, approximately: 36.80 X 27.30 cm. At least for the *Arabic-numeral Issue,* many of the sheets used for both the letterpress and the facsimile plates have the "*WB*" monogram as a watermark, indicating that sheets originally purchased for the William Blake Trust facsimiles were used in this edition. These watermarks, however, run parallel to the fore-edge, and are usually reversed. I cannot say whether the Blake sheets were used in copies of the *Unnumbered Issue.*

****

SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(47A) <u>UNNUMBERED ISSUE</u> (1,200):** The colophon-limitation page reads: "1,200 unnumbered copies."

These are the trade copies for sale to the public. They are bound in blue cloth, with dust jacket.

Note: I have not seen a copy of the *Unnumbered Issue* of <u>Philipp Cave</u>.

(Ω**) COPY #UNNUMBERED:**

✶ **LOCATION:** Internet advertisement.

✶ **BIBLIOGRAPHICAL NOTE:** (exact number of leaves unknown): The internet description reads: "PHILIP [sic] CAVE…4to. 31 plates by colour collotype and hand-stencil printed by Hourdebaigt, Trianon Press and Beaufume; 30 photographs; 19 pages of reproductions including one double page, the text printed by Spottiswoode, Ballantyne & Co. Ltd in London and Colchester…B)Blue cloth, in dust jacket. One of 1200 copies."

Ω**) COPY #UNNUMBERED:**

✶ **LOCATION:** Internet advertisement.

✶ **BIBLIOGRAPHICAL NOTE (number of leaves unknown):** The internet description reads: "PHILIPP CAVE…Abbé Breuil Publications (Printed by Trianon Press), London: 1957. …Folio, cloth, pp. vi, 21, [32], illustrated with 31 hand-stenciled color collotype plates and 30 black and white photographs…A fine copy in bright, crisp dust jacket. First edition, trade issue, limited to 1200 copies [total edition of 1330]."

****

☞ **(47B) <u>ARABIC-NUMERAL ISSUE</u> (110/1-110):** The colophon-limitation page reads: "110 copies, numbered 1 to 110, printed on Arches pure rag, mould-made paper and signed by the Abbé Breuil."

✶ **COLLATION (38 leaves):**

§ **PLATES:** 12 leaves of plates. The plates are numbered, and include tissue guards: I, Ia, II, IIIa, IIIb, IV-XX, XXIa, XXIb, XXII-XXVIII = 31 plates.

§ **FRONTISPIECE:** 1 unnumbered collotype-pochoir plate.

§ **PHOTOGRAPHS:** 7 leaves of black-and-white photographs. The photographs are numbered: a-g, 1-8, 8a, 8b, 8c, 8d, 9-12, h-i, 13-17 = 30 photographs.

§ **LETTERPRESS:** $[A^4]$ B^4 $C/C2^{2/4}$, 14 leaves.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns), and free endpapers.

§ **PAGINATION (for letterpress only, not including the frontispiece):** [i-v] vi [1] 2-8 [9] 10-19 [20] 21 [22] = 28 pages/14 leaves.

✶ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3. Half-title on recto: "The Rock Paintings of Southern Africa: Volume Two | PHILIPP CAVE"; and colophon-limitation notice on verso;

L.4: Frontispiece on verso;

L.5: Trianon Press/Abbé Breuil Publications title-page on recto and copyright information on verso;

L.6: "CONTENTS" on recto; "INTRODUCTION AND ACKNOWLEDGMENTS" on verso;

Ls.7-10: Commentary on Philipp Cave;

Ls.11-17: Description and listing of plates;

Ls.18-29: Collotype-pochoir reproductions of cave paintings on recto;

Ls.30-36: Photographs on recto (Note: the fold comprising leaves 33-34 is attached to book at spine and opens out to form a double-page (fold-out) which I have treated as two leaves in this collation;

L.37: Free endpaper, blank;

L.38: Lining-paper, blank.

✶ **BINDING:** Quarter-leather brown morocco with white linen cloth. No lettering on front and rear covers. Spine lettering in gilt reads, words parallel to the fore-edge: "HENRI BREUIL [space] Philipp Cave [space] BREUIL PUBLICATONS".

✶ **COPIES EXAMINED:**

(Σ) COPY #84 (38 leaves): Collation, contents, and binding correspond to the *Arabic-numeral Issue*. Location: Collection of the author.

(Σ) COPY #95 (38 leaves): Collation, contents, and binding correspond to the *Arabic-numeral Issue*. Location: Collection of the author.

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☞ **(47C) <u>ALPHABETICAL ISSUE</u> (20/A-T):** The colophon-limitation page reads: "20 copies, numbered A to T, printed on Arches pure rag, mould-made paper and signed by the Abbé Breuil. These are reserved for the Abbé Breuil and the Publishers."

Note: I have not seen a copy of the *Alphabetical Issue* of <u>Philipp Cave</u>.

****

MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: Philipp Cave is volume #2 in Abbé Henri Breuil's six-volume series, "The Rock Paintings of Southern Africa."

The prehistoric rock paintings as recorded by Breuil came from the Erongo region of South-West Africa. The cave was named after an old German, Herr Emil Philipp, who owned the land where the drawings were discovered.

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: On the inside rear dust jacket flap for the 1959 edition of The Tsisab Ravine, the prices for Phillip Cave are listed as follows: Cloth binding: 5 gns; signed edition on pure rag paper, leather binding: 9 gns. On the inside rear dust jacket flap for the "1966" re-issue of The White Lady, the prices for Phillip Cave are listed as follows: Cloth binding: 6 gns; signed edition on pure rag paper, quarter leather binding: 10 gns.

☞ **DISTRIBUTION**: William Collins Sons & Co. Ltd., 14 St. James's Place, London, S.W.1., throughout the world, except for the United States of America.

☞ **PRODUCTION NOTES**: The text was designed by Arnold Fawcus and produced by The Trianon Press.

The text was printed by Spottiswoode, Ballantyne & Co. Ltd., London and Colchester. The photographs were reproduced by collotype and the drawings by collotype and

pochoir, by Hourdebaigt and Beaufumé. The layouts were prepared by Peter Kendal Bushe.

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48. SOUTHERN RHODESIA: The District of Fort Victoria and Other Sites

BIBLIOGRAPHICAL CHECKKLIST:

☞ **TRIANON PRESS/SINGER-POLIGNAC FOUNDATION TITLE-PAGE:** ABBÉ HENRI BREUIL | Member of the Institut de France | **SOUTHERN RHODESIA** | **THE DISTRICT OF FORT VICTORIA** | **AND OTHER SITES** | with the collaboration of | MARY E. BOYLE, F.S.A (Scot.), L.H. | Foreword by | ROGER HEIM | Member of the Institut de France | Published by | THE SINGER-POLIGNAC FOUNDATION | through The Trianon Press

☞ **COPYRIGHT NOTICE:** © 1966. The Government of the Republic of South Africa, | Arnold Fawcus and Mary E. Boyle

☞ **PUBLICATION PLACE/DATE:** France: 1966.

☞ **TOTAL EDITION:** 420 copies (408 copies offered for sale to public; 12 privately distributed).

☞ **TYPE OF BOOK:** Plate-book.

☞ **EDITION PAPER:** The *Arabic-numeral Issue* was printed on Arches pure rag mould-made paper; the *Roman-numeral Issue* was printed on pure rag paper made by hand at the Moulin du Val de Laga, Auvergne. The papers used for the *Unnumbered* and the *Alphabetical Issues* are not indicated.

The measured leaf size of an actual copy, approximately: 36.70 X 28.00 cm.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(48A) <u>UNNUMBERED ISSUE</u> (388):** The colophon-limitation page reads: "388 unnumbered copies."

✶ **COLLATION (74 leaves):**

§ **PLATES:** 31 leaves of colored plates. The plates are numbered: 1-29, 29a, 30-31, 32a-32b, 33-60 = 62 plates. Note: the dust jacket flap calls for 63 color plates, which includes the frontispiece listed separately below.

§ **FRONTISPIECE:** 1 collotype-pochoir plate, which is included in pagination.

§ **FIGURES (PHOTOGRAPHS):** 12 leaves of black-and-white photographs. The photographs are numbered: 1-19 = 19 figures (photographs).

§ **LINE ILLUSTRATIONS:** Note: the dust jacket flap refers to three (3) line illustrations, which I have identified as Figures a, b and c in the text. Although noted here for reference, these are incorporated into the letterpress collation.

§ **LETTERPRESS:** 26 leaves.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns), and free endpapers.

§ **PAGINATION (includes all leaves of plates, frontispiece, figures/photographs and letterpress, but not endpapers):** [i-viii] ix [x-xi] xii [xiii] xiv [1] 2-4 [5-6] 7-9 [10-11] 12-24 [25-60] 63-74 [75-115] 116-119 [120-128] = 140 pages/70 leaves. Note: two page numbers are missing between 24 and 63: I have chosen to designate these two missing pages as 61 and 62.

✶ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3. Half-title on recto: "The Rock Paintings of Southern Africa: Volume Five | SOUTHERN RHODESIA | THE DISTRICT OF FORT VICTORIA | AND OTHER SITES"; and colophon-limitation notice on verso;

L.4: Frontispiece on verso;

L.5: Trianon Press/Singer-Polignac Foundation title-page on recto; copyright notice on verso;

Ls.6-7: "CONTENTS" on *leaf* 6^{r}; "LIST OF ILLUSTRATIONS" beginning *leaf* 6^{v} and ending *leaf* 7^{r};

L.8: "FOREWORD" on rector and verso;

L.9: "PREFACE AND ACKNOWLEDGMENTS" on recto and verso;

Ls.10-11: Beginning on *leaf* 10^{r}, "SITES IN THE DISTRICT OF FORT VICTORIA";

L.12: Figures (photographs) 1 and 2 on recto;

Ls.13-14: Continuing "SITES IN THE DISTRICT OF FORT VICTORIA";

Ls.15-21: Beginning "DESCRIPTION OF THE PLATES";

Ls.22-39: Plates and figures (photographs) interleaved, on rectos and versos.

Ls.40-45: Continuing "DESCRIPTION OF THE PLATES";

Ls.46-65: Plates and figures (photographs) interleaved, on rectos and versos.

Ls.66-68: "SOME OTHER SITES IN SOUTHERN RHODESIA";

Ls.69-72: Plates and figures (photographs) interleaved, on rectos and versos.

L.73: Free endpaper, blank;

L.74: Lining-paper, blank.

✶ **BINDING:** Bound in green cloth with no lettering on front and rear covers; spine reads, in gilt lettering: "[from top to tail, parallel to the fore-edge:] HENRI BRUEIL [space] Southern Rhodesia". Illustrated glossy

dust jacket, reads: "[the entire front cover has a photographic background of the Abbé Breuil working at Chamavara in 1950] | [at lower left, in 4.70 X 9.50 cm. solid brick-red box, with white border line and white lettering, title reads:] HENRI BREUIL | Rock Paintings of | Southern Rhodesia". On the rear cover are two photographs: the Abbé Breuil at Mapuwire in the Chibi Reserve, 1948 and a rock painting at Chehonondo; the text in black reads: "Henri Breuil | Rock Paintings of | southern Rhodesia | [short rule] | Published by | The Singer-Polignac | Foundation | Produced by | The Trianon Press". The spine reads, in white lettering over brick-red background: "[from head to tail, parallel to the fore-edge:] SOUTHERN RHODESIA • HENRI BRUEIL". The inside front flap discusses the book, and then identifies the sponsor/publisher (the Singer-Polignac Foundation) and the producer (Trianon Press). The rear flap mentions the previous four volumes of The Rock Paintings of Southern Africa, and states that Volume #VI, "Spitzkopje" [The Sphinx and White Shelters and Other Spitzkopje Sites], is in preparation. The book comes in an unillustrated grey cardboard slipcase, with staples visible.

✶ **COPIES EXAMINED:**

(Σ) COPY #UNNUMBERED: Collation, contents, and binding correspond to *Unnumbered Issue.* Location: Collection of the author.

(Ω) COPY #UNNUMBERED (exact number of leaves unknown): The dealer description reads: "Southern Rhodesia…Trianon Press, 1966 First Edition, Limited One of 388 un-numbered (Total print 420). Illustrated with 63 color plates…19 photographs in monochrome collotype, and 3 line illustrations…Fine Copy in cardboard slipcase."

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☞ **(48B) <u>ARABIC-NUMERAL ISSUE</u> (15/1-15):** The colophon-limitation page reads: "15 copies numbered 1 to 15, printed on Arches pure rag mould-made paper."

Note: I have not seen a copy of the *Arabic-numeral Issue* of <u>Southern Rhodesia</u>.

(Ω) COPY #12:

✶ **LOCATION:** Private Collection.

✶ **BIBILIOGRAPHICAL NOTE** (exact number of leaves unknown): From internet catalogue: "Book Description: The Trianon Press for the Singer-Polignac Foundation, 1966. First Edition. #12 of 15 copies only on pure Arches paper of a total edition of 420 copies. A fine copy in the original ¼ brown leather, linen boards, in the original glassine wrapper as issues…"

(Ω) COPY #UNSPECIFIED:

✶ **LOCATION:** Private Collection.

✶ **BIBILIOGRAPHICAL NOTE** (exact number of leaves unknown): The dealer description reads: "Southern Rhodesia…1966 Imp.4to. xiv, 119pp. colour frontispiece and numerous colour and monochrome plates and illustrations, slipcase. Produced in an edition of 520 copies, this is one of 15 numbered copies printed on Arches pure rag mould-made paper in the quarter morocco binding."

****

☞ **(48C) <u>ALPHABETICAL ISSUE</u> (12/A-L):** The colophon-limitation page reads: "12 copies numbered A to L, *hors commerce*."

Note: I have not seen a copy of the *Arabic-numeral Issue* of Southern Rhodesia.

****

☞ **(48D) ROMAN-NUMERAL ISSUE (5/I-V):** The colophon-limitation page reads: "5 copies numbered I to V, printed on pure rag made by hand at the Moulin du Val de Laga, Auvergne."

Note: I have not seen a copy of the *Arabic-numeral Issue* of Southern Rhodesia.

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"1966" FRENCH EDITION:

☞ **(48E) FRENCH EDITION (number of copies unknown):** Arnold Fawcus wrote in the preface to the English edition of Southern Rhodesia: "I should perhaps take this opportunity of explaining that, as the book is being sponsored by a French foundation [the Singer-Polignac Foundation], it is the first of the series [The Rock Paintings of Southern Africa] to appear in a French edition: this is being published simultaneously with the English."

Note: I have not seen any copy of the French edition of Southern Rhodesia.

****

MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** Southern Rhodesia is volume #5 in Abbé Henri Breuil's six-volume series, "The Rock Paintings of Southern Africa."

This volume describes two expeditions made by Abbé Henri Breuil to Rhodesia, then called Southern Rhodesia, in 1948 and 1950. His study reveals affinities with the White Lady Site (see entry #51), and traces the movement of non-white people from the north several thousand years before the arrival of white settlers.

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: On the inside front dust jacket flap of Southern Rhodesia, the price for a copy of the *Unnumbered Issue* is given as "14 gns. net." On the inside rear dust jacket flap for the "1966" re-issue of The White Lady, the prices for Southern Rhodesia are listed as follows: Cloth binding [*Unnumbered Issue*]: 14 gns; pure rag paper, quarter leather binding: 25 gns; hand-made rag paper, full leather binding: 35 gns.

☞ **PRODUCTION NOTES**: The color plates were reproduced by collotype and hand-stencil process, and the photographs in collotype by The Trianon Press (France), in the workshops of Messrs. Crampe and Hourdebaigt, Paris. The text was printed by the Imprimerie Darantiere at Dijon. The binding was by Engel, Malakoff. The book was designed by Arnold Fawcus.

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49. THE SPHINX AND WHITE GHOST SHELTERS and other Spitzkopje Sites

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON TITLE-PAGE**: ABBÉ HENRI BREUIL | **THE SPHINX** | **AND** | **WHITE GHOST SHELTERS** | **AND** | **OTHER SPITZKOPJE SITES** | with the collaboration of | MARY E. BOYLE, F.S.A (Scot.), L.H. | DR. E. R. SCHERZ and R. G. STREY | **THE TRIANON PRESS** | Paris and London

☞ **COPYRIGHT NOTICE**: © 1975. The University of the Witwaterstrand, Johannesburg (for the plates), | Arnold Fawcus (for the text), | Dr. E.R. Scherz, R.G. Strey [for the photographs]

☞ **PUBLICATION PLACE/DATE**: Paris and London: 1975

☞ **TOTAL EDITION**: 341 copies (315 copies offered for sale to the public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: The *Roman-numeral Issue* was printed on Arches pure rag paper. Many of the leaves of copy #V in the author's collection are watermarked with Blake's monogram, with the watermark visible in various orientations. I have been unable to determine whether the *Unnumbered* and the *Alphabetical Issues* used the same paper.

The measured leaf size of an actual copy, approximately: 36.85 X 28.00 cm.

****

SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(49A) <u>UNNUMBERED ISSUE</u> (300):** The colophon-limitation page reads: "300 unnumbered copies."

Note: I have not seen a copy of the *Unnumbered Issue* of <u>The Sphinx and White Ghost Shelters</u>.

(Ω) COPY #UNNUMBERED:

✶ **LOCATION:** Private Collection.

✶ **BIBLIOGRAPHICAL NOTE:** The internet listing reads: "Book Description: Trianon Press, Paris, 1975. Original Orange Cloth…An unnumbered copy of the 300 of 341. Frontispiece with tissue guard in place…"

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☞ **(49B) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** The colophon-limitation page reads: "26 copies, numbered A to Z, reserved for the Government of the Republic of South Africa, the Calouste Gulbenkian Foundation, and the Trianon Press."

Note: I have not seen a copy of the *Alphabetical Issue* of <u>The Sphinx and White Ghost Shelters</u>.

****

☞ **(49C) <u>ROMAN-NUMERAL ISSUE</u> (15/I-XV):** The colophon-limitation page reads: "15 copies, numbered I to XV, printed on Arches pure rag paper."

(Ω) COPY #VIII:

✶ **LOCATION:** Private Collection.

✶ **AUCTION HOUSE LISTING:** "The Sphinx…14½x11, quarter morocco and linen; linen slipcase. First Edition. No. VIII of 15 copies printed on Arches

pure rage paper from a total edition of 341 copies."

(Σ) COPY #XV:

✶ **LOCATION:** Collection of the author.

✶ **COLLATION (64 leaves):**

§ **PLATES:** 24 leaves of plates. The plates are numbered, as they are grouped together in the volume: 1-14, 15-20, 21-22, 23-28, 29-41, 42-46, 47-51, 52a-52b, 53-56, 57-64= 65 plates.

§ **FRONTISPIECE:** 1 unnumbered collotype-pochoir plate.

§ **PHOTOGRAPHS:** 15 leaves of black-and-white photographs. The photographs are numbered, as they are grouped together in the volume: 1-10, 11-13, 14-15, 16-17, 18-26, 27-32, 33-35, 36-41,= 41 photographs.

§ **LETTERPRESS:** 19 leaves.

§ **ENDPAPERS:** 5 leaves. These are used for lining-paper (pastedowns), and free endpapers.

§ **PAGINATION (for plates, frontispiece, photographs and letterpress, but not including endpapers):** [i-xiii] ix [x-xii] [1] 2-3 [4] 5-6 [7-55] 56-66 [67-97] 98-106 = 118 pages/59 leaves.

✶ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3. Half-title on recto: "The Rock Paintings of Southern Africa: Volume Six | THE SPHINX AND WHITE GHOST SHELTERS | AND OTHER SPITZKOPJE SITES"; and colophon-limitation notice on verso;

L.4: Frontispiece on verso;

L.5: Trianon title-page on recto and copyright information on verso;

Ls.6-7: "CONTENTS" on recto of *leaf 6*; "LIST OF ILLUSTRATIONS" starting on verso of *leaf 6* and ending on recto of *leaf 7*; "IN MEMORIUM" TO MARY BOYLE on verso of *leaf 7*;

Ls.8-11: Preface, acknowledgments, introduction, and topography of the sites.

Ls.12-35: Plates and photographs interleaved, of Grosse Spitzkopje Site;

Ls.36-41: "DESCRIPTION OF THE PLATES" of Grosse Spitzkopje Site;

Ls.42-56: Plates and photographs interleaved, of Klein Spitzkopje Site;

Ls.57-61: "DESCRIPTION OF THE PLATES" of Klein Spitzkopje Site;

L.62: Free endpaper, blank;

L.63: Free endpaper, blank;

L.64: Lining-paper, blank.

✶ **BINDING:** Quarter morocco with linen cloth, and no writing on front and rear covers. Spine lettering in gilt reads, words parallel to the fore-edge: "HENRI BREUIL [space] The Sphinx Shelter and SPITZKOPJE SITES [space] TRIANON". Housed in a custom linen slipcase with leather lips at top and bottom.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** The Sphinx and White Ghost Shelters is volume #6 in Abbé Henri Breuil's six-volume series, "The Rock Paintings of Southern Africa."

This is the only volume of the series produced after Breuil's death and without his supervision; it used the diaries kept by Breuil and Mary Boyle. The research for this book was done in 1948.

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: None found.

☞ **PRODUCTION NOTES**: This book was designed by Arnold Fawcus. The text was printed by Imprimerie Darantiere, Dijon. The photographs were reproduced by collotype; the plates by the collotype and hand-stencil process.

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50. THE TSISAB RAVINE and Other Brandberg Sites

BIBLIOGRAPHICAL CHECKLIST:

☞ **TRIANON/GULBENKIAN FOUNDATION TITLE-PAGE**: ABBÉ HENRI BREUIL | Member of the Institut de France | **THE TSISAB RAVINE** | **AND** | **OTHER BRANDBERG SITES** | with the collaboration of | MARY E. BOYLE, F.S.A (Scot.), L.H. | DR. E. R. SCHERZ and R. G. STREY | Published by | THE CALOUSTE GULBENKIAN FOUNDATION | through Trianon Press * France

☞ **COPYRIGHT NOTICE**: © 1959. The Government of the Union of South Africa (for the plates), | Abbé Henri Breuil and Mary E. Boyle (for the text), Anneliese Scherz, | Dr. E.R. Scherz, R.G. Strey and H. Roth (for the photographs)

☞ **PUBLICATION PLACE/DATE**: France: 1959.

☞ **TOTAL EDITION**: 1,146 copies (1,120 copies offered for sale to public; 26 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: The colophon-limitation page references two types of paper: Arches pure rag, mould-made paper for the *Arabic-numeral Issue* and pure rag paper made by hand at the Moulin du Val de Laga, Auvergne for the *Roman-numeral Issue*. No paper type is mentioned for either the *Unnumbered Issue* or the *Alphabetical Issue.* No watermark is indicated.

The measured leaf size of an actual copy, approximately: 36.80 X 28.00 cm. The fore-edge of Copy #41 still displays the deckle edge.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(50A) <u>UNNUMBERED ISSUE</u> (1,000):** "The colophon-limitation page reads: "1,000 unnumbered copies."

✶ **COLLATION (90 leaves):**

§ **PLATES:** 34 leaves of plates. The plates are numbered: 1-5, 5a, 5b, 6-47, 47a, 48-76 = 79 plates.

§ **FRONTISPIECE:** 1 collotype-pochoir plate.

§ **PHOTOGRAPHS/DRAWINGS:** 21 leaves of black-and-white photographs, including two leaves of drawings. The photographs/drawings are numbered: a-c, 1-86 = 89 photographs/drawings.

§ **LETTERPRESS:** 30 leaves.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns), and free endpapers.

§ **PAGINATION (for letterpress only, but not including the frontispiece and leaf of photographs):** [i-vi] [1-2] 3-11 [12] 13-37 [38] 39-49 [50-51] 52-53 [54] = 60 pages/30 leaves.

✶ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3. Half-title on recto: "The Rock Paintings of Southern Africa: Volume Three | THE TSISAB RAVINE | AND OTHER BRANDBERG SITES"; and colophon-limitation notice on verso;

L.4: Frontispiece on verso;

L.5: Trianon Press/The Calouste Gulbenkian Foundation title-page on recto and copyright information on verso;

L.6: "CONTENTS" on recto; "PREFACE AND ACKNOWLEDGMENTS" on verso;

Ls.7-34: Introduction, commentary, and descriptions of cave paintings, as well as a list of illustrations; *leaf 9* with photographs on recto is not included in the pagination;

Ls.35-88: Plates, photographs and drawings interleaved, on rectos. Note: the three folds (between *leaves 36-37*, *59-60*, *66-67*) are each attached to book at spine and open out to form double-pages (fold-outs) which I have treated as two leaves in this collation;

L.89: Free endpaper, blank;

L.90: Lining-paper, blank.

✶ **BINDING:** Cased in rust cloth, with no lettering on front and rear covers; spine lettering in gilt, reads: "[lettering parallel to the fore-edge:] HENRI BREUIL [space] The Tsisab Ravine". The illustrated dust jacket has a background photograph on the front cover of one of Breuil's tracings, with the words in black and white, reading: "TSISAB RAVINE | ABBÉ | HENRI BREUIL". On the rear cover of the dust jacket are two photographs of Breuil's tracings and one of the Abbé at work; the photograph from the front cover continues onto the spine, with the words, reading in black and white lettering over the photographic background: "[from top to tail, parallel to the fore-edge:] THE TSISAB RAVINE [space] HENRI BRUEIL". The inside front flap discusses the book, and then identifies the publisher (the Calouste Gulbenkian Foundation), the producer (Trianon Press), and the distributor (William Collins Sons & Co. Ltd.). The rear

flap mentions the previous two volumes of The Rock Paintings of Southern Africa, and states that volume #IV, Anibib & Omandumba is in preparation. The book comes in an unillustrated grey cardboard slipcase, with staples visible.

✶ **COPY EXAMINED:**

(Σ) COPY #UNNUMBERED: Collation, contents, and binding correspond to *Unnumbered Issue.* Location: Collection of the author.

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☞ **(50B) ARABIC-NUMERAL ISSUE (90/1-90):** "The colophon-limitation page reads: "90 copies, numbered 1 to 90, printed on Arches pure rag, mould-made paper and signed by the Abbé Breuil."

(Σ) COPY #41:

✶ **LOCATION:** Collection of the author.

✶ **COLLATION (90 leaves):** Collation and contents correspond to the *Unnumbered Issue*.

✶ **BINDING:** Cased in quarter-leather brown morocco with linen cloth. There is no lettering on front and rear covers. The spine lettering is in gilt, reading: [Words parallel to the fore-edge:] "HENRI BREUIL [space] The Tsisab Ravine".

(Ω) COPY #75:

✶ **LOCATION:** Private Collection.

✶ **BIBLIOGRAPHICAL NOTE** (Number of leaves unknown): From internet listing: "Book Description: France: The Calouste Gulbenkian Foundation Through Trianon Press, 1959. ¼ leather…SIGNED BY AUTHOR…."

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☞ **(50C) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** The colophon-limitation page reads: "26 copies, numbered A to Z, signed by the Abbé Breuil, and reserved for the Calouste Gulbenkian Foundation, the Abbé Breuil and the Trianon Press."

Note: I have not seen a copy of the *Alphabetical Issue* of <u>Tsisab Ravine</u>.

(Ω) Copy #B:

✶ **LOCATION:** Private collection.

✶ **BIBLIOGRAPHICAL NOTE:** Internet advertisement reads: "Book Description: France: The Calouste Gulbenkian Foundation through Trianon Press, 1959. Full leather. Very good +/No jacket. First Edition. Limited Edition. SIGNED BY AUTHOR…No.B/26 copies only. Printed on Arches pure rag mould-made paper…86 illus. in total (including maps), 3 fold-outs including 2 photomontage fold-outs."

****

☞ **(50D) <u>ROMAN-NUMERAL ISSUE</u> (30/I-XXX):** The colophon-limitation page reads: "30 copies, numbered I to XXX, printed on pure rag paper made by hand at the Moulin du Val de Laga, Auvergne, and signed by the Abbé Breuil."

Note: I have not seen a copy of the *Roman-numeral Issue* of <u>Tsisab Ravine</u>.

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MISCELLANEOUS EDITION NOTES:

☞ **<u>SYNOPSIS OF WORK</u>:** <u>The Tsisab Ravine</u> is volume #3 in Abbé Henri Breuil's six-volume series, "The Rock Paintings of Southern Africa."

The Tsisab Ravine is located in the Brandberg Mountains range of South-West Africa, near the site of the "White Lady of the Brandberg" (see entry #51). The Brandberg area was first mapped in 1917 by German surveyor Maack who discovered the White Lady. This volume documents Abbé Breuil's expeditions to this region in 1947 and again in 1948.

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: On the inside front dust jacket flap of the *Unnumbered Issue* of The Tsisab Ravine, the price is given as "11 gns. net." Later, on the inside rear flap for the "1966" re-issue of The White Lady, the prices for The Tsisab Ravine are listed as follows: Cloth binding: 11 gns; signed edition on pure rag paper, quarter leather binding: 20 gns; signed edition on hand-made rag paper, full leather binding: 30 gns.

☞ **DISTRIBUTION**: William Collins Sons & Co. Ltd., 14 St. James's Place, London, W.W.1.

☞ **PRODUCTION NOTES**: This book was designed by Arnold Fawcus; the layout was prepared by Peter Kendal Bushe. The text was printed by Imprimerie Darantiere, Dijon. The photographs were reproduced by collotype, and the plates by collotype and hand-stencil process, by Trianon Press (France) in the workshops of Crampe and Hourdebaigt.

77 color plates, including one double-page, are reproduced in collotype and pochoir; 50 photographs are

reproduced in monochrome collotype, including two double-page montages.

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51. THE WHITE LADY OF THE BRANDBERG

BIBLIOGRAPHICAL CHECKLIST TO "1955" FIRST EDITION:

☞ **TRIANON/ABBÉ BREUIL TRUST TITLE-PAGE**: ABBÉ HENRI BREUIL | Member of the Institut de France | **THE WHITE LADY** | **OF THE** | **BRANDBERG** | with the collaboration of | MARY BOYLE | and | DR. E.R. SCHERZ | Published by | THE TRIANON PRESS | For the Abbé Breuil Trust, London

☞ **COPYRIGHT NOTICE**: Copyright Abbé Henri Breuil | All rights reserved

☞ **TRIANON/ABBÉ BREUIL TRUST PUBLICATION PLACE/DATE**: London: 1955.

☞ **TOTAL TRIANON/ABBÉ BREUIL TRUST EDITION**: 2,187 copies (2,175 copies offered for sale to public; 12 privately distributed).

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: The *Unnumbered Issue* is printed on Aussedat rag content [wove] paper; the *Arabic-numeral* and the *Alphabetical Issues* are printed on pure rag paper made entirely by hand at the Moulin du Bal de Laga, Auvergne.

The measured leaf size of an actual copy, approximately: 36.50 X 28.50 cm.

☞ **BIBLIOGRAPHICAL COMMENTS**: For "1955" first edition of The White Lady of the Brandberg, I have noted three separate and simultaneous issues: An *Unnumbered Issue*, an *Arabic-numeral Issue*, and an *Alphabetical Issue.*

Note: The "1966" re-issue used 800 sheets from the original "1955" first edition, with letterpress changes to the preliminary pages (See entry #51E below).

****

SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(51A) <u>UNNUMBERED ISSUE</u> (2075):** The colophon-limitation page reads: "2,075 copies, the plates of which are printed on Aussedat rag content paper, are published by The Trianon Press, Château de Boissia, Clairvaux, Jura, France, and distributed by Faber & Faber, 24 Russell Square, London, W.C.1."

✶ **SPECIAL NOTE:** 800 of the original 2075 unnumbered sheets were later used in the "1966" re-issue, with new preliminary pages replacing old ones. (See entry #51E.)

✶ **COLLATION (47 leaves):**

§ **PLATES:** 15 leaves of colored plates. The plates are numbered: A; I-XXII = 23 plates.

§ **FRONTISPIECE:** 1 collotype-pochoir plate. The frontispiece is located on page iv.

§ **FIGURES (PHOTOGRAPHS):** 6 leaves of black-and-white photographs. The photographs are numbered: a-f, 1, 2-2a, 3-3a, 4-4a, 5, 5a-5g, 6, 7-7a, 8, [9 missing from sequence], 10, 11-12, 13a-13b, 14-15 [16 missing from sequence], 17 = 33 figures and photographs.

§ **LETTERPRESS:** 21 leaves.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns), and free endpapers.

§ **PAGINATION (for letterpress and frontispiece):** [i-x] [1] 2-3 [4] 5-8 [9] 10-12 [13] 14-15 [16] 17-

18 [19] 20-25 [26] 27-28 [29] 30-31 [32-34] = 44 pages/22 leaves.

✶ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3. Half-title on recto: "The Rock Paintings of Southern Africa: Volume One | THE WHITE LADY | OF THE BRANDBERG"; and colophon-limitation notice on verso;

L.4: Frontispiece on verso;

L.5: Trianon Press title-page on recto; copyright information and list of Trustees of the Abbé Breuil Trust, London, on verso;

L.6: "CONTENTS" on recto; "ACKNOWLEDGMENTS" on verso;

L.7: "Preface" by Stephen Tallents on recto; and "Selected Bibliography" on verso;

Ls.8-24: Introduction, Text, and List of Illustrations;

Ls.25-39: Plates, on rectos. Note: the two folds (between *leaves 25-26*, *31-32*) are each attached to book at spine and open out to form double-pages (fold-outs) which I have treated as two leaves in this collation;

Ls.40-45: Photographs, on recto. Note: the fold between *leaves 43-44* is attached to book at spine and opens out to form a double-page (fold-out) which I have treated as two leaves in this collation;

L.46: Free endpaper, blank;

L.47: Lining-paper, blank.

✶ **BINDING:** Tan cloth binding. The front and rear covers are blank, with the spine in gilt, reading: "[From head to tail, parallel to the fore-edge:] HENRI BRUEIL [space]

The White Lady of the Brandberg [space] TRIANON". I have not seen a copy with the illustrated dust jacket.

✶ **COPY EXAMINED:**

(Σ) COPY #UNNUMBERED (47 leaves): Collation, contents, and binding correspond to the *Unnumbered Issue.* Location: Collection of the author.

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☞ **(51B) <u>ARABIC-NUMERAL ISSUE</u> (100/1-100):** The colophon-limitation page reads: "100 copies signed by Abbé Breuil and numbered 1 to 100, printed on pure rag paper made entirely by hand at the Moulin du Val de Laga, Auvergne, are published by The Trianon Press and distributed by Faber & Faber Ltd."

Note: I have not seen a copy of the *Roman-numeral Issue* of <u>The White Lady of the Brandberg</u>.

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☞ **(51C) <u>ALPHABETICAL ISSUE</u> (12/A-L):** The colophon-limitation page reads: "12 copies numbered A to L, printed on pure rag paper made entirely by hand at the Moulin du Val de Laga, Auvergne. These are signed by the Abbé Breuil and are reserved for distribution by him."

Note: I have not seen a copy of the *Roman-numeral Issue* of <u>The White Lady of the Brandberg</u>.

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OTHER EDITIONS AND RE-ISSUES:

☞ **(51D) <u>UNNUMBERED "1955" PRAEGER AMERICAN RE-ISSUE</u> (number of copies unknown):**

(Ω) COPY #UNNUMBERED:

✶ **LOCATION:** Private collection.

✶ **BIBLIOGRAPHICAL NOTE:** The dealer's advertisement reads: "Book Description: New York, Praeger, (1955). First edition, US issue. Published by the Trianon Press in London in an edition of 2187 copies, of which 2075 were of this ordinary issue and distributed by Faber and Faber. This American edition with Praeger title-page and binding is not mentioned in the colophon. Large folio…Twenty-four beautiful color plates on less than that number of pages, since some pages contain more than one plate, including frontispiece and one panoramic plate, and some photographic plates in black-and-white…A slightly altered second appeared in 1966, apparently using the remainder of copies of this edition."

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☞ **(51E) <u>UNNUMBERED "1966" RE-ISSUE</u> (800):** The colophon-limitation page for the 1966 re-issue, reads: "2,075 unnumbered copies, of which 800 are a re-issue (1966)."

✶ **BIBLIOGRAPHICAL NOTE FOR "1966" RE-ISSUE:** Although I have seen an unnumbered copy of the "1966" re-issue, I have not been able to ascertain whether the re-issue was broken down further into Arabic-numeral and alphabetical copies.

✶ **PUBLISHER'S NOTE FOR "1966" RE-ISSUE:** "For this re-issue in 1966, the book remains substantially the same as it was when first published ten years ago [1955], the only difference being in the preliminary pages. These have been altered to take into account the fact that the book appears under the sole imprint of the Trianon Press.

The colophon, title-page and verso of the title-page have accordingly been reprinted in order to bring them up to date. For the same reason, the original preface has been dropped and one specially written for the reissue by Miss Mary Boyle has taken its place."

✶ **TRIANON TITLE-PAGE FOR "1966" RE-ISSUE:** ABBÉ HENRI BREUIL | Member of the Institut de France | **THE WHITE LADY** | **OF THE** | **BRANDBERG** | with the collaboration of | MARY E. BOYLE, F.S.A (Scot.), L.H. | and DR. E.R. SCHERZ | THE TRIANON PRESS | Paris and London

✶ **COPYRIGHT NOTICE:** © 1955, 1966. The Government of the Republic of South Africa (for the plates) | Arnold Fawcus and Mary E. Boyle (for the text) | Anneliese and E.R. Scherz (for the photographs)

✶ **PAPER FOR "1966" RE-ISSUE:** Same wove paper (Aussedat) as used on the *Unnumbered Issue* of the "1955" edition.

✶ **COLLATION OF "1966" RE-ISSUE (47 leaves):** Collation is identical to "1955" edition, *Unnumbered Issue*, since the same sheets were used, except as noted in contents section below.

✶ **CONTENTS FOR "1966" RE-ISSUE (47 leaves):** The Contents are identical to "1955" edition, *Unnumbered Issue*, since the same sheets were used, except as noted: **L.3^{v}/pg.ii:** colophon-limitation notice references the "1966" re-issue; **L.5^{r}/pg.v:** reference to the "Abbé Breuil Trust, London" has been removed; **L.5^{v}/pg.vi:** new copyright information along with an added "Publisher's note" by Arnold Fawcus ("A.D.F."); **L.7^{r}/pg.ix:** new "Preface" by Mary Boyle, dated 1966.

✶ **BINDING FOR "1966" RE-ISSUE:** The tan cloth binding is a lighter color than the original tan cloth of the "1955" edition. The front and rear covers are blank, with the spine in gilt, reading: "[from top to tail,

parallel to the fore-edge:] HENRI BRUEIL [space] The White Lady of the Brandberg [space] TRIANON". The illustrated dust jacket has a photographic reproduction on the front cover of the "White Lady of the Brandberg" followed by the "Skeleton Man," with the words, in white lettering: "THE WHITE LADY | OF THE BRANDBERG | HENRI | BREUIL". On the rear cover is a photograph of Abbé Breuil and Mary Boyle examining the White Lady tracing, along with text; the spine reads in white lettering over the photographic background: "[from top to tail, parallel to the fore-edge:] THE WHITE LADY OF THE BRANDBERG • HENRI BRUEIL". The inside front flap is a bleed-over of the photograph from the front cover, with no words; the inside rear flap lists the various volumes in "The Rock Paintings of Southern Africa" series.

✶ **PRODUCTION NOTES FOR "1966" RE-ISSUE:** As noted above, the sheets are from the original "1955" edition. The text was printed by William Clowes and Sons, Ltd., London and Beccles. The plates were reproduced in Paris by the collotype and hand-stencil process, and the photographs by collotype. Arnold Fawcus designed the book.

✶ **COPY EXAMINED:**

(Σ) COPY #UNNUMBERED (47 leaves): Collation, contents, and binding correspond to the "1966" Unnu*mbered Issue.* Location: Collection of the author.

****

MISCELLANEOUS NOTES FOR "1955" FIRST EDITION:

☞ **SYNOPSIS OF WORK:** The White Lady of the Brandberg is volume #1 in Abbé Henri Breuil's six-volume series, "The Rock Paintings of Southern Africa."

It is a study of the "White Lady" rock painting frieze in the Maack Shelter in South-West Africa, in the Brandberg Mountains. The colophon-limitation page reads: "THE WHITE LADY OF THE BRANDBERG is the first of a series of volumes planned by the Abbé Breuil Trust to record the Abbé Henri Breuil's researches on the Rock Paintings of Southern Africa."

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: On the rear cover of the dust jacket for The Trianon Press' edition of Wicksteed's Commentaries on Jerusalem (1953), there appears a pre-publication notice for The White Lady of the Brandberg (which was not published until 1955): "Price *:* approx. 4 guineas [for unnumbered copy]." The final publisher's price was 5 guineas. On the inside rear dust jacket flap for the 1959 edition of The Tsisab Ravine, the price for the cloth binding of The White Lady is still listed at 5 gns; by 1966 the price, as noted on the inside rear dust jacket flap for a re-issued copy in cloth binding was 8½ gns.

☞ **DISTRIBUTION**: The "1955" Trianon Press first edition was distributed by Faber & Faber Ltd.

☞ **PRODUCTION NOTES**: For the "1955" first edition of The White Lady of the Brandberg, the color drawings, with each plate documented in photographs, are reproduced in facsimile in color collotype and stencil process. The volume includes 22 color plates, 32 photographs. 15 pages

of plates including 3 double pages. The drawings were reproduced by collotype and hand-stencil process by Duval et Cie and Beaufumé et Cie, master printers in Paris.

The text was printed by William Clowes and Sons, Limited, London and Beccles. The volume was designed by Arnold Fawcus. The original “1955” edition was put together with thermoplastic binding (perfect binding), which immediately began to come apart.

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7.

FACSIMILE PLATES PUBLISHED UNDER A NON-TRIANON PRESS IMPRINT

The entries listed in this section represent facsimile plates that The Trianon Press produced under Arnold Fawcus' supervision, but which were published under another publisher's imprint.

52. ALFRED ROZELAAR GREEN

BIBLIOGRAPHICAL CHECKLIST:

☞ **TITLE-PAGE**: None.

☞ **COPYRIGHT NOTICE**: None.

☞ **PUBLICATION PLACE/DATE**: Paris and London: [1978-1981?]. No publication date is given, but in copy #439 the most recent painting is dated 1981; while in copy #133 the most recent painting is dated 1978.

☞ **TOTAL EDITION**: 1000 copies.

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: Sheets of various colors with the reproductions pasted to recto. Leaf size of sheet: oblong: 23.00 X 17.50 cm. The facsimile reproductions are of various sizes.

☞ **BIBLIOGRAPHICAL COMMENTS**: The three copies that I examined vary with respect to the number and arrangement of leaves. It should be noted that some of the individual facsimile plates and letterpress commentary are gathered together in groupings of leaves which are the same in all copies.

****

FIRST EDITION:

☞ **(52A) NUMBERED ISSUE (1000/1-1000):**

✶ **COPY #133:**

§ **LOCATION**: Collection of the author.

§ **COLLATION (31 leaves):**

Ψ PLATES (both drawings and photographs): 20 facsimile plates, attached to recto of colored leaves, some leaves with letterpress on recto or verso, some without.

Ψ FRONTISPIECE: None.

Ψ LETTERPRESS: 9 leaves with letterpress only.

Ψ ENDPAPERS: None.

Ψ COVER: 2 leaves.

Ψ PAGINATION: None.

§ CONTENTS:

L.1: Front cover, with quote by Fats Waller along bottom edge on recto, reading: "It ain't what ya do but the way that ya do it";

Ls.2-4: Introductory remarks, on recto and verso of *leaf 2 and 3*, and a caption at the bottom of *leaf 3^{v}* identifying the following facsimile plate on *leaf 4^{r}* as "Jardin Secret de Ménilmontant — 1978";

Ls.5-6: Facsimile plates ("Mendicant à Marrakech — 1977" and "Au Luxembourg — 1972") on rectos, with captions on *leaf 5^{v}*;

Ls.7-8: Commentary by Robert Vrinat on *leaf 7^{r}*, with caption at the bottom of *leaf 7^{v}* identifying the following facsimile plate on *leaf 8^{r}* as "La Grande Plage — 1978";

Ls.9-10: Facsimile plates ("Le Père de l'Artiste — 1973" and "l'Été — 1978" on rectos, with captions on *leaf 9^{v}*;

Ls.11-12: Comments by A.R. Green on *leaf 11^{r}*, with caption at the bottom of *leaf 11^{v}* identifying the following facsimile plate on *leaf 12^{r}* as "Oliviers de Tunisie — 1978";

Ls.13-14: Facsimile plates ("Nu — 1978" and "La Ville — 1978" on rectos, with captions on *leaf 13^{v}*;

Ls.15-16: Facsimile plates ("Nu — 1977" and "Rêve d'Arlequin — 1974" on rectos, with captions on *leaf 15^{v}*;

Ls.17-18: Interview with A.R. Green on *leaf 17^{r}*, with caption at the bottom of *leaf 17^{v}* identifying the following facsimile plate on *leaf 18^{r}* as "Jeune fille au Jardin — 1978";

Ls.19-20: Facsimile plates ("Repos du Modèle — 1978" and "La Rue — 1978" on rectos, with captions on *leaf 19^{v}*;

Ls.21-22: Commentary by Clément Lepidis on *leaf 21^{r}*, with caption at the bottom of *leaf 21^{v}* identifying the following facsimile plate on *leaf 22^{r}* as "Plage au Crépuscule — 1978";

Ls.23-24: Facsimile plates ("Escrime — 1974" and "Été à Ménilmontant — 1978" on rectos, with captions on *leaf 23^{v}*;

Ls.25-26: Facsimile plates ("Le Couple — 1970" and "Réve — 1978" on rectos, with captions on *leaf 25^{v}*;

L.27: Quotations by various critics on recto;

Ls.28-29: Listing of exhibitions on *leaf 28^{r}*, with caption at the bottom of *leaf 28^{v}* identifying the following facsimile plate on *leaf 29^{r}* as "Promenade d'Automne — 1978";

L.30: Limitation notice on *leaf 30^{r}*, reading: "Conçu et realize par Monique Gehler et Alfred Rozelaar Green avec la collaboration de Trianon Press, Paris Londres";

L.31: Rear cover, blank.

§ **BINDING OF COPY #133:** Brown linen portfolio, with the words, in brown ink: "*alfred rozelaar green*." The book is composed of sheets which are punched at the spine edge and bound with a single brown thread that is tied, the knot visible on the front cover.

✶ **COPY #155:**

§ **LOCATION:** Collection of the author.

§ **COLLATION (31 leaves):** Corresponds to Copy #133.

§ **CONTENTS:** Corresponds to Copy #133.

§ **BINDING:** Corresponds to Copy #133.

✶ **COPY #439:**

§ **LOCATION:** Collection of the author.

§ **COLLATION (41 leaves):**

Ψ **PLATES (both drawings and photographs):** 28 facsimile plates, attached to recto of colored leaves, some leaves with letterpress on recto or verso, some without.

Ψ **FRONTISPIECE:** None.

Ψ **LETTERPRESS:** 11 leaves with letterpress only.

Ψ **ENDPAPERS:** None.

Ψ **COVER:** 2 leaves.

Ψ **PAGINATION:** None.

§ **CONTENTS:**

L.1: Front cover, with quote by Fats Waller along bottom edge on recto, reading: "It ain't what ya do but the way that ya do it";

Ls.2-4: Introductory remarks, on recto and verso of *leaf 2 and 3*, and a caption at the bottom of *leaf* 3^{v} identifying the following facsimile plate on *leaf* 4^{r} as "Jardin Secret de Ménilmontant — 1978";

Ls.5-8: Commentary by Vecors on *leaf 5^{r}*, with caption on *leaf 5^{v}* identifying the following three facsimile plates on *leaves 6-8^{r}* as: "Chambre a gaz — 1980"; "Crépuscule marocain — 1978"; and "Bois de Vincennes — 1980"; (Note: these four leaves not found in Copy #133);

Ls.9-10: Facsimile plates ("Mendicant à Marrakech — 1977" and "Au Luxembourg — 1972") on rectos, with captions on *leaf 9^{v}*;

Ls.11-12: Commentary by Robert Vrinat on *leaf 11^{r}*, with caption at the bottom of *leaf 11^{v}* identifying the following facsimile plate on *leaf 12^{r}* as "La Grande Plage — 1978";

Ls.13-14: Facsimile plates ("Le Père de l'Artiste — 1973" and "l'Été — 1978" on rectos, with captions on *leaf 13^{v}*;

Ls.15-16: Comments by A.R. Green on *leaf 15^{r}*, with caption at the bottom of *leaf 15^{v}* identifying the following facsimile plate on *leaf 16^{r}* as "Oliviers de Tunisie — 1978"

Ls.17-18: Facsimile plates ("Nu — 1978" and "La Ville — 1978" on rectos, with captions on *leaf 17^{v};*

Ls.19-20: Facsimile plates ("Nu — 1977" and "Rêve d'Arlequin — 1974" on rectos, with captions on *leaf 19^{v}*;

Ls.21-22: Interview with A.R. Green on *leaf 21^{r}*, with caption at the bottom of *leaf 21^{v}* identifying the following facsimile plate on *leaf 22^{r}* as "Jeune fille au Jardin — 1978";

Ls.23-24: Facsimile plates ("Repos du Modèle — 1978" and "La Rue — 1978" on rectos, with captions on *leaf 23^{v}*;

Ls.25-26: Commentary by Clément Lepidis on *leaf 25^{r}*, with caption at the bottom of *leaf 25^{v}* identifying the following facsimile plate on *leaf 26^{r}* as "Plage au Crépuscule — 1978";

Ls.27-28: Facsimile plates ("Escrime — 1974" and "Été à Ménilmontant — 1978" on rectos, with captions on *leaf 27^{v}*;;

Ls.29-30: Facsimile plates ("Le Couple — 1970" and "Réve — 1978" on rectos, with captions on *leaf 29^{v}*;

L.31: Quotations by various critics on recto;

Ls.32-33: Listing of exhibitions on *leaf 32^{r}*, with caption at the bottom of *leaf 32^{v}* identifying the following facsimile plate on *leaf 33^{r}* as "Promenade d'Automne — 1978";

Ls.34-39: Captions on *leaf 34^{r}* identifying the following five facsimile plates on *leaves 35-39^{r}* as: "Fête foraine — 1980"; "Matin de Karnak— 1980"; "Le Modèle attend — 1980"; "Nu sur tissue bleu — 1980"; and "Bois mystérieux — 1981" (Note: these six leaves are not found in Copy #133);

L.40: Limitation notice on *leaf 30^{r}*, reading: "Conçu et realize par Monique Gehler et Alfred Rozelaar Green avec la collaboration de Trianon Press, Paris Londres"; (Note: corresponds to copy #133, *leaf 30^{r}*);

L.41: Rear cover, blank.

§ **BINDING:** Corresponds to Copy #133 and Copy #155.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: This is probably an exhibition catalogue of the work of Alfred Rozelaar Green, with reproductions in color and in black-and-white.

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: None found.

☞ **DISTRIBUTION**: It was probably distributed at an art exhibition of Green's work organized by Monique Gehler, but this is only a conjecture on my part.

☞ **PRODUCTION NOTES**: Conceived and realized by Monique Gehler and Alfred Rozelaar Green, with the collaboration of The Trianon Press, Paris and London. Other than the above bit of information, I have not been able to obtain any verifiable facts about the production of this edition.

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53. THE BLAKE-VARLEY SKETCHBOOK OF 1819 IN THE COLLECTION OF M.D.E. CLAYTON-STAMM

BIBLIOGRAPHICAL CHECKLIST:

- **BLAKE/VARELY TITLE-PAGE**: None.
- **BLAKE'S METHOD**: Pencil drawings.
- **HEINEMANN TITLE-PAGE**: *THE BLAKE-VARLEY SKETCHBOOK* | *OF 1819* | IN THE COLLECTION OF M. D. E. CLAYTON-STAMM | [double rules with break in middle of each rule] | INTRODUCTION AND NOTES BY MARTIN BUTLIN | [William Heinemann logo: window mill with W and H to left and right | HEINEMANN : LONDON

Note: the collotype plates for the facsimile volume (volume #2) were printed by The Trianon Press, Paris.

- **COPYRIGHT NOTICE**: © M.D.E. CLAYTON-STAMM, 1969
- **PUBLICATION PLACE/DATE**: London: 1969.
- **TOTAL EDITION**: 800 copies.
- **TYPE OF BOOK**: Plate-book.
- **EDITION PAPER**:
  1. **VOLUME #1 (text)**: Light cream-colored wove paper without watermark. The plates (four leaves) are printed on high-gloss paper.
  2. **VOLUME #2 (plates only)**: white wove paper without watermark. The plates are cut to different sizes to match the original, with collotype facsimiles of sketches on recto and verso.

☞ **BIBLIOGRAPHICAL COMMENTS:** This edition was published by William Heinemann, Ltd. in a single edition of 800 copies.

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FIRST EDITION:

☞ **(53A) UNNUMBERED EDITION (800):** Colophon-limitation notice (Text Vol.1, L.4^{v} of Unnumbered copy) reads: "This limited edition of 800 copies first published in 1969".

★ **COLLATION:**

§ **VOLUME #1** (36 leaves):

Ψ **PLATES:** 4 leaves, located between pages 10 and 11.

Ψ **LETTERPRESS:** 27 leaves

Ψ **ENDPAPERS:** 5 leaves.

Ψ **NUMERING OF LETTERPRESS:** [i-x]; xi-xiv; 1-40 = 54 pages/27 leaves.

§ **VOLUME #2** (54 leaves of plates only):

Ψ **PLATES:** 50 leaves, comprising 100 facsimile plates.

Ψ **LETTERPRESS:** None.

Ψ **ENDPAPERS:** 4 leaves.

Ψ **NUMERING:** None.

★ **CONTENTS:**

§ **VOLUME #1** (text and plates: "Introduction and Notes by Martin Butlin"), 36 leaves:

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Half-title on recto;

L.4: Heinemann title-page on recto, and colophon-limitation page on verso;

L.5: "Contents" on recto;

L.6: "List of Plates" on recto and verso;

L.7: Dedication page;

Ls.8-9: "Gratias Tibi Ago" by M.D.E. Clayton-Stamm;

Ls.10-22: "Introduction" begins on *leaf 10^{r}* and ends on *leaf 22^{v}*, with *leaves 15-18* being the inserted plates;

Ls.23-30: "Commentary";

Ls.31-32: "Notes";

L.33: "Bibliography";

Ls.34-35: Free endpapers, blank;

L.36: Lining-paper, blank.

§ **VOLUME #2** (plates only: The sketchbook), 54 leaves:

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3-52: 50 leaves of different sizes of paper to match the original, with collotype facsimiles of sketches on recto and verso;

L.53: Free endpaper, blank;

L.54: Lining-paper, blank.

★ **BINDING:** Quarter-leather green morocco with green cloth sides, in a single-opening green cloth slipcase. Volume #1 (text and plates) has the title along the spine, with the words parallel to the sides, reading: "THE BLAKE-VARLEY SKETCHBOOK OF 1819"; Volume #2 (plates only) and the slipcase have no titles.

★ **COPY EXAMINED:**

Σ) UNNUMBERED COPY (two volumes): Collation, contents, and binding correspond to the *Unnumbered Issue*. Location: Collection of the author.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: The "small" sketchbook used by John Varley and William Blake, which contains many of Blake's visionary heads.

☞ **PROVENANCE OF FACSIMILE**: The Blake-Varley "small" sketchbook disappeared for almost ninety years. It was first used by John Varley for landscape sketches and then by Blake for some of his "Visionary Hears", drawn by Blake while visiting Varley's house in Titchfield Street. The sketchbook was last recorded in the possession of William Bell Scott, a Pre-Raphaelite writer, who published an account of the sketchbook, along with engravings, in *The Portfolio* of July 1871. But it did not appear in either of the two sales of Scott's Blake material, and it did not resurface until it was found by Mr. M.D.E. Clayton-Stamm, at Penkill Castle, where Scott had lived for many years.

The sketchbook was reproduced by The Trianon Press, and then the original unbound plates were sold at auction.

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No entry found.

☞ **BENTLEY'S BLAKE BOOKS**: No.401 (pg.507).

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: Pgs.176-77, "Visionary Heads".

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: No entry found.

☞ **BUTLIN'S BLAKE PAINTINGS AND DRAWINGS**: Volume (Text): No.92 (pgs.495-506).

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: None found.

☞ **DISTRIBUTION**: William Heinemann Ltd. of London, Melbourne, Toronto, Johannesburg and Auckland.

☞ **PRODUCTION NOTES**: The plates for this facsimile were printed by The Trianon Press.

Printing of the text volume and binding (of both volumes and slipcase) by W & J Mackay & Co. Ltd., Chatham, Kent.

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54. THE COMPLETE ETCHINGS OF SAMUEL PALMER AND THE RELATED ILLUSTRATIONS FOR VIRGIL AND MILTON

BIBLIOGRAPHICAL CHECKLIST:

☞ **THE NEW WILLIAM BLAKE TRUST TITLE-PAGE**: [On a paper label attached to each portfolio:] "The Complete Etchings of | Samuel Palmer | and his Illustrations for | Virgil and Milton

☞ **COPYRIGHT NOTICE**: None found.

☞ **PUBLICATION PLACE/DATE**: London: William Blake Trust [1990], although the collotype plates (without pochoir stenciling) were printed by The Trianon Press sometime before 1979, while Arnold Fawcus were still alive.

☞ **TOTAL EDITION**: Unknown.

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: Unknown.

☞ **BIBLIOGRAPHICAL COMMENTS**: This edition consists of two stiff brown paper portfolios, containing loose collotype plates without pochoir stenciling. A three-page checklist provides some bibliographic information: "The following check-list of the plates which form the collection is offered only as a means of checking completeness. The identifying descriptions are transcribed from the legends which appear on the reverse of the plates. As accurate descriptions of the plates themselves, they should be treated with some reserve. No attempt has

been made to correct errors and it has not, from surviving records, been possible to acknowledge the sources and ownership of the originals reproduced by the Trianon Press in 1978....The William Blake Trust apologises to owners for this apparent discourtesy." This disclaimer is followed by a listing of the plates which I have noted below.

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FIRST EDITION:

☞ **(54A) <u>UNNUMBERED EDITION</u> (Number of copies not stated):** The edition has no limitation notice or copyright information.

(Σ) UNNUMBERED COPY:

★ **LOCATION:** University of North Carolina at Greensboro, Jackson Library, Special Collections. The call number identification reads: "f/NE/2047.6/P350A4/1990/pt.1 & 2".).

★ **COLLATION OF COPY #UNNUMBERED (Two portfolios, each of stiff brown paper, together with a three-page check-list of the plates, which total 105 in this set):**

§ **<u>PORTFOLIO #1</u> (47 plates): Pl.1(a):** The Willow, state i; **Pl.1(b):** The Willow, state ii; **Pl.1(c):** The Willow, watercolor; **Pl.2(a):** The Skylark, state ii; **Pl.2(b):** The Skylark, state vi; **Pl.2(c):** The Skylark, ink sketch; **Pl.2(d):** The Rising of the Lark, oil painting; **Pl.2(e):** The Skylark, sepia wash drawing; **Pl.3:** The Herdsman's Cottage, state i; **Pl.4:** Christmas, state ii; **Pl.5(a):** The Vine, intermediate state i to ii; **Pl.5(b):**

The Vine, state iv; **Pl.6(a):** The Sleeping Shepherd, state i (a print of this state later hand-coloured by Palmer)—— there is no identification on verso of plate; **Pl.6(b):** The Sleeping Shepherd, state iii; **Pl.6(c):** The Sleeping Shepherd, watercolor; **Pl.6(d):** The Sleeping Shepherd, bistre wash drawing; **Pl.6(e):** The Sleeping Shepherd, oil painting; **Pl.7(a):** The Rising Moon, state i; **Pl.7(b):** The Rising Moon, proof of intermediate state ii to iii; **Pl.7(c):** The Rising Moon, state iv; **Pl.7(d):** The Rising Moon, state vii; **Pl.8(a):** The Weary Ploughman, state i; **Pl.8(b):** The Weary Ploughman, state ii (with Palmer's hand-written notes); **Pl.8(b/*sic*):** The Weary Ploughman, state vii; **Pl.8(d**): The Weary Ploughman, state vii (with Palmer's hand-written notes); **Pl.9(a):** The Early Ploughman, state i; **Pl.9(b):** The Early Ploughman, state iv; **Pl.9(c):** The Early Ploughman, state vii; **Pl.9(d):** Rising with the Lark or Ploughman with Oxen, ink wash drawing; **Pl.10(a):** The Morning of Life, state i; **Pl.10(b):** The Morning of Life, state ii; **Pl.10(c):** The Morning of Life, state iv; **Pl.10(d):** The Morning of Life, state vi; **Pl.10(e):** The Morning of Life, state iv (on verso of plate, state vii), bistre inking; **Pl.11(a):** The Bellman, state iv; **Pl.11(b):** The Bellman, state ii (with hand-written notes by Palmer), although marked on plate "(a suppl)"; **Pl.11(c):** The Bellman, chalk and wash drawing (sketch for etching with marginal notes by Palmer); **Pl.11(d):** The

Bellman, drawing for etching with marginal notes by Palmer, although marked on verso of plate as Pl.11(b); **Pl.12(a):** The Lonely Tower, state ii; **Pl.12(b):** The Lonely Tower, state iv; **Pl.12(c):** The Lonely Tower, state v; **Pl.12(d):** The Lonely Tower, original copperplate showing traces of canceling; **Pl.12(e):** the Lonely Tower, back of original cancelled copperplate; **Pl.12(f):** The Lonely Tower, modern re-strike from the original cancelled plate (clean-wiped impression); **Pl.12(g):** The Lonely Tower, modern re-strike from the original cancelled copperplate (inking as in issued states); **Pl.12(h):** The Lonely Tower, sepia drawing, although on verso of plate the identification reads: "Pl.12(h) The Lonely Tower bistre wash drawing with marginal notes by Palmer"; **Pl.12(i):** The Lonely Tower, watercolor.

§ **PORTFOLIO #2 (58 plates): Pl.I:** Eclogue 1, "O fortunate old man", mixed media drawing; **Pl.II:** Eclogue 1, "O fortunate old man", another version in watercolor; **Pl.III:** The Howard Star, state i; **Pl.IV:** Eclogue 2, "Homeward from labor's furrows", sepia and charcoal drawing; **Pl.V(a):** Eclogue 3, "Tis gentle Philis…", final version in watercolor; **Pl.V(b):** Eclogue 3, "Tis gentle Philis…", 1st version, mixed media drawing; **Pl.V(c):** Eclogue 3, "Tis gentle Philis…", 2nd version, mixed media drawing; **Pl.V(d):** Eclogue 3, "Tis gentle Philis…", another version of the subject (possibly the earliest), mixed media drawing; **Pl.VI:** Eclogue 4, "Thy very cradle quickens", mixed medium drawing; **Pl.VII(a):** The Cypress Grove, state i; **Pl.VII(b):** Eclogue 5, "Untimely lost, and by a cruel

death,| The Nymphs their Daphnis mourn'd with fatering breath", mixed media drawing for the etching known as "The Cypress Grove"; **Pl.VIII:** Eclogue 6, "In a deep sleep Silenus there reclined", drawing not used in "The Eclogues of Virgin"; **Pl.IX(a):** Eclogue 6, "… till Vesper bade the Swain", watercolor; **Pl.IX(b):** Eclogue 6, "… till Vesper bade the Swain", pencil and sepia, (no identification on verso of plate); **Pl.IX(c):** "… till Vesper bade the Swain", watercolor known as "Going to Fold"; **Pl.X:** Eclogue 7, "come, fairest, if thou care for me at all", mixed media drawing; **Pl.XI(a):** Opening the fold, state x; **Pl.XI(b):** Eclogue 8, "And folded flocks were loose to browse anew| O'er mountain thyme or trefoil wet with dew", sepia, wash drawing for etching known as "Opening the Fold"; **Pl.XI(c):** Eclogue 8, "And folded flocks were loose to browse anew| O'er mountain thyme or trefoil wet with dew", watercolor for etching known as "Opening the Fold"; **Pl.XII(a):** The Sepulchre, state i; **Pl.XII(b):** Eclogue 8, "And while the troubled moon shrunk in and set| Th'earth trembled, and the starless heaven was jet", mixed medium drawing for the etching known as "The Sepulchre"; **Pl.XIII(a):** Moeris & Galatea, state i; **Pl.XIII(b):** Eclogue 9, "The cream-bowl set an din our care recline,|(Its brows with poplar shaded watch the West)", mixed media drawing for etching known as "Moeris and Galatea"; **Pl.XIII(c):** Eclogue 9, "The Cream-bowl set and in our care recline,|(Its brows with poplar shaded watch the West)", drawing for the etching known as "Moeris and Galatea"; **Pl.XIV:** Eclogue 10, "Pan came, Arcadian tetrarch ever good", mixed media drawing; **Pl.XV(a):** Eclogue 10, "Pan came, Arcadian tetrarch ever good", pencil and wash

drawing, a later interpretation of the subject, 1st version; **Pl.XV(b):** Eclogue 10, "Pan came, Arcadian tetrarch ever good", mixed media drawing, a later interpretation of the subject, final version; **Pl.XVI(a):** Lycidas, watercolor (untraced), reproduced from "The Minor Poems of John Milton"; **Pl.XVI(b):** Lycidas, gouache; **PL.XVII(a):** The Eastern Gate, watercolor; **PL.XVII(b):** The Eastern Gate, sepia and chalk drawing with marginal notes by Palmer; **Pl.XVIII:** The Prospect, watercolor (untraced), reproduced from "The Minor Poems of John Milton"; **Pl.XIX(a):** A Towered City, watercolor; **Pl.XIX(b):** A Towered City, sepia wash drawing with marginal notes by Palmer; **PL.XX:** The Curfew, watercolor; **PL.XXI:** The Bellman, watercolor; **PL.XXII(a):** The Lonely Tower, watercolor; **Pl.XXII(b):** The Lonely Tower, reproduced from "The Minor Poems of John Milton" (where is it reversed in error); **Pl.XXIII:** Morning, watercolor; **Pl.XXIV(a):** The Waters Murmering, watercolor; **Pl.XXIV(b):** The Waters Murmering, chalk and wash drawing, although the check-list shows this as a second Pl.XXIV(a); **Pl.XXV(a):** The Brothers under the Vine, watercolor; **Pl.XXV(b):** The Brothers under the Vine, sepia wash drawing; **Pl.XXVI:** The Dell of Comus, watercolor; **Pl.XXVII:** The Brothers discovering the Palace of Comus, watercolor; **[Unnumbered]:**Drawing for Il Penseroso, charcoal; **[Unnumbered]:** Self Portrait of Palmer, charcoal heightened with white; **[Unnumbered]:** Portrait of Samuel Palmer, aged 14, by Henry Walter, 1819; **[Unnumbered]:** "Sambo" Palmer, a caricature by George Richmond, 1825; **[Unnumbered]:** "S. Palmer assuming a character", by George Richmond, c.1829, pen and brown ink over gouache; **[Unnumbered]:** Half-length portrait of Samuel Palmer by George

Richmond, c.1829, sepia drawing; **[Unnumbered]:** Samuel Palmer by George Richmond, 1829, pencil study for a miniature; **[Unnumbered]:** Samuel Palmer by George Richmond, a miniature watercolor and gouache on ivory; **[Unnumbered]:** Samuel Palmer by John Linnell (i.e., George Richmond, c.1829, profile drawing in red chalk; **[Unnumbered]:** Samuel Palmer with a copy of Virgil's Eclogues, from a contemporary photograph; **[Unnumbered]:** Samuel Palmer by John Linnell, c.1829, a profile study for "Emmaus" oil painting; **[Unnumbered]:** Samuel Palmer in later years from a contemporary photograph; **[Unnumbered]:** Pages 27 and 53 from Palmer's 1824 Sketchbook, illustrating Blake's and Durer's influence.

(Σ) UNNUMBERED COPY:

★ **LOCATION:** Collection of the author.

★ **BIBLIOGRAPHICAL NOTE FOR COPY #UNNUMBERED:** General collation, contents and binding correspond to the copy at the University of North Carolina at Greensboro, Jackson Library, Special Collections. The author's copy comes in two stiff brown paper portfolios, together with a three-page check-list of the plates, which total 105 in this set.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** Collotype copies of the etchings of Samuel Palmer, along with his illustrations to Milton and Virgil; also included are a series of portraits of Samuel Palmer and other miscellaneous plates.

☞ **PROSPECTUS:** I have not seen a prospectus, although I have seen a confirmation-of-order form on a mimeographed

sheet of typing paper (University of North Carolina at Greensboro, Jackson Library, Special Collections) which reads:

> "Thank you for you order for
>
> - ☐ 'The complete Etchings of Samuel Palmer. . .' and 'The Lonely Tower' etching *
> - ☐ 'The Complete Etchings of Samuel Palmer. . .' *
> - ☐ 'The Lonely Tower' etching **
>
> * It will take some weeks for sets of 'The Complete Etchings. . .' to be assembled but a copy will be sent to you as soon as possible. Meanwhile your cheque will not be banked until the copy (and print) are ready to be dispatched.
>
> ** Impressions number 36 has been reserved for you and will be dispatched; at which time your cheque will be banked."

☞ **PUBLISHER PRICES**: I have not seen an advertised publisher's price. The confirmation-of-order form noted above does not give the prices for the books to be delivered, only that the customer's "cheque will be banked."

☞ **DISTRIBUTION**: The new William Blake Trust.

☞ **PUBLISHING HISTORY**: The publication history of this book is confusing: it has been culled from bits and pieces of information provided by a variety of sources. We can say with a fair degree of confidence that this edition of two portfolios was published by the new William Blake Trust, long after the deaths of both Arnold Fawcus and Geoffrey Keynes. The collotype facisimile plates were produced by the Trianon Press in Paris under the

supervision of Arnold Fawcus; John Commander assembled the facsimiles in Great Britain for the 1990 new William Blake Trust edition. The originally conceived Palmer edition was meant to be a far grander production ("Edition limited to 500 copies and 32 de luxe copies in full-leather"), but it never happened.

The first notice that a Trianon Press Samuel Palmer book was in the works appears in a prospectus for The Complete Portraiture of William & Catherine Blake (1977). This read: "IN PREPARATION: *The Complete Etchings of Samuel Palmer, with the related sketches, and Illustrations for Virgil and Milton*: This volume, which is nearing completion, will contain all the significant states of Palmer's etchings together with the preliminary sketches for these. The etchings are reproduced with extreme accuracy by a combination of two-tone collotype with a third tone added from hand-bevelled copperplates. In addition Palmer's Illustrations for Virgil's *Eclogues* and for Milton's *Il Penseroso* and *Comus* etc. are reproduced for the first time after Palmer's death. Edition limited to 500 copies and 32 de luxe copies in full leather."

Another notice appeared in the Commemorative Handbook (published in 1978) for the Samuel Palmer Exhibition (1978-9) at the Victoria and Albert Museum in London. Arnold Fawcus wrote in the "Publisher's Acknowledgements" (pp xi-xii): "Most of the textual matter and the catalogue

material, printed in this Handbook in abridged form, will appear with considerable additional text and illustrations in the forthcoming William Blake Trust publication: The Complete Etchings of Samuel Palmer and his Illustrations for Virgil and Milton, on which the Exhibition was based. This volume will contain 112 facsimiles and collotypes, including six hand-coloured plates." In the same handbook, the projected edition is listed in the bibliography under "LISTER, Raymond", the entry implying that the book was already published: "*The Complete Etchings of Samuel Palmer and The Related Illustrations for Virgin and Milton.* Trianon Press for the William Blake Trust, London, 1979."

Raymond Lister, in footnote #18 of an article in The Book Collector ("The Book Illustrations of Samuel Palmer," spring 1979, p.77) wrote: "They [a set of etchings not meant for book illustrations] are catalogued in my Samuel Palmer and his Etchings, pp. 99-108. A revised version of this catalogue will be published in 1979 in a new study by the present writer, The Complete Etchings of Samuel Palmer, with The Related Illustrations for Virgil and Milton, Paris and London: Trianon Press for the William Blake Trust, 1979."

From the above notices it would seem that The Complete Etchings of Samuel Palmer, with The Related Illustrations for Virgil and Milton, had either been published in 1978 or was soon to be published. This,

however, was not the case, and for whatever reasons, the book fell between the cracks.

In 1996, Julie Fawcus was asked in Julie Fawcus: Recollections of Trianon Press (an oral/written history produced by the Regional History Project at the University of California, at Santa Cruz) whether the The Complete Etchings of Samuel Palmer was ever completed by the Blake Trust after Arnold's death. She answered: "No. The book was a real mess. It had grown out of control, and it was difficult to see what could be done with it. I have heard that some of the elements were being sold off piecemeal by the Trust. I doubt if it will ever be published." She goes on to say that the book, Samuel Palmer: A Vision Recaptured (#25), "was a catalogue for an exhibition at the Victoria and Albert Museum, a sort of trial run for what might have been the book [The Complete Etchings of Samuel Palmer] if Arnold had lived long enough to revise it."

Another bit of information comes from The Trianon Press Archive website, in a note submitted in 2003 by John Commander, who is identified as Executive Director of the new Blake Trust: "John Commander was asked by Sir Geoffrey if he would take this on, with the result that the collotype plates of 'Illustrations of the Book of Job' and 'The Complete Etchings of Samuel Palmer and the Illustrations of Virgin and Milton' were taken over from

Mrs. Fawcus, and assembled, edited and published by the Trust in 1987 and 1990 respectively."

The US Library database shows five copies of The Complete Etchings of Samuel Palmer: University of California, at Santa Cruz; University of North Carolina; Penn State; CT College; and Washington University. I also have a note from a private collector who writes: "It [The Complete Etchings of Samuel Palmer] was indeed published——I have a copy in 2 portfolios——but one might argue that it isn't a Blake Trust 'facsimile' but just a miscellaneous group of reproductions tossed together and issued before it was really finished according to the original intentions. Glancing through my copy, I find a printed list of contents but no a title-page, limitation statement, or colophon."

All this brings us to a final conclusion: The Trianon collotype plates were published and distributed in two portfolios, but an official publication was not really done, which would validate Julie Fawcus' statement in her "Recollections" for the University of Santa Cruz that the plates were distributed piecemeal. Thus, it should be noted that only the loose prints (105 loose plates with one colored, instead of the conceived 112 plates with six colored) were delivered to purchasers in the two portfolios with the mimeographed cover sheet listing the prints, but that the publication of 500 trade copies and 32 deluxe leather-bound copies, each of which I assume

would have included the usual Trianon Press introductory and bibliographical information, was never produced in a final form and delivered.

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55. THE DREYFUS AFFAIR: THE BEN SHAHN PRINTS

BIBLIOGRAPHICAL CHECKLIST:

☞ **SYNOPSIS OF WORK**: In October 1894, Captain Alfred Dreyfus, a Jew, was arrested in France for spying. His subsequent conviction by a military court-martial became an international scandal and *cause célèbre*. Dreyfus was ultimately exonerated and rehabilitated, although not before he'd spent five years on Devil's Island.

The Shahn series (as finally published by Crossroads Books) consists of eight loose collotype-pochoir prints of key figures in the Dreyfus affair.

☞ **BIBLIOGRAPHICAL COMMENTS**: In 1930, Ben Shahn and Walker Evans, the photographer, had a two-day joint exhibition on Cape Cod where they were spending the summer. Shahn hung a series of thirteen paintings about the Dreyfus affair which he'd produced that year.[175] These paintings (considered his first essay into "Social Realism") remained in his portfolio until he met Arnold Fawcus in 1958, and the two men commenced their turbulent partnership.

In his biography of Ben Shahn, Howard Greenfeld mentions the Dreyfus facsimile plates, but does not indicate that the book itself was published. Greenfeld writes: "Now [sometime in 1963-64] Arnold arranged to have

[175] There is a discrepancy among the sources I consulted between the number of Shahn paintings (13) and the number of Trianon Press facsimiles (8). I assume that Shahn did in fact do thirteen paintings, while the Trianon Press, for whatever reason, only produced an unpublished series of eight collotype-pochoir facsimiles.

the original *Dreyfus* watercolors sent from New York to Paris, where Crampe and Hourdebaigt could start working on them, at the same time beginning the *Ecclesiastes.* This meant that three Shahn/Trianon books would soon be in various stages of production, with a strong possibility of a fourth, 'Levana,' to follow, all this without a formal agreement between the principals."[176] What followed was a legal mess in which Fawcus and Shahn parted enemies. In the end, The Trianon Press Dreyfus project seems to have petered out: "…but no one knew just what to do with the Dreyfus plates, which had already been printed."[177] Sebastian Carter, in his Matrix 3 article on Arnold Fawcus and The Trianon Press, writes: "Later a considerable amount of work was put into an account of the Dreyfus affair, with water-colours of the protagonists by Shahn, which came to nothing…"[178]

Pursuing the mystery, I came across a rather provocative statement in a September 1965 article entitled, "The Making of a *Haggadah*," in the Jewish magazine quĕst. The statement reads: "The Trianon Press, to whom we [quĕst magazine] are grateful for permission to reproduce the colour plate and photographs, is now working on two other volumes illustrated by the same artist, *Ecclesiastes* and Shahn's Dreyfus series, to be published, according to the

[176] Greenfeld, Ben Shahn: An Artist's Life, p.300.
[177] Greenfeld, Ibid, p.303.
[178] Sebastian Carter, "Arnold Fawcus and the Trianon Press," Matrix 3, Winter 1983, pp. 77-93.

publisher [Arnold Fawcus], 'in 1967 and 1968, or perhaps not so soon.'" One has to appreciate the gallows humor of the addendum: "or perhaps not so soon."

In a 1973 Bernard Quaritch sales catalogue (WILLIAM BLAKE TRUST: HAND-COLOURED FACSIMILES AND OTHER WORKS PUBLISHED BY THE TRIANON PRESS) we find the following advertisement: "*To appear shortly* | BEN SHAHN'S DREYFUS | A portfolio of eight water-colours reproduced by collotype and hand-stencilling on pure rag paper under | the supervision of the artist, with supplementary contemporary material. 'J'accuse' etc. reproduced in | collotype." This Trianon Press edition, if it was actually published (which I do not believe that it was), was to consist of "430 numbered copies in a hand-made leather portfolio and slip-case…" for £90 each; and "20 copies with progressive states of the colouring in a hand-made full leather portfolio and leather-backed box…" for £220 each. Thus, it is fairly certain that The Trianon Press was planning an edition of Shahn's Dreyfus drawings.

In a New York Times article dated 25 September 1987, which reviewed an exhibition put on by the Jewish Museum of New York (Fifth Avenue at 92nd Street) entitled: "Dreyfus Affair," John Russell makes the following comment: "As a postscript to the show, the Terry Dintenfass Gallery at 50 West 57th Street is showing through Sept. 30 the eight prints of the principal figures in the Dreyfus Affair that were made by Ben Shahn in 1969. The prints are remarkable for their insight, vivacity of color and sardonic wit." I

can only surmise that these "eight prints" are the same eight facsimiles reproduced by The Trianon Press from Shahn's original 1930 paintings, and mentioned in the Quaritch prospectus.

Sometime in the early 1980's Julie Fawcus appears to have transferred The Trianon Press inventory of facsimile prints for the "Dreyfus Affair" project to Crossroads Books of Cincinnati. These were published in a plate-book similar to those produced by The Trianon Press: The eight collotype-pochoir prints were displayed in separate folders, along with a bound text, the entire book housed in a fall-down-back box.

Thus, the facsimile prints were finally published, but not as a Trianon Press book. This classification is consistent with my treatment of other Trianon Press items in which the facsimile plates were printed under the supervision of Arnold Fawcus and The Trianon Press, but no book was published by the Press.[179] I am providing the Crossroads Books publication information and a brief collation summary for anyone who wants to locate that edition.

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[179] For example: A Sketchbook by Richard Doyle (#57); William Blake's Illustrations to the Book of Job (#56); and The Complete Etchings of Samuel Palmer and the Related Illustrations for Virgil and Milton (#54).

THE "1984" CROSSROADS BOOKS EDITION OF THE DREYFUS AFFAIR: THE BEN SHAHN PRINTS:

☞ **CROSSROADS BOOKS TITLE-PAGE:** [In black and red ink] The | Dreyfus | Affair The | Ben Shahn | Prints | *Including Essays by* | *Bernarda Bryson Shahn* | *Egal Feldman* | *and Charles Westheimer* | Crossroads Books | Cincinnati, 1984

☞ **COPYRIGHT NOTICE:** Copyright 1984 by Crossroads Books | ISBN 0-9611380-1-7

☞ **PUBLICATION PLACE/DATE:** Cincinnati: 1984.

☞ **EDITION NOTES:** "This edition of Ben Shahn pochoir prints of the Dreyfus Affair consists of 450 copies. Of these 390 are on Arches 150gm pure rag vergé paper and numbered 1 to 390. In addition, 60 are on Grande Arches handmade pure rag vergé paper issued hors de commerce and numbered I to LX."

☞ **LEAF SIZE:** Leaf size for text: 38.50 X 30.70 cm. Singleton print leaf size: 38.90 X 30.30 cm.

☞ **TYPE OF BOOK:** Plate-book.

☞ **PRODUCTION NOTES:** The facsimile plates were executed in Paris by The Trianon Press sometime in the 1960's, while Arnold Fawcus and Ben Shahn were still alive and speaking to each other.

The Design and typography of the Crossroads book, box, and folders were by Noel Martin. The Didot influenced typeface is Basilia Haas produced in Switzerland and

photocomposed on a Linotron 202 by Cobb Typesetting Company. Offset Lithography by Young and Klein, Inc. The decorative paper is Curtis Flannel, the text pages are Curtis Colophon. The binding was done by the Cincinnati Bindery.

☞ **COLLATION (OF ARABIC-NUMERAL ISSUE):**

★ **CODEX-FORM (18 leaves): Ls.1-2:** Maroon lining-paper and free endpaper; **L.3:** Half-title, on recto; on verso is a photograph of "Ben Shahn and M. Crampe, Arnold Fawcus's 'captive genius'"; **L.4:** Title-page on recto and copyright notice on verso; **Ls.5-16:** text; **Ls.17-18:** Maroon free endpaper and lining-paper. The pagination is as follows, excluding lining- and endpapers: [1-4] 5-17 [18] 19-26 [27-28] = 28 pages/14 leaves.

★ **8 GREY PAPER PORTFOLIOS, WITH DESCRIPTIVE TITLING IN RED AND BLACK ON FRONT COVER, AND WITH EACH PORFOLIO CONTAINING A FACSIMILE PRINT:** The titles are as follows: 1) Captain Alfred Dreyfus; 2) Fernand Labori; 3) Georges Picquart; 4) the Experts; 5) Major Armand-Auguste-Ferdinand-Marie Mercier du Paty de Clam; 6) Paleologue and Demange; 7) Marie-Charles-Ferdinand Walsin-Esterhazy; and 8) Labori and Picquart.

★ **BINDING:** Codex-form in grey paper, with titling only on front cover, reading: "[In black and red:] The | Dreyfus | Affair The | Ben Shahn | Prints". 8 grey paper portfolios, with descriptive titling in red and black on front, and with each portfolio containing a facsimile print. Both book and portfolios are housed in a drop-down-back box covered in grey paper, with front cover titles, reading: "[In black and red:] The | Dreyfus | Affair The | Ben Shahn | Prints". The spine reads: "[In black and red, parallel to fore-edge:] The Dreyfus Affair

The Ben Shahn Prints [space] Crossroads Books". There is no titling on rear cover.

★ **COPIES EXAMINED:**

(Σ) COPY #12. Collation, contents, and binding correspond to the collation above. Location: Collection of the author.

(Σ) COPY #293. Collation, contents, and binding correspond to the collation above. Location: Collection of the author.

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56. WILLIAM BLAKE: ILLUSTRATIONS OF THE BOOK OF JOB [and] COLOUR VERSIONS OF WILLIAM BLAKE'S BOOK OF JOB DESIGNS FROM THE CIRCLE OF LINNELL

BIBLIOGRAPHICAL CHECKLIST:

☞ **BLAKE'S TITLE-PAGE**: [Within interior set of double rules:] [Hebrew characters] | [rule] | *ILLUSTRATIONS of* | *The* | *BOOK* | *of* | *JOB* | Invented & Engraved | by William Blake | 1825 | [figures of angels hovering along bottom and up sides to left and right] | [within interior set of double rules:] London Published as the Act directs March 8: 1825. by William Blake Nº 3 Fountain Court Strand | [double rules bordering entire plate]

☞ **BLAKE'S PRINTING METHOD**: Engravings made from watercolors.

☞ **THE NEW WILLIAM BLAKE TRUST TITLE-PAGES**:

1. TITLE-PAGE FOR BOUND VOLUME WITH TEXT ONLY ACCOMPANYING JOB PLATES LISTED BELOW (#2): WILLIAM BLAKE'S | Illustrations | of the | Book of | JOB | The Engravings and related material with | Essays, Catalogue of states and printings, | Commentary on the plates and Documentary record by | David Bindman, Barbara Bryant, Robert Essick, | Geoffrey Keynes and Bo Lindberg | *Edited by David Bindman* | The William Blake Trust | London 1987

2. TITLE-PAGE ON INTRODUCTORY FOLIO FOR THE TWENTY-TWO BLAKE JOB PLATES: WILLIAM BLAKE'S | Illustrations | of the | Book of | JOB | THE PLATES | with an introduction and | plate-by-plate commentary by | Bo Lindberg

3. TITLE-PAGE FOR BOUND VOLUME WITH TEXT ONLY ACCOMPANYING CIRCLE OF LINNELL PLATES: Colour versions of | WILLIAM BLAKE'S | Book of Job designs | from the circle of John Linnell | facsimiles of the New Zealand and | Collins sets and the Fitzwilliam plates | With an essay by Bo Lindberg | Edited by David Bindman | The William Blake Trust | London 1987

4. ADDITIONAL MATERIAL IN SEPARATE BOX: The exterior of box reads: "WILLIAM BLAKES'S | Illustrations of the | Book of Job | & | Colour versions of the | Book of Job designs | *Additional material* [Note: This box accompanied those regularly published copies or "out-of-series" copies with additional material; the portfolios with additional material have no title-page.]

☞ **COPYRIGHT NOTICE:** Published 1987 by | THE WILLIAM BLAKE TRUST | 90 Great Russell Street, London WC1B 3PY | Texts ©: D. Bindman, R. Essick, estate of the late | Sir Geoffrey Keynes, B. Lindberg, C. Ryskamp

☞ **PUBLICATION PLACE/DATE:** London: 1987.

☞ **TOTAL EDITION**: 387 copies (322 copies were for sale to the general public, libraries and educational insitutions; 65 reserved for the new William Blake Trust). Also, there were at least five out-of-series copies (not counted with the above 387 copies), which came with additional material and were reserved as special gifts for people involved in the production.

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: As noted on the colophon-limitation page for William Blake's Illustrations of the Book of Job (Double Slipcase Box, bound volume, "Text", page 148 of Copy #76), the letterpress and plates were "Printed on Arches pure rag papers made for the edition." The use of the plural is significant because I believe that two different types of factory paper were actually employed for this edition, one without a watermark for the letterpress, and one with an "Arches" watermark for the facsimile plates. Both types of paper have chainlines, whether as a natural result of the paper-making process or as a cosmetic addition to imitate laid paper. The facsimile sheets (but not the letterpress sheets) have a deckle edge, which varies as to orientation. Also, I have taken several leaf measurements, of which the following are rough averages. The leaves of the letterpress (in codex-form) measure approximately: 39.00 X 30.00 cm.; the leaves of the letterpress (unbound in folios) measure approximately: 39.50 X 30.00 cm.; the leaves of the

facsimile plates (unbound in folios) measure approximately: 38.80 X 29.60 cm.; and the leaves of the facsimile plates (singletons) measure approximately: 38.80 X 29.80 cm.

☞ **BIBLIOGRAPHICAL COMMENTS**: William Blake's Illustrations of the Book of Job and Colour versions of William Blake's Book of Job designs from the circle of John Linnell were complementary publications, and the two parts were sold together, each box with reciprocal numbering, except for 50 copies of each part, which were sold separately (see entry #56E, *Small-Roman-numeral Issue, copies i-l)*.

For facsimile first edition I have noted five separate and simultaneous issues (#56A-56E); one "out-of-series" group of five copies (#56F); and two series (in folders) of separate plates (#56G and 56H), which were assembled as collateral material to be sold at exhibitions. For the *Arabic-numeral Issues* (which is broken down into two sub-issues: *Arabic-numeral Trade Issue (copies 1-150)* and *Arabic-numeral "Library" Issue (copies 151-250)*, I have given a collation for the *Arabic-numeral Trade Issue (copies 1-150)*, which represents the core material of facsimile plates and letterpress; these two series (housed in two slipcased boxes) correspond except for the binding. I believe that the *Roman-numeral Issue (i-l)* would match in collation and content the *Arabic-numeral Issues* and would probably come in the all-

cloth binding. With the *Alphabetical (A-V)* and *Roman-numeral Issues (I-LXV)*, each copy should be inspected for additional material and binding variations, although the core material must be present. Interestingly, the *Alphabetical (A-V) Issue* represents the deluxe copies and came with a third box of additional material.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(56A) <u>ARABIC-NUMERAL TRADE ISSUE</u> (150/1-150):** Limitation notice (double-slotted slipcase box, bound volume, "Text," page 6 (L.5^{v}) of Copy #76) reads: "250 copies numbered 1 to 250".

In the two large ("full") prospectuses, however, these 250 copies are further broken down into what I have classified as two separate issues: The *Arabic-numeral Trade Issue* (#56A) and the *Arabic-numeral "Library" Issue* (#56B).

The large ("full") prospectus for <u>William Blake's Illustrations of the Book of Job</u> reads: "250 sets of Text and Plates numbered 1-250. Of these not more than 150 copies will be issued bound and boxed in quarter morocco over marbled boards with double slip-case, in the style of previous Blake Trust publications. These copies will be sold only in conjunction with correspondingly numbered copies of *Colour Versions of the Book of Job Designs.*"

The large ("full") prospectus for <u>Colour versions of William Blake's Book of Job designs from the circle of</u>

John Linnell provides similar information but refers to "a morocco bound solander case with marbled boards *en suite* with corresponding copies of William Blake's Illustrations of the Book of Job."

The "small" prospectus gives a specific number for the *Arabic-numeral Trade Issue*: "150 copies, sold only together, are in the general style of previous Blake Trust volumes."

These trade copies include the facsimile plates and editorial material in letterpress, but without the additional material showing The Trianon Press production methods. They were for sale to the public.

✶ **COLLATION OF ARABIC-NUMERAL TRADE ISSUE (COPIES 1-150):**

§ **DOUBLE-SLOTTED SLIPCASE BOX** ("William Blake's Illustrations of the Book of Job"): Bound volume in small slot and fall-down-back box in large slot.

Ψ **COLLATION OF BOUND VOLUME** (78 leaves):

¶ **PLATES:** None.

¶ **LETTERPRESS:** 4°: [unsigned, 1^{6}, 2-18^{4}], 74 leaves.

¶ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns) and free endpapers. The paper is a grey-green binder's paper distinct from the two regular edition papers.

¶ **PAGINATION OF LETTERPRESS:** [1-9], 10-33, [34], 35-47, [48], 49-101, [102], 103-147, [148] = 148 pages/74 leaves.

Ψ COLLATION OF FALL-DOWN-BACK BOX:

Note: The plates and letterpress are combined into unbound fascicles, with each fascicle comprising various separate folds and singleton leaves.

¶ PLATES: 2°: See contents section below for makeup of plates.

¶ LETTERPRESS: 4°: [unsigned/unnumbered], See contents section below for makeup of letterpress.

¶ ENDPAPERS: None.

§ SINGLE-SLOTTED SLIPCASE BOX ("Colour versions of William Blake's Book of Job designs from the circle of John Linnell") housing a fall-down-back box, which contains a bound volume and three portfolios:

Ψ COLLATION OF BOUND VOLUME (18 leaves):

¶ PLATES: None.

¶ LETTERPRESS: 4°: [unsigned, 1^6, 2-3^4], 14 leaves.

¶ ENDPAPERS: 4 leaves. These preliminary and final folds are used for lining-paper (pastedowns) and free endpapers. The paper is a grey-green binder's paper distinct from the two regular edition papers.

¶ PAGINATION OF LETTERPRESS: [1-8], 9, [10], 11-27, [28]: 28 pages/14 leaves.

Ψ COLLATION OF PORTFOLIO #I: "The New Zealand Set": 22 separate color plates, unnumbered.

Ψ COLLATION OF PORTFOLIO #II: "The Collins Set": 21 separate color plates, numbered 1-21 in upper right-hand corner.

Ψ COLLATION OF PORTFOLIO #III: "The Coloured Engravings [from the Fitzwilliam Museum]": 4 separate color plates, numbered 11, 15, 18 and 20.

✶ CONTENTS OF ARABIC-NUMERAL TRADE ISSUE (COPIES 1-150):

§ DOUBLE-SLOTTED SLIPCASE BOX ("William Blake: Illustrations of the Book of Job"): It contains one unnumbered bound volume ("Text") and one unnumbered fall-down-back box.

Ψ CONTENTS OF BOUND VOLUME: "Text" in book form (codex-form) with quarter-leather and marbled boards (78 leaves):

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Blank leaf, part of first gathering;

L.4: Half-title, on recto;

L.5: Trianon Press title-page on recto, and limitation page on verso;

L.6: Dedication page "To the memory of Arnold Fawcus and Geoffrey Keynes" on recto, and Members and Patrons of the William Blake Trust;

L.7: "CONTENTS" page on recto; and beginning of "SELECTED BIBLIOGRAPHY AND ABBREVIATIONS" on verso;

L.8: Conclusion of "SELECTED BIBLIOGRAPHY" on recto, and "ACKNOWLEDGMENTS" on verso;

L.9: "FOREWORD" on recto and verso;

L.10: "PREFACE" on recto and verso;

Ls.11-14: "THE DEVELOPMENT OF THE JOB DESIGNS" by Geoffrey Keynes;

Ls.15-19: "THE BOOK OF JOB DESIGNS" by David Bindman;

Ls.20-26: "BLAKE'S ENGRAVINGS TO THE BOOK OF JOB" by Robert N. Essick.

Ls.27-53: "CATALOGUE of states and Printings";

Ls.54-76: Beginning on *leaf 54^{r}* with a documentary Record of "THE JOB DESIGNS," and ending on *leaf 76^{v}* with the Trianon colophon;

L.77: Free endpaper, blank;

L.78: Lining-paper, blank.

Ψ CONTENTS OF FALL-DOWN-BACK BOX: Quarter-leather fall-down-back box with marbled boards, housing "Plates" in a separate quarter-leather portfolio with one preliminary fold of introductory material and 22 fascicles (facsimiles).

¶ PRELIMINARY MATERIAL (BI-FOLIO):

► **Leaf 1/conjugate with leaf 2 (letterpress paper):** Title-page (on recto), and "THE MEANING OF BLAKE'S JOB" by Bo Lindberg (on verso);

► **Leaf 2/conjugate with leaf 1 (letterpress paper):** Commentary continued on recto and "CONTENTS OF THE FASCICULES" on verso;

¶ FASCICLE #1 (Blake's title-page):

► **Leaf 1/conjugate with leaf 5 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 4 (collotype paper):** Facsimile pencil sketch on verso;

► **Leaf 3/singleton (collotype paper):** Primary facsimile of title-page;

► **Leaf 4/conjugate with leaf 2 (collotype paper):** Facsimiles, recto;

► **Leaf 5/conjugate with leaf 1 (letterpress paper):** blank.

¶ **FASCICLE #2** (Blake Plate 1, "Thus did Job continually"):

► **Leaf 1/conjugate with leaf 6 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 5 (collotype paper):** Facsimile pencil sketch on verso;

► **Leaf 3/singleton (collotype paper):** facsimile of "Riches" sketchbook;

► **Leaf 4/singleton (collotype paper):** Primary facsimile of Plate 1;

► **Leaf 5/conjugate with leaf 2 (collotype paper):** Five facsimiles;

► **Leaf 6/conjugate with leaf 1 (letterpress paper):** blank.

¶ **FASCICLE #3** (Plate 2, "Hast thou considered my Servant Job):

► **Leaf 1/conjugate with leaf 5 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 4 (collotype paper):** Facsimile page from "Riches" sketchbook;

► **Leaf 3/singleton (collotype paper):** Primary facsimile of Plate 2;

► **Leaf 4/conjugate with leaf 2 (collotype paper):** Four facsimiles;

► **Leaf 5/conjugate with leaf 1 (letterpress paper):** blank.

¶ **FASCICLE #4 (**Plate 3, "The Fire of God is fallen from Heaven):

► **Leaf 1/conjugate with leaf 5 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 4 (collotype paper):** Facsimile page from "Riches" sketchbook on verso;

► **Leaf 3/singleton (collotype paper):** Primary facsimile of Plate 3;

► **Leaf 4/conjugate with leaf 2 (collotype paper):** Four facsimiles;

► **Leaf 5/conjugate with leaf 1 (letterpress paper):** blank.

¶ **FASCICLE #5** (Plate 4, "And I only am escaped alone to tell thee"):

► **Leaf 1/conjugate with leaf 5 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 4 (collotype paper):** Facsimile page from "Riches" sketchbook on verso;

► **Leaf 3/singleton (collotype paper):** Primary facsimile of Plate 4;

► **Leaf 4/conjugate with leaf 2 (collotype paper):** Four facsimiles;

► **Leaf 5/conjugate with leaf 1 (letterpress paper):** blank.

¶ **FASCICLE #6 (**Plate 5, "Then went Satan forth from the presence of the Lord"):

► **Leaf 1/conjugate with leaf 5 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 4 (collotype paper):** Facsimile page from "Riches" sketchbook on verso;

► **Leaf 3/singleton (collotype paper):** Primary facsimile of Plate 5;

► **Leaf 4/conjugate with leaf 2 (collotype paper):** Four facsimiles;

► **Leaf 5/conjugate with leaf 1 (letterpress paper):** blank.

¶ **FASCICLE #7** (Plate 6, "And smote Job with sore Boils from the sole of his feet to the crown of his head"):

► **Leaf 1/conjugate with leaf 5 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 4 (collotype paper):** Facsimile page from "Riches" sketchbook on verso;

► **Leaf 3/singleton (collotype paper):** Primary facsimile of Plate 6;

► **Leaf 4/conjugate with leaf 2 (collotype paper):** Five facsimiles;

► **Leaf 5/conjugate with leaf 1 (letterpress paper):** blank.

¶ **FASCICLE #8** (Plate 7, "And when they lifted up their eyes"):

► **Leaf 1/conjugate with leaf 5 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 4 (collotype paper):** Facsimile page from “Riches” sketchbook on verso;

► **Leaf 3/singleton (collotype paper):** Primary facsimile of Plate 7;

► **Leaf 4/conjugate with leaf 2 (collotype paper):** Five facsimiles;

► **Leaf 5/conjugate with leaf 1 (letterpress paper):** blank.

¶ **FASCICLE #9** (Plate 8, “Let the Days perish wherein I was Born”):

► **Leaf 1/conjugate with leaf 5 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 4 (collotype paper):** Facsimile page from “Riches” sketchbook on verso;

► **Leaf 3/singleton (collotype paper):** Primary facsimile of Plate 8;

► **Leaf 4/conjugate with leaf 2 (collotype paper):** Five facsimiles;

► **Leaf 5/conjugate with leaf 1 (letterpress paper):** blank.

¶ **FASCICLE #10** (Plate 9, “Then a Spirit passed before my face the hair of my flesh stood up”):

► **Leaf 1/conjugate with leaf 5 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 4 (collotype paper):** Facsimile page from “Riches” sketchbook on verso;

► **Leaf 3/singleton (collotype paper):** Primary facsimile of Plate 9;

► **Leaf 4/conjugate with leaf 2 (collotype paper):** Four facsimiles;

► **Leaf 5/conjugate with leaf 1 (letterpress paper):** blank.

¶ **FASCICLE #11** (Plate 10, "The Just Upright Man is laughed to scorn"):

► **Leaf 1/conjugate with leaf 5 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 4 (collotype paper):** Facsimile page from "Riches" sketchbook on verso;

► **Leaf 3/singleton (collotype paper):** Primary facsimile of Plate 10;

► **Leaf 4/conjugate with leaf 2 (collotype paper):** Five facsimiles;

► **Leaf 5/conjugate with leaf 1 (letterpress paper):** blank.

¶ **FASCICLE #12** (Plate 11, "With Dreams upon my bed thou scarest me & affrightest me with Visions"):

► **Leaf 1/conjugate with leaf 5 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 4 (collotype paper):** Facsimile page from "Riches" sketchbook on verso;

► **Leaf 3/singleton (collotype paper):** Primary facsimile of Plate 11;

► **Leaf 4/conjugate with leaf 2 (collotype paper):** Five facsimiles;

► **Leaf 5/conjugate with leaf 1 (letterpress paper):** blank.

¶ FASCICLE #13 (Plate 12, "I am Young & ye are very Old wherefore I was afraid"):

- **► Leaf 1/conjugate with leaf 5 (letterpress paper):** Commentary on recto, and contents on verso;
- **► Leaf 2/conjugate with leaf 4 (collotype paper):** Facsimile page from "Riches" sketchbook on verso;
- **► Leaf 3/singleton (collotype paper):** Primary facsimile of Plate 12;
- **► Leaf 4/conjugate with leaf 2 (collotype paper):** Five facsimiles;
- **► Leaf 5/conjugate with leaf 1 (letterpress paper):** blank.

¶ FASCICLE #14 (Plate 13, "Then the Lord answered Job out of the Whirlwind"):

- **► Leaf 1/conjugate with leaf 5 (letterpress paper):** Commentary on recto, and contents on verso;
- **► Leaf 2/conjugate with leaf 4 (collotype paper):** Facsimile page from "Riches" sketchbook on verso;
- **► Leaf 3/singleton (collotype paper):** Primary facsimile of Plate 13;
- **► Leaf 4/conjugate with leaf 2 (collotype paper):** Five facsimiles;
- **► Leaf 5/conjugate with leaf 1 (letterpress paper):** blank.

¶ FASCICLE #15 (Plate 14, "When the morning Stars sang together, & all the Sons of God shouted for joy"):

- **► Leaf 1/conjugate with leaf 6 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 5 (collotype paper):** Facsimile page from "Riches" sketchbook on verso;

► **Leaf 3/singleton (collotype paper):** Three facsimile states of plate 14;

► **Leaf 4/singleton (collotype paper):** Primary facsimile of Plate 14;

► **Leaf 5/conjugate with leaf 2 (collotype paper):** Four facsimiles;

► **Leaf 6/conjugate with leaf 1 (letterpress paper):** blank.

¶ **FASCICLE #16** (Plate 15, "Behold now Behemoth which I made with thee"):

► **Leaf 1/conjugate with leaf 5 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 4 (collotype paper):** Facsimile page from "Riches" sketchbook on verso;

► **Leaf 3/singleton (collotype paper):** Primary facsimile of Plate 15;

► **Leaf 4/conjugate with leaf 2 (collotype paper):** Four facsimiles;

► **Leaf 5/conjugate with leaf 1 (letterpress paper):** blank.

¶ **FASCICLE #17** (Plate 16, "Thou hast fulfilled the Judgment of the Wicked"):

► **Leaf 1/conjugate with leaf 6 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 5 (collotype paper):** Facsimile page from "Riches" sketchbook on verso;

► **Leaf 3/singleton (collotype paper):** Three facsimile states of plate 16;

► **Leaf 4/singleton (collotype paper):** Primary facsimile of Plate 16;

► **Leaf 5/conjugate with leaf 2 (collotype paper):** Four facsimiles;

► **Leaf 6/conjugate with leaf 1 (letterpress paper):** blank.

¶ **FASCICLE #18** (Plate 17, "I have heard thee with the hearing of the Ear but now my Eye seeth thee"):

► **Leaf 1/conjugate with leaf 5 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 4 (collotype paper):** Facsimile page from "Riches" sketchbook on verso;

► **Leaf 3/singleton (collotype paper):** Primary facsimile of Plate 17;

► **Leaf 4/conjugate with leaf 2 (collotype paper):** Five facsimiles;

► **Leaf 5/conjugate with leaf 1 (letterpress paper):** blank.

¶ **FASCICLE #19** (Plate 18, "And my Servant Job shall pray for you"):

► **Leaf 1/conjugate with leaf 5 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 4 (collotype paper):** Facsimile page from "Riches" sketchbook on verso;

► **Leaf 3/singleton (collotype paper):** Primary facsimile of Plate 18;

► **Leaf 4/conjugate with leaf 2 (collotype paper):** Four facsimiles;

► **Leaf 5/conjugate with leaf 1 (letterpress paper):** blank.

¶ **FASCICLE #20** (Plate 19, "Every one also gave him a piece of Money"):

► **Leaf 1/conjugate with leaf 7 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 6 (collotype paper):** Facsimile page from "Riches" sketchbook on verso;

► **Leaf 3/singleton (collotype paper):** Facsimile page from "Riches" sketchbook on recto;

► **Leaf 4/singleton (collotype paper):** Facsimile of pencil drawings on recto and verso;

► **Leaf 5/singleton (collotype paper):** Primary facsimile of Plate 19;

► **Leaf 6/conjugate with leaf 2 (collotype paper):** Five facsimiles;

► **Leaf 7/conjugate with leaf 1 (letterpress paper):** blank.

¶ **FASCICLE #21** (Plate 20, "There were not found Women fair as the Daughters of Job"):

► **Leaf 1/conjugate with leaf 7 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 6 (collotype paper):** Facsimile page from "Riches" sketchbook on verso;

► **Leaf 3/conjugate with leaf 5 (collotype paper):** Facsimile page

from “Riches” sketchbook (recto), and facsimile of pencil drawing (verso);

► **Leaf 4/singleton (collotype paper):** Primary facsimile of Plate 20;

► **Leaf 5/conjugate with leaf 3 (collotype paper):** Facsimile of pencil drawings on recto and verso;

► **Leaf 6/conjugate with leaf 2 (collotype paper):** Five facsimiles;

► **Leaf 7/conjugate with leaf 1 (letterpress paper):** blank.

¶ **FASCICLE #22** (Plate 21, “So the Lord blessed the latter end of Job more than the beginning”):

► **Leaf 1/conjugate with leaf 5 (letterpress paper):** Commentary on recto, and contents on verso;

► **Leaf 2/conjugate with leaf 4 (collotype paper):** Facsimile page from “Riches” sketchbook on verso;

► **Leaf 3/singleton (collotype paper):** Primary facsimile of Plate 21;

► **Leaf 4/conjugate with leaf 2 (collotype paper):** Five facsimiles;

► **Leaf 5/conjugate with leaf 1 (letterpress paper):** blank.

§ **SINGLE-SLOTTED SLIPCASE BOX** (“Colour versions of William Blake’s Book of Job designs from the circle of John Linnell”): Single slipcase housing fall-down-back box with quarter-leather and marbled boards. The fall-down-back box contains one unnumbered text volume in book form (codex form) and three unnumbered portfolio volumes.

Ψ CONTENTS OF BOUND VOLUME: "Text" bound in quarter-leather and marbled boards (18 leaves):

L.1: lining-paper, in binder's green paper, blank;

L.2: Free endpaper, in binder's green paper, blank;

L.3: Half-title on recto;

L.4: The William Blake Trust title-page on recto and limitation notice on verso;

L.5: the Members and Patrons of the William Blake Trust listed on verso;

L.6: "CONTENTS" on recto;

L.7: Note by David Bindman on recto

Ls.8-16: Beginning on *leaf* 8^{r} with commentary by Bo Lindberg on "THE AUTHENTICITY OF THE NEW ZEALAND SET AND OF THE COLOURED ENGRAVINGS" and ending on *leaf* 16^{v} with the Trianon colophon;

L.17: Free endpaper, in binder's green paper, blank;

L.18: lining-paper, in binder's green paper, blank.

Ψ CONTENTS OF PORTFOLIO #I: (Housed in brown linen portfolio case with wings). "The New Zealand Set": 22 separate color plates, unnumbered.

Ψ CONTENTS OF PORTFOLIO #II: (Housed in brown linen portfolio case with wings). "The Collins Set": 21 separate color plates, numbered 1-21 in upper right hand corner.

Ψ CONTENTS OF PORTFOLIO #III: (Housed in brown linen portfolio case with wings). "The

Coloured Engravings [from the Fitzwilliam Museum]": 4 separate color plates, numbered 11, 15, 18 and 20.

✶ **BINDING:** The *Arabic-numeral Trade Issue (copies 1-150)* is housed in two slipcased boxes, both with brown cloth on top, bottom, and spine, but with brown morocco at sides and along front and side edges. The two fall-down-back boxes, along with the two bound volumes, come in quarter-leather with hand-marbled sides. The portfolios (some with wings) come in thin quarter-leather brown morocco with brown paper sides.

1. **William Blake's Illustrations of the Book of Job**. One double-slotted slipcase box housing one bound volume of text and one fall-down-back box containing fascicles;

2. **Colour versions of William Blake's Book of Job designs from the circle of John Linnell**: One single-slotted slipcase box housing one fall-down-back box containing bound volume and three portfolios of loose collotype-pochoir plates.

✶ **COPY EXAMINED:**

(Σ) COPY #76: Collation, contents, and binding correspond to A*rabic-numeral Trade Issue (copies 1-150)*. Location: Collection of the author.

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☞ **(56B) ARABIC-NUMERAL "LIBRARY" ISSUE (100/151-250):** Limitation notice (double-slotted slipcase box, bound volume, "Text," page 6 (L.5^{v}) of Copy #76) reads: "250 copies numbered 1 to 250".

In a prospectus we are given a specific number for the *Arabic-numeral "Library" Issue*: "100 copies of both parts, cloth bound, are restricted to scholars, libraries

and academic institutions." These institutional copies come with facsimile plates and editorial material, but without the additional material showing The Trianon Press production methods. They were housed in two slipcased boxes in brown cloth with cloth spines; one box with two volumes, one box with one volume, with the facsimile plates loose in folders.

The copies of the *Arabic-numeral "Library" Issue (copies 151-250*) are similar in collation, contents, and binding to the *Arabic-numeral Trade Issue (copies 1-150*), and differ only with respect to the cloth covering.

These copies of the Blake facsimile edition were restricted for sale to the academic community at a substantial discount.

(Ω) COPY #179:

✶ **LOCATION:** Templeman Library, University of Kent at Canterbury, Great Britain, Special Collections Room (Blake Collection, Case 5D).

✶ **BIBLIOGRAPHICAL NOTE FOR COPY #179:** The description reads:

§ "**William Blake's illustrations of the Book of Job:** the engravings and related material with essays, catalogue of states and printings; commentary on the plates and documentary record by David Bindman… [et al.]; edited by David Bindman; [the plates with an introduction and commentary by Bo Lindberg]…2 v…Contents:V.1. Text – V.2 Plates in solander box (kept together in

slipcase)…[Library #] 0412428 text, 0412429 plates".

§ "**Colour versions of William Blake's Book of Job designs from the circle of John Linnell:** facsimiles of the New Zealand and Collins sets and the Fitzwilliam plates; with an essay by Bo Lindberg; edited by David Bindman[;] London: William Blake Trust, 1987[;]1 v. and 3 portfolios in solander box within slip case; 44 cm…Contents:[V.1] Text – Portfolio 1. The New Zealand set – Portfolio 2. The Collins set – Portfolio 3. The Fitzwilliam plates…[Library #] 0412430 text, 0482368 portfolio 1, 0482369 portfolio 2, and 0482370 portfolio 3".

(Σ) COPY #235:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE FOR COPY #235:** Collation and contents correspond to *Arabic-numeral Trade Issue (copies 1-150)*. The boxes and binding are similar except that the boards of Copy #235 are completely covered in brown cloth, and it does not have any leather or hand-marbling; also, the endpapers are cream white and not grey-green.

(Σ) COPY #238:

✶ **LOCATION:** Private collection.

✶ **BIBLIOGRAPHICAL NOTE FOR COPY #238:** Collation and contents correspond to *Arabic-numeral Trade Issue (copies 1-150*). The boxes and binding are similar except that the boards of Copy #238 are completely covered in brown cloth, and it does not have any leather or hand-marbling; also, the endpapers are cream white and not grey-green.

(Σ) COPY #276:

✶ **LOCATION:** University of California at Santa Cruz, Special Collections (Trianon Press Archives).

✶ **BIBLIOGRAPHICAL NOTE FOR COPY #276:** Collation and contents correspond to *Arabic-numeral Trade Issue (copies 1-150)*. The boxes and binding are similar except that the boards of Copy #276 are completely covered in brown cloth, and it does not have any leather or hand-marbling; also, the endpapers are cream white and not grey-green.

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☞ **(56C) <u>ALPHABETICAL ISSUE</u> (22/A-V):** Limitation notice (double-slotted slipcase box, bound volume, "Text," page 6 (L.5^{v}) of Copy #76) reads: "22 copies lettered A-V contain additional material and are specially bound." A second limitation notice (Box #2, volume #1, "Text," page 4 of Copy #T), reads: "22 copies lettered A-V contain an additional set of plates together with progressives, stencils and other material relating to the production of the hand-coloured plates". On the inner cover of the fall-down-back box containing the additional material (box #3), we find a pasted-on notice, reading: "Of the 22 copies lettered A-V of *William Blake's Illustrations of the Book of Job* and *colour versions of Blake's Book of Job designs* specially bound and containing additional material this is copy T."

The large ("full") prospectus for <u>William Blake's Illustrations of the Book of Job</u> reads: "22 sets of Text

and Plates lettered A-V. Bound and boxed in half morocco over marbled boards with matching double slip-case. Each copy contains an additional set of the plates together with a hand-coloured facsimile of a subject from the Butts series of watercolours. An original label printed for Linnell in 1826 in connection with the first publications of the engravings is included with the plates. Copies A-V are issued only in conjunction with the correspondingly lettered copies of *Colour Versions of the Book of Job Designs from the circle of John Linnell."*

The large ("full") prospectus for Colour versions of William Blake's Book of Job designs from the circle of John Linnell provides similar information but refers to "a solander box in morocco over marbled boards. Each copy includes stencils and proofs used in making the facsimiles together with an extra set of the plates. Copies A-V are issued only in conjunction with the corresponding lettered copies of William Blake's Illustrations of the Book of Job."

In the "small" prospectus, we read: "22 copies, not available separately, are specially bound and contain stencils, proofs and extra material [in a third slipcase as noted below]."

These 22 copies of the *Alphabetical Issue* were not segregated for presentation to individuals and institutions, as was the usual case with *Alphabetical* copies published by The Trianon Press, but were in fact

sold to the public. These are the deluxe copies with extra material and better binding offered at a premium price.

✶ **COLLATION AND CONTENTS OF ALPHABETICAL ISSUE:**

§ **DOUBLE-SLOTTED SLIPCASE BOX** ("William Blake's Illustrations of the Book of Job"): Collation and contents match that of the *Arabic-numeral Trade Issue (Copies 1-150)*.

§ **SINGLE-SLOTTED SLIPCASE BOX** ("Colour versions of William Blake's Book of Job designs from the circle of John Linnell") housing a fall-down-back box, which contains a bound volume and three portfolios: Collation and contents match that of the *Arabic-numeral Trade issue (Copies 1-150)*.

§ **SINGLE-SLOTTED SLIPCASE BOX** ("WILLIAM BLAKE: Illustrations of the Book of Job & Colour versions of Blake's Job designs: Additional Material"), housing a fall-down-back box, which contains four portfolios of additional material.

Ψ **CONTENTS OF PORTFOLIO #1** ("Proofs, guides and stencils | for colour plate from | *Colour versions of Blake's* | *Book of Job designs* | Trianon Press c 1974"): loose plates, guide-sheets and stencils;

Ψ **CONTENTS OF PORTFOLIO #2** ("Colour versions of | WILLIAM BLAKE'S | Book of Job designs | from the circle of John Linnell | The Collins Set"): Twenty-two plates;

Ψ **CONTENTS OF PORTFOLIO #3** ("Colour versions of | WILLIAM BLAKE'S | Book of Job designs | from the circle of John Linnell | Collins & New Zealand sets | & Fitzwilliam plates"): Three portfolios with plates included;

Ψ CONTENTS OF PORTFOLIO #4 ("WILLIAM BLAKE | Illustrations of the | Book of Job | Alternative printing without plate mark": Twenty-two plates.

✶ **BINDING:** The *Alphabetical Is*sue is housed in three slipcased boxes, each with charcoal-grey cloth on top, bottom, and spine, and with black leather on sides and along front and side edges. The three fall-down-back boxes and two bound volumes come in half-leather with hand-marbled sides. The portfolios (some with wings) come in thin half-leather black morocco with black paper sides. The folders (some with wings) and the display boards for the additional material are made of charcoal-grey paper. The endpapers are grey-green binder's paper distinct from the two regular edition papers.

1. **William Blake's Illustrations of the Book of Job**. One double-slotted slipcase box with one bound volume of text and one fall-down-back box containing fascicles;

2. **Colour versions of William Blake's Book of Job designs from the circle of John Linnell**: One single-slotted slipcase box with one fall-down-back box containing bound volume and three portfolios of loose collotype-pochoir plates.

3. **WILLIAM BLAKE: Illustrations of the Book of Job & Colour versions of the Book of Job designs: Additional material**: One single-slotted slipcase box with one fall-down-back box containing four portfolios of loose collotype-pochoir plates.

✶ **COPIES EXAMINED:**

(Ω) COPY #D: Location: Auction sale to private collection. "Colour versions of William Blake's Book of Job designs from the circle of John Linnell…Folio. 8 volumes in 2 clamshell

cases.…Limited Edition 1 of 387, this copy 'D', 1 of 22 which contains a separately boxed Additional Set of Plates together with progressive, stencils and other material relating to the production of the hand-coloured plates [this refers to the third box]. Half morocco over hand-marbled paper with gilt lettering to spine and front cover of the text volume. Contains facsimiles of the New Zealand and Collins sets and the Fitzwilliam plates in three volumes of half morocco over cloth. Slipcased and boxed in hand-marbled paper and morocco. Additional set of plates includes: Label Printed for Original Publication, March 1826; Colour versions of William Blake's Book of Job designs from the circle of John Linnell; Proofs, Guides and Stencils for Colour Plate from Trianon Press, 1974; and an Alternative Printing without Plate Marks.…**SOLD: $3277.50**[.]"

(Σ) COPY #T: Collation, contents, and binding correspond to *Alphabetical Issue*. Location: Collection of the author.

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☞ **(56D) <u>LARGE-ROMAN-NUMERAL ISSUE</u> (65/I-LXV):** Limitation notice (double-slotted slipcase box, bound volume, "Text," page 6 (L.5^{v}) of Copy #76) reads: "65 copies lettered I-LXV are reserved for the William Blake Trust".

The large ("full") prospectus for <u>William Blake's Illustrations of the Book of Job</u> and for <u>Colour versions of William Blake's Book of Job designs from the circle of John Linnell</u> reads: "65 sets of Text and Plates numbered I-LXV are reserved *hors commerce* by the William Blake

Trust." The "small" prospectus makes no mention of these copies.

Note: I believe that copies of the *Large Roman-numeral Issue (I-LXV)* would come in a variety of configurations and bindings, either with or without extra material, depending on who was to receive the special copy.

(Σ) COPY #V:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE FOR COPY #V:** Collation, contents, and binding correspond to A*rabic-numeral Trade Issue (copies 1-150)*.

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☞ **(56E) <u>SMALL-ROMAN-NUMERAL ISSUE</u> (50/i-l):**

Limitation notice (double-slotted slipcase box, bound volume, "Text," page 6 (L.5^{v}) of Copy #76) reads: "50 copies lettered i-l".

The large ("full") prospectus for <u>William Blake's Illustrations of the Book of Job</u> reads: "50 sets of Text and Plates numbered i-l. Bound and boxed in quarter morocco over marbled boards with double slip-case, in the style of previous Blake Trust publications."

The large ("full") prospectus for <u>Colour versions of William Blake's Book of Job designs from the circle of John Linnell</u> provides similar information but refers to "a solander case in morocco over marbled boards in the style of previous Blake Trust publications."

In the "small" prospectus we read: "50 copies each of *Illustrations of the Book of Job* and of *Colour Versions of the Job Designs* are available for sale separately."

Note: I have not seen a copy of the *Small-Roman-numeral Issue* of William Blake's Illustrations to the Book of Job and Colour versions of William Blake's Book of Job designs from the circle of John Linnell.

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☞ **(56F) OUT-OF-SERIES/*HORS DE COMMERCE* (5/NOT COUNTED WITH THE 387 COPIES LISTED ABOVE):** These five special copies were not identified on any colophon-limitation page; as such, they were not counted as part of the total Trianon edition, and were not for sale to public, but were apparently presented as gifts to individuals who worked on the production. These out-of-series copies appear to have come in three boxes, as does the *Alphabetical Issue*.

Note: I have not seen a copy of this *Out-of-Series Issue*.

(Ω) COPY #OUT-OF-SERIES:

✶ **LOCATION:** Internet advertisement.

✶ **BIBLIOGRAPHICAL NOTE FOR COPY #OUT-OF-SERIES:** The Following text is from a bookseller's internet description: "Illustrations to the Book of Job. The Engravings and related material with Essays, Catalogue of States and printings. Commentary on the Plates and Documentary Record by David Bindman, Barbara Bryant, Robert Essick, Geoffrey Keynes and Bo Lindberg. Edited by David Bindman. ONE OF 5 COPIES… Book Description: Paris: The Trianon Press for the

William Blake Trust, 1987. Hardcover. Book Condition: Fine. ONE OF 5 SPECIAL COPIES. THIS ONE FOR THE BINDER. The Limitation Statement reads 'In addition to the 387 copies issued and published, five extra copies containing extra material have been specially made up for those most closely concerned with bringing the publication to completion. This copy for Smith Settle.' Smith Settle were responsible for the assembling and binding of the production. This, the last production by Arnold Fawcus and the Trianon Press is a magnificent tour de force. The plates were printed c.1974, but after the death of Fawcus remained in sheet form for over a decade. The William Blake Trust finally sent the sheets to Smith Settle, who assembled a total of 392 copies [although only 387 stated in the limitation statement]; 22 copies lettered A-V contain additional material and are specially bound; 250 copies numbered 1-250; 50 copies numbered 1-l; 65 copies numbered I-LXV are reserved by The William Blake Trust. There were an additional 5 copies, as the lettered copies with the addition of a previously unpublished plate, reserved for those involved in the production. 4 volumes in 3 morocco trimmed slipcases. Slipcase One contains A. the general notes, introduction and essays. Half morocco bound with marbled boards. B. William Blake's Illustrations to the Book of Job. With a plate by plate commentary by Bo Lindberg. Each of the 21 plates in several states. 21 fascicules plus preliminary matter, unbound in the French style, enclosed in a half morocco folder, cloth sides, contained in a half morocco solander with marbled sides, within the slipcase. Slipcase Two contains A. text volume. The Colour versions of the Book of Job

from the circle of John Linnell, by David Bindman. The Authenticity of the New Zealand Set and of the Coloured Engravings, by Bo Lindberg. Half morocco with marbled sides, morocco title label to front board. B. Porfolio I. The New Zealand Set, title-page and 21 plates. Portfolio II. The Collins Set of Coloured Engravings, title-page and 21 engravings. Portfolio III. Four Coloured Engravings from the Fitzwilliam Museum. The portfolios half morocco with cloth sides, printed paper label to front boards. The whole contained in a half morocco solander with marbled sides, leather title label to top, within the slipcase. Slipcase Three contains A. Illustrations of the Book of Job, alternative printing without plate mark; title-page and 21 black and white plates. B. Proofs, guides and stencils for colour plate 'and my Servant Job shall pay for you.'; showing proof of the starting black and white plate, the finished hand-coloured plate and the total 23 stages each with the original stencil, guide and proof plate. C. Additional proof sets of all the colour illustrations contained in Portfolio I-III of the second slipcase, in three folders, the first two comprising title-page and 21 hand-coloured plates, the last, 4 hand-coloured plates. D. Label printed for the original publication, March 1826; 'Then a Spirit Passed before my Face', the Linnell version watercolour from the Pierpont Morgan Library edition, 1935. Both contained in display mounts. E. Pages from the 'Riches' sketchbook with colour washes. (not published). Contains 3 facsimile pages, not available elsewhere. Each section contained in half morocco folders, with printed paper title labels to front cover, within a half morocco solander, with marbled sides, within the

slipcase. In three substantial slipcases, morocco top and bottom, edges trimmed in morocco, lettered in gilt."

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SEPARATE SETS IN FOLDERS WITH PLATES ONLY:

☞ **(56G) <u>SEPARATE SETS OF JOB PLATES DISTRIBUTED IN 1987</u> (Number of copies unknown but not counted with the 387 copies of limited edition listed above):** These were issued without text and accompanying matter and should be considered "out of series" with the 1987 publication. I believe that these facsimile plates were printed during the same period as those for the 1987 limited edition, and used the same paper, i.e., Arches paper with the watermark and with the chainlines perpendicular to the bottom edge.

A "special" prospectus and order form for the separate sets of plates provides the following information: "Sets… of the twenty-one plates of Blake's *Illustrations of the Book of Job* (supplied as loose plates in folder)", as well as individual numbered plates may be ordered. It goes on to state that "each plate reproduces the finest proof copy of Blake's original engraving, same size and is printed on a separate sheet of mould-made paper approximately 380 X 300 mm." These sets and separate plates were remainders from the original publication of 387 copies and were distributed separately in 1987.

(Σ) COPY #UNSPECIFIED:

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE FOR COPY #UNSPECIFIED:** 22 facsimile plates made on "Arches" paper identical to that used for the facsimiles of the limited edition, with the watermark and with the chainlines oriented perpendicular to the bottom edge. They are housed in a white folder, with Linnell's label on cover. This broken copy is missing Plate 7 and has two copies of Plate 6.

(Ω) COPY #UNSPECIFIED:

✶ **LOCATION:** Templeman Library, University of Kent at Canterbury, Great Britain, Special Collections Room (Blake Collection, Case 5D).

✶ **BIBLIOGRAPHICAL NOTE FOR COPY #UNSPECIFIED:** The description reads; "**Illustrations of the Book of Job**/invented & engraved by William Blake [Paris: Trianon Press, 198-?]…[22] leaves of col. plates, facsims.…Unbound in folder…A set of the Collins coloured plates acquired from the Trianon Press prior to publication. Facsimile of the 1826 ed. (dated 1825)…[Library #] 0482358".

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☞ **(56H) <u>SEPARATE SETS OF JOB PLATES WERE SOLD BY THE TRIANON PRESS AT THE 1976 VICTORIA AND ALBERT MUSEUM EXHIBITION: "WILLIAM BLAKE'S ILLUSTRATIONS FOR THE BOOK OF JOB: THE MAKING OF A FACSIMILE</u>" (Number of copies unknown but not counted with the 387 copies listed above):** These were issued without text and accompanying matter and should be considered "out of series" with the 1987 publication. I believe that these facsimile plates were printed during the same period as those for the 1987

limited edition, but used letterpress paper, i.e., Arches paper without the watermark and with the chainlines parallel to the bottom edge.

Note: Among a listing of the "Reproductions of the Complete Suite of Engravings (Box #1, volume #1, "Text," page 101 of Copy #76), we read: "*Illustrations of the Book of Job, in Twenty-one Plates, Invented and Engraved by William Blake,* n.d. (c. 1976?). 'This facsimile was reproduced in a limited edition by Trianon Press in Paris and is offered for sale only in museums and at Blake Trust exhibitions'. Full size reproductions of state A from a copy on laid India paper, with facsimile of plate-marks. Issued loose in a paper folder with a facsimile of the original Job label on the front cover. These are similar reproductions to those appearing in the present work [the 1987 Trianon Press/Blake Trust edition]."[180]

Also, both of the large prospectuses refer to the plates that were sold separately. From the large prospectus for Colour versions of William Blake's Book of Job designs from the circle of John Linnell we read: "A small number of the plates was sold separately by the Trianon Press at the exhibition 'William Blake's Illustrations for the Book of Job: The Making of a Facsimile' held at the Victoria and Albert Museum, 1976.

[180] They are not identical, however, because they were printed on different paper.

These were issued without text and accompanying matter and are out of series with the present publication."

(Σ) COPY #UNSPECIFIED (3 copies):

✶ **LOCATION:** Collection of the author.

✶ **BIBLIOGRAPHICAL NOTE FOR COPY #UNSPECIFIED:** 22 facsimile plates made on paper similar to that used for the letterpress of the limited edition, without a watermark and with the chainlines oriented parallel to the bottom edge. They are housed in a mauve folder, with Linnell's label on cover and letterpress at bottom right, reading: "This facsimile was produced in a limited edition | by Trianon Press in Paris and is offered for sale | only in museums and at Blake Trust exhibitions."

(Ω) COPY #UNSPECIFIED:

✶ **LOCATION:** Templeman Library, University of Kent at Canterbury, Great Britain, Special Collections Room (Blake Collection, Case 5D).

✶ **BIBLIOGRAPHICAL NOTE FOR COPY #UNSPECIFIED:** The description reads; "**Illustrations of the Book of Job**, in twenty-one plates/invented and engraved by William Blake…21 [i.e. 22] leaves of plates, facsims.…Unbound in folder…Facsimile of plates originally published in 1826: produced in a limited ed. For sale in Museums and at Blake Trust exhibitions.…[Library #] 0263475".

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** Various versions of William Blake's illustrations to the Old Testament Book of Job.

☞ **PROVENANCE OF FACSIMILE:**

1. <u>William Blake's Illustrations of the Book of Job</u>: As noted on the Contents page (Box #1, volume #1, "Text," page 9 of Copy #76): "22 fascicules [fascicles] containing the title-page and 21 plates of Blake's engraved Illustrations of the Book of Job in facsimile of the proof copy lately in the collection of Sir Geoffrey Keynes".

2. <u>Colour versions of William Blake's Book of Job designs from the circle of John Linnell</u>: The current scholarly consensus (Geoffrey Keynes notwithstanding) is that these three sets of illustrations are directly connected with the household of John Linnell, but that Blake probably had no direct participation in them. Bo Lindberg, in his article accompanying the sets, gives his judgment: 1) "*The Complete set of coloured engravings* was coloured in during Blake's lifetime, but not by William Blake himself." 2) "*The Fitzwilliam set of four coloured engravings* is similar in colouring to the corresponding scenes of the complete set. I ascribe it to John Linnell." 3) *The New Zealand set of twenty two watercolours* was traced from the finished states of the engravings, which shows that it cannot be earlier than 1826. This is an established fact, not a matter of opinion.

It is, in my view, quite impossible that all of them could be authentic."

☞ **BENTLEY AND NURMI'S BIBLIOGRAPHY**: No entry found.

☞ **BENTLEY'S BLAKE BOOKS**: No entry found.

☞ **BENTLEY'S BLAKE BOOKS SUPPLEMENT**: See pages 198-99 for a discussion of this very complicated Trianon Press facsimile edition of Blake's Illustrations to The Book of Job. From Bentley's comments (brackets were present in Bentley's text):

★ "*Illustrations of the Book of Job*...[London, 1976]...The work consists exclusively of loose reproductions of published 'Proof' copies on chain-lined paper (evidently the same as for the Blake Trust collective *Job* facsimile) in a brown folder bearing a facsimile of the original label and a note: *This facsimile was produced in a limited edition by the Trianon Press in Paris and is offered for sale only in museums and at Blake Trust exhibitions."* (See #56H above.)

★ "*William Blake's Illustrations of the Book of Job* 1987...The work [edited by John Commander and] published by The William Blake Trust consists of two boxes. In the first box is:

"(A) *William Blake's Illustrations of the Book of Job:* the Engravings and related material with Essays, Catalogue of states and printings, Commentary on the plates, and Documentary record by David Bindman, Barbara Bryant, Robert Essick, Geoffrey Keynes and Bo Lindberg. Ed. David Bindman. London, 1987. The essays are:

1. Stephen Keynes. 'Acknowledgements.' P.12.

2. Charles Ryskamp. 'Foreword.' Pp. 13-14. (On the history of the Trust.)

3. David Bindman & John Commander. 'Preface.' Pp. 15-16. (On the history of this publication.)

4. Geoffrey Keynes. 'The Development of the Job Designs.' Pp. 17-24.

5. David Bindman. 'The Book of Job Designs from Butts series to final engravings.' Pp. 25-33.

6. Robert N. Essick. 'Blake's Engravings to the Book of Job: An Essay on their Graphic Form with a Catalogue of the States and Paintings.' Pp. 35-101.

7. David Bindman. 'Introductory notes [*for the record which follows*].' P. 103.

8. Barbara Bryant, Compiler. 'The Job Designs: A Documentary and Bibliographical Record.' Pp. 103-47.

"(B) *William Blake's Illustrations of the Book of Job:* The Plates with an introduction and plate-by-plate commentary by Bo Lindberg. The loose fascicles of plates include:

9. Bo Lindberg. 'The Meaning of Blake's Job: A plate by plate commentary.' 25 pp.

"The reproductions include 20 pencil drawings, 22 published 'Proofs', 40 variant states of the prints, plus 42 water-colours (reproduced in Black-and-White) and 6 related designs.

"The second box contains:

"(C) *Colour versions of William Blake's Book of Job designs from the circle of John Linnell:* Facsimile of the New Zealand and Collins sets and the Fitzwilliam plates With an essay by Bo Lindberg.

Ed. David Bindman. London, 1987. This volume comprehends a bound volume with:

10. David Bindman. 'The Colour Versions of the Book of Job Designs from the Circle of John Linnell.' P.9.

11. Bo Lindberg. 'The Authenticity of the New Zealand Set and of the Coloured Engravings: Comparisons between the sets.' Pp. 11-27.

"There are also three fascicles of loose plates of:

12. *The Collins set* [of 22 engravings, coloured probably by John Linnell].

13. *The New Zealand set* [of 22 water-colour copies of the engravings made probably by Albin Martin].

14. *The Fitzwilliam plates* [pl. 11, 15, 18, 20 coloured probably by John Linnell]."

☞ **BINDMAN'S COMPLETE GRAPHIC WORKS**: Notes 625-646 (pgs.486-487).

☞ **BUTLIN'S BLAKE PAINTINGS AND DRAWINGS**: Volume (Text): No.550/Butts set (pgs.410-417); no.551/Linnell set (pgs.418-423); and nos.552-559 (pgs.423-435). Butlin provides a general summary of all of Blake's Job illustrations.

☞ **PROSPECTUS**: The William Blake Trust printed two separate large ("full") prospectuses, one for each title: William Blake's Illustrations of the Book of Job and Colour versions of William Blake's Book of Job designs from the circle of John Linnell, along with an order form. The two prospectuses are similar in format and size: A folio, with each leaf measuring 40 X 30.40 cm. The

contents of the prospectuses are as follows*:* **L.1^{r}:** Reading from top to bottom: "Prospectus," followed by a reproduction of the Trianon title-page for either William Blake's Illustrations of the Book of Job or Colour versions of William Blake's Book of Job designs from the circle of John Linnell; **Ls.1^{v}-2^{v}:** Discussion of the volume being advertised, followed by a description and general information about the entire edition.

For each large ("full") prospectus, an example of a facsimile proof is loosely laid inside the fold, with the singleton leaf measuring approximately 38.00 X 30.00 cm. On each sample facsimile is printed below the image: "SPECIMEN PLATE". The plate for the prospectus to William Blake's Illustrations of the Book of Job is an uncolored collotype facsimile; the plate for the prospectus to Colour versions of William Blake's Book of Job designs from the circle of John Linnell is a collotype-pochoir facsimile.

Note: The William Blake Trust also printed an inexpensive "small" prospectus. It was a folio, with each leaf measuring: 22.00 X 13.30. It provided advertising information about the Job series and a notation that the "Full prospectuses," which I have referred to as the "large or full prospectuses," were available from the William Blake Trust office.

☞ **PUBLISHER PRICES**: As listed on an order form that accompanied the prospectuses, prices were as follows, with

those in parentheses available only if ordered before 31 March 1987: 1) *Alphabetical Issue* (#56C): £1600 (£1500); 2) *Arabic-numeral Issue* (#56A): £580 (£540); 3) *Arabic-numeral "Library" Issue* (#56B/for libraries and educational institutions only): £295; 4) *Small-Roman-numeral Issue* (#56E/either a copy of Blake's Illustrations to Job or a copy of Colour versions): £360 (£320).

☞ **DISTRIBUTION**: Distributed by the William Blake Trust, 90 Great Russell Street, London WCIB 3PY, England.

☞ **PRODUCTION NOTES**: Published for the new William Blake Trust by John Commander, who edited, designed, and produced the book.

A special note of thanks was given to Julie Fawcus by Stephen Keynes: "Finally, but not least, the Trust is grateful to Mrs. Julie Fawcus for having, in the difficult period following her husband's death, assumed responsibility for the Blake Trust's work in progress and for having brought Job, if not to publication, at least to a state from which it has been possible to develop publication in the present form."

Typesetting by Ronset of Darwen, Lancashire; printing, binding, and case-making by Smith Settle of Otley, Yorkshire.

Plates printed by collotype and hand colored using the *pochoir* method at The Trianon Press, Paris, under the supervision of the late Arnold Fawcus.

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57. A SKETCHBOOK BY RICHARD DOYLE

BIBLIOGRAPHICAL CHECKLIST:

☞ **VICTORIA & ALBERT MUSEUM TITLE-PAGE**: [in black and brick-red] A Sketchbook | by | Richard Doyle | 1824-1883 | [double rules] | A FACSIMILE WITH AN INTRODUCTION BY | LIONEL LAMBOURNE AND A MEMOIR OF | ARNOLD FAWCUS BY NICHOLAS BARKER | [double rules] | VICTORIA & ALBERT MUSEUM

☞ **COPYRIGHT NOTICE**: Published by the Victoria and Albert Museum, 1985 | Introduction © Lionel Lambourne | Memoir © Nicholas Barker | ISBN o 905209 56 7

☞ **PUBLICATION PLACE/DATE**: London: 1985.

☞ **TOTAL EDITION**: 225 copies.

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: The measured leaf size of an actual copy, approximately: 29.10 X 22.50 cm. There is no watermark. The endpapers are maroon and do not serve a bibliographical purpose, although I have included them in the collation and contents sections for consistency.

☞ **BIBLIOGRAPHICAL COMMENTS**: The facsimile plates were assembled for this edition after Arnold Fawcus died. I have included it in this bibliography because the basic reproduction work was done for The Trianon Press, although the layout was supervised by Christopher Skelton for the *Victoria and Albert Museum*.

The single impression of 225 copies was not divided into separate issues.

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FIRST EDITION:

☞ **(57A) <u>NUMBERED TRADE ISSUE</u> (225/1-225):**

✶ **COLLATION (25 leaves):**

§ **PLATES:** 11 facsimile leaves, most printed on recto and verso, with two printed on recto only. These facsimile leaves follow the letterpress.

§ **LETTERPRESS:** [unsigned, 1-2^4], 8 leaves.

§ **MISCELLANEOUS INSERTED LEAVES:** 2 leaves. A single leaf precedes, and a single leaf follows the facsimile plates; these two leaves are not counted as part of pagination. These two leaves appear to be a facsimile reproduction of a blank leaf from Doyle's sketchbook.

§ **ENDPAPERS:** 4 leaves. These preliminary and final folds are used for lining-paper and free endpapers; they are maroon, and are probably binder's sheets.

§ **PAGINATION, including letterpress and plates, but excluding the four endpapers and the two miscellaneous inserted leaves before and after facsimile plates:** [i-iv] v-xv [xvi] 1-9 [10] 11-22 = 38 pages/19 leaves.

✶ **CONTENTS:**

L.1: Lining-paper, blank;

L.2: Free endpaper, blank;

L.3: Half-title on recto;

L.4: Title-page on recto and limitation/copyright notice on verso;

Ls.5-7: Introduction by Lionel Lambourne;

Ls.8-10: Memoir of Arnold Fawcus by Nicolas Barker;

L.11: Miscellaneous leaf, facsimile blank;

Ls.12-22: Facsimile pencil drawings by Richard Doyle, recto and verso;

L.23: Miscellaneous leaf, facsimile blank;

L.24: Free endpaper, blank;

L.25: Lining-paper, blank.

✶ **BINDING:** Brown cloth with gilt lettering on front and spine. I am not sure if a dust jacket was issued by the publisher.

✶ **COPY EXAMINED:**

(Σ) COPY #1: Collation, contents, and binding correspond to *Numbered Trade Issue*. No dust jacket is present. Location: Collection of the author.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK:** A facsimile reproduction of a sketchbook by Richard Doyle, the sketches probably executed around 1842, and showing the artist's imaginative fairy world. Doyle was an illustrator for Punch.

☞ **PROVENANCE OF TRIANON/VICTORIA & ALBERT MUSEUM FACSIMILE:** The drawings in Richard Doyle's sketchbook were probably made sometime in 1842. In 1976 the Victoria & Albert Museum purchased the original along with three other Doyle sketchbooks from a private collector. During the Samuel Palmer exhibit at that museum in 1978-79, Arnold Fawcus saw the 1842 sketchbook and decided that it would make a good facsimile publication for The Trianon Press. He obtained permission to borrow the book from the museum. When Fawcus died he had not returned the sketchbook, and Lionel Lambourne, representing the museum, went to Paris to pick it up. There he discovered that Fawcus had already reproduced the notebook leaves in

collotype. In 1985 the museum published the facsimiles in book form under its own imprint.

☞ **PROSPECTUS**: None found.

☞ **PUBLISHER PRICES**: None found.

☞ **PRODUCTION NOTES**: The text was printed at The September Press, Wellingborough, Northhamptonshire. The book was designed by Christopher Skelton.

The facsimile illustrations were printed by The Trianon Press while Arnold Fawcus was still living.

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8.

TWO SPECIAL EDITIONS: LE DUR DÉSIR DU DURER AND TWENTY-SEVEN LANDSCAPES

The two books described in this section are not true Trianon Press publications. Le Dur Désir du Durer was the first book that Arnold Fawcus published. This was in 1946, under the "Arnold-Bordas" imprint. I consider it the *Ur-Trianon* and for that reason I have included it in this history and bibliography.

Twenty-seven Landscapes was one of the last books directly associated with The Trianon Press. It was the creation of Barry Spann and represents 27 original collotypes (not facsimile reprints) of visionary landscapes imagined and executed by the artist. Spann worked with Arnold Fawcus developing his technique, and when Arnold died, Julie Fawcus continued to help. Spann published this work under his own name, although he gave special credit to The Trianon Press.

58. LE DUR DÉSIR DE DURER

BIBLIOGRAPHICAL CHECKLIST:

☞ **ARNOLD-BORDAS TITLE-PAGE**: *PAUL ELUARD* | **LE** | **DUR DESIR** | **DE** | **DURER** | *avec 25 dessins originaux* | *et un frontispice en couleurs* | *de* | MARC CHAGALL | ARNOLD-BORDAS | *PARIS*

☞ **COPYRIGHT NOTICE**: COPYRIGHT ARNOLD – BORDAS — PARIS — 1946. | Tous droits de reproduction réservés pour tous pays.

☞ **ARNOLD-BORDAS PUBLICATION PLACE/DATE**: Paris, November 11, 1946.

☞ **TOTAL ARNOLD-BORDAS EDITION**: 355 copies (349 copies offered for sale to public; 6 copies, numbered 1 through 6, were privately distributed to the author (Paul Eluard), the illustrator (Marc Chagall), and other collaborators).

As noted on the colophon-limitation page: "L'ensemble de ce tirage constitue l'édition originale."

☞ **TYPE OF BOOK**: Letterpress with illustrations.

☞ **EDITION PAPER**: Two different papers were used for this edition: 25 copies (*Alphabetical Issue*) "sur papier de pur chiffon d'Auvergne à la main séché à l'air sur cordes de la Société des Moulins à papier du Val-de-Laga à Richard-de-Bas Ambert…" and 330 copies (*Arabic-numeral Issue*) "sur Vélin B.F.K. de Rives à la cuve…."

The watermarks for the *Arabic-numeral Issue* ("B F K RIVES") are located 24 cm. apart, along one edge of the

sheet. I cannot determine how many marks were present per factory sheet, but I have counted at least two per printed sheet. Sometimes the factory sheet is cut so that one full mark and a partial mark are both visible. Since I have not seen a copy of the *Alphabetical Issue*, I cannot verify the presence of a watermark, but I assume that it is there.

The measured leaf size of an actual copy, approximately: 38.30 X 28.35 cm.

☞ **TRANSLATIONS OF TITLE**: "The Hard Desire to Last"; or, "The Dour Desire to Endure"; or, "The Hard Will to Survive"; or, "Yearning for Eternity".

☞ **BIBLIOGRAPHICAL COMMENTS**: This book can be seen as the Ur-Trianon. Although not a Trianon Press book proper, it has an important place in Arnold Fawcus' and the Press' early history.

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SEPARATE AND SIMULTANEOUS ISSUES OF "1946" EDITION:

☞ **(58A) ARABIC-NUMERAL ISSUE (330/1-330):** The colophon-limitation page (*L.34r* of Copy #114) reads: "330 exemplaires sur Vélin B.F.K. de Rives à la cuve, numérotés de 1 à 330, dont 6 exemplaires nominatifs numérotés de 1 à 6 destinés à l'auteur, à l'illustrateur et aux collaborateurs de cet ouvrage."

(As loosely translated by The Trianon Press in a pre-publication subscription notice for this edition: "330 copies, autographed and numbered, on B.F.K. 'Rives' paper of pure rag." I should note, since the following line was

not translated, that 6 of the copies are specifically designated for the author, the illustrator, and certain collaborators. Also noted in the same subscription advertisement: "Of the above, 90 copies are reserved for the U.S.A. and Great Britain.")

Note: Although the limitation notice implies that only the twenty-five copies of the *Alphabetical Issue* were signed by Eluard and Chagall, it would appear that at least some, and probably all, of the copies of the *Arabic-numeral Issue* were also signed: See the copies examined below. Each of the twenty-five copies of the *Alphabetical Issue* did, however, come with a special signed original drawing by Chagall.

✶ **COLLATION OF ARABIC-NUMERAL ISSUE, INCLUDING LETTERPRESS, ILLUSTRATIONS AND FRONTISPIECE:** [1-9^4] = 36 leaves. (The frontispiece is a Chagall color illustration of a woman with goat.)

✶ **CONTENTS OF ARABIC-NUMERAL ISSUE, WITH LETTERPRESS, ILLUSTRATIONS, FRONTISPIECE AND ENDPAPERS IN SEQUENTIAL ORDER BY LEAF (36 leaves):**

Ls.1-2: Free endpapers, blank;

L.3: Half-title on recto: "LE DUR DÉSIR DE DURER"; Chagall color illustration (frontispiece) of a woman with goat, on verso;

L.4: Trianon Press title-page on recto and copyright information on verso;

L.5: Quote in French by Paul Eluard on recto and Chagall drawing of a centaur on verso;

Ls.6-31: Poems (in French) and illustrations, on rectos and versos;

L.32: Table of contents on recto; verso blank;

L.33: "ACHEVÉ D'IMPRIMER," giving printing information on recto; verso is blank;

L.34: Limitation notice on recto; verso is blank;

L.35: Free endpaper, blank;

L.36: Free endpaper, with letterpress in lower right corner: "Imprimé en France," on recto; verso is blank.

✶ **BINDING OF ARABIC-NUMERAL ISSUE:** Unbound in printed wrappers with glassine dust jacket. The title on the cover reads: "*PAUL ELUARD* | LE | DUR DESIR | DE | DURER | *MARC CHAGALL*". The spine reads from tail to head, with the lettering parallel to the fore-edge: "PAUL ELUARD [space] *LE DUR DÉSIR DE DURER* [space] MARC CHAGALL". The folded sheets (gathered in fours) are loose inside the wrappers. The text and illustrations are housed in a black cardboard slipcase with a line drawing in white by Chagall on the front depicting a nude woman with a clock for a face standing in an armoire, surrounded by three houses and three other images that I cannot identify; this drawing is also present in the text. The rear cover is blank. My copy is missing the spine, so I cannot determine if there was printing on it.

✶ **PAGINATION OF ARABIC-NUMERAL ISSUE:** [1-10] 11-12 [13] 14 [15] 16 [17] 18 [19] 20-21 [22] 23-28 [29-30] 31-32 [33-34] 35-37 [38] 39-40 [41-42] 43-46 [47-50] 51 [52-53] 54-55 [56] 57 [58] 59 [60-72] = 72 pages/36 leaves.

✶ **COPIES EXAMINED:**

(Σ) COPY #114. Collation, contents, and binding correspond to *Arabic-numeral Issue*. My copy is signed by Eluard and Chagall beneath the

limitation notice on *leaf 34*. Location: Collection of the author.

(Ω) COPY #119. Bookseller's advertisement reads: "Arnold-Bordas, 1946; hand-co[lored], pochoir frontis[piece]; 25 b[lack] & w[hite] or tinted illust[rations] printed by Daniel Jacomet after Chagall; untrimmed loose in original printed wrappers with glassine d[ust] j[acket]. Large slim folio; limited 119/330; signed by Eluard and Chagall." Location: Private collection.

Ω) COPY #142. Bloomsbury Auction Notice reads: "Chagall (Marc)—Eluard (Paul) Le Dur Désir de Durer; number 142 of 330 copies on Vélin B.F.K. de Rives; signed by the author and artist, illustrations and frontispiece by Marc Chagall; loose as issued in original printed wrappers, pictorial board slip-case by Chagall, slip-case slightly rubbed, folio, Paris, 1946. ***This copy with a small pencil sketch of a face by Chagall next to his signature on limitation leaf." Location: Private collection.

(Ω) COPY #143. Bookseller's advertisement reads: "Paris: Arnold-Bordas, 1946, first edition, number 143 of 330 copies on Vélin BFK de Rives (total edition 355), signed by Paul Eluard and Marc Chagall on the justification page, on which is added a little drawing of a goat's head; with 25 illustrations after Chagll's drawings, most fill page and in color, and an original pochoir by Daniel Jacomet after Chagall, serving as frontispiece... 16 x 12in.(39 x 29cm), 72 loose leaves [sic: pages], title page with letterpress in black, all in wrapper folder and publisher's slipcase..." Location: Private collection.

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☞ **(58B) <u>ALPHABETICAL ISSUE</u> (25/A-Y):** The colophon-limitation page (*L.34r* of Copy #114) reads: "25 exemplaires sur papier de pur chiffon d'Auvergne à la main séché à l'air sur cordes de la Société des Moulins à papier du Val-de-Laga à Richard-de-Bas Ambert accompagnés d'un des dessins originaux de Marc CHAGALL, portant la signature de l'auteur et de l'illustrateur, et marqués de A à Y."

(As loosely translated by The Trianon Press in a subscription notice for this edition: "25 copies on 'Auvergne' paper of pure rag made by hand at the Moulin du Val-de-Laga, each with one original drawing by Marc Chagall, marked A to Y. Autographed." Also noted in the same subscription advertisement: "Of the above, 10 copies are reserved for the U.S.A. and Great Britain.")

Note: I have not seen a copy of the *Alphabetical Issue* of the "1946" edition of <u>Le Dur Désir De Durer</u>, but I believe that copies would correspond in collation, contents, and binding to the *Arabic-numeral Issue*, with the addition of the signed drawing by Chagall.

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TWO REPRINT EDITIONS (1950):

☞ **<u>BIBLIOGRAPHICAL COMMENTS FOR THE REPRINT EDITIONS</u>:** After the partnership of Fawcus and Bordas was dissolved in 1947, each of the principals published a separate reprint edition of <u>Le Dur Désir du Durer</u>: Fawcus' bi-

lingual edition (1950) for England and America consisted of 1500 copies, while Bordas' French-only edition (1950) consisted of 1015 copies. I have been unable to determine what contractual arrangement existed between the two men with respect to these reprint editions: Whether they split the expenses and profits between themselves or printed the editions as separate ventures. They did, however, use the same printer (Imprimerie Union of Paris)[181], and both editions give the same printing date: January 19, 1950. Also, the sheets for the French language sections of the two reprints were printed using the same factory paper and letterpress formes.

That said, it should be pointed out that the Bordas printing notice for his "1950" edition, states: "POUR LE COMPTE | DES ÉDITIONS BORDAS". Pierre Bordas also gives "Bordas" as the copyright holder of his edition (as well as stating that the original "1946" edition was published by "les editions Bordas" and not in partnership with Arnold Fawcus), while Arnold Fawcus gives "Arnold Bordas, Paris, and Grey Falcon Press, Philadelphia" as the copyright holders of his edition. The Fawcus edition included the complete French text, together with a verse translation by Stephen Spender and Frances Cornford, while the Bordas edition was in French only, as was the "1946" first edition.

[181] It should be noted that the original edition was printed "sur les presses de Joseph Zichieri Maître-Imprimeur à Paris."

A brief comment on the differences between the three editions of Le Dur Désir du Durer might be helpful here: The "1946" Arnold-Bordas edition used heavier paper and had a larger leaf size (38.30 X 28.35 cm.) than the two "1950" reprint editions (28.00 X 22.00 cm.), with both of the latter using the same factory paper. The order of the nineteen poems is different between the "1946" edition and the two "1950" editions; the order of the "1950" editions are identical, since they used the same letterpress formes. The Chagall drawings used for the three editions correspond in most cases, but the sizes of the images on the page vary (they are larger in the "1946" original edition), and some of them have been placed in different locations within each book. The inserted Chagall plate of the Bordas "1950" edition (a bare-breasted, one-legged woman with short skirt) is not found in either of the two other editions. The Arnold-Bordas "1946" and The Trianon Press/Grey Falcon Press "1950" editions both have twenty-five illustrations plus the same color frontispiece (Chagall's illustration of a woman and goat), while the Bordas "1950" edition has twenty-three illustrations, with a different frontispiece (Chagall's black-and-white line drawing of a female angel with table and bread), plus an additional Chagall color plate (illustration of a bare-breasted, one-legged woman in short skirt). Only The Trianon Press "1950" edition has the English translation.

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☞ **(58C) <u>TRIANON PRESS/GREY FALCON PRESS "1950" ARABIC-NUMERAL TRADE EDITIION</u> (1500/1-1500):** The colophon-limitation page reads: "THE FOLLOWING | CONSTITUTES THE FIRST EDITION OF THIS BOOK | WITH THE COMPLETE TEXT IN FRENCH AND ENGLISH. | *750 copies, numbered 1 to 750, reserved for the* | *Trianon Press, Caravela, Mizen Way, Cobbam, Surrey.* | *750 copies, numbered 751 to 1500, reserved for the* | *Grey Falcon Press, 5203 Pennway St, Philadelphia.* | THE COLOUR FRONTISPIECES PRECEDING THE | FRENCH AND ENGLISH TEXTS[182] WERE REPRODUCED | BY HAND IN THE WORKSHOPS OF DANIEL JACOMET, | PARIS, UNDER THE SUPERVISION OF MARC CHAGALL. | THE BOOK WAS DESIGNED BY ARNOLD FAWCUS."

✶ **TITLE-PAGE:** PAUL ELUARD | **LE DUR DÉSIR DE DURER** | ILLUSTRATED | BY | MARC CHAGALL | WITH THE ENGLISH TRANSLATION BY | STEPHEN SPENDER AND FRANCES CORNFORD | [to the left] THE GREY FALCON PRESS [to the right] THE TRIANON PRESS | [to the left, under Grey Falcon Press] PHILADELPHIA [to the right, under Trianon Press] LONDON

✶ **COPYRIGHT NOTICE:** Tous droits réservés pour tous pays. | COPYRIGHT ARNOLD BORDAS, PARIS AND | GREY FALCON

[182] Only the frontispiece preceding the French text (Chagall's illustration of woman and goat) is in color. The frontispiece preceding the English text (Chagall's illustration of a female angel with table and bread) is a line-drawing in black-and-white; this is the same illustration that precedes the Bordas "1950" reprint title-page. The Bordas "1950" color print was a separate inserted illustration of a bare-breasted, one-legged woman in short skirt. It is my belief that Arnold Fawcus expected to be able to use the two color prints for his edition (thus explaining the use of the plural "frontispieces" in his limitation notice, but that Pierre Bordas must have insisted that each of the editions have a different and unique color illustration. The Bordas limitation notice is in the singular: "LE FRONTISPICE EN COULEURS".

PRESS, PHILADELPHIA. | Dépôt légal: 1er trimestre 1950. [at far right:] PRINTED IN FRANCE

✶ **PAPER:** Cream-white paper without watermarks. The measured leaf size of actual copy, approximately: 28.00 X 22.00 cm.

✶ **COLLATION (50 leaves):**

§ **COLLATION OF LETTERPRESS AND ILLUSTRATIONS, INCLUDING FRONTISPIECE AND ENDPAPERS:** [1-5^{8}][6^{2}][7-8^{4}] = 50 leaves.

§ **FRONTISPIECE (DESCRIPTION ONLY):** Chagall colored Illustration of a woman with goat: this is the original "1946" edition frontispiece, reduced in size.

✶ **CONTENTS:**

Ls.1-2: Free endpapers, blank;

L.3: Half-title in French on recto: "LE DUR DÉSIR DE DURER"; Chagall color illustration of a woman and goat (frontispiece opposite French title-page), on verso;

L.4: Trianon Press title-page on recto and copyright information on verso;

L.5: Colophon-limitation page, on recto;

L.6: Quote in French by Paul Eluard on recto, and Chagall drawing of centaur on verso;

Ls.7-26: Poems (in French) and drawings on rectos and versos;

L.27: "TABLE" with list of poems (in French);

L.28: Half-title in English on recto: "THE DOUR DESIRE TO ENDURE"; line drawing of female angel with table and bread [frontispiece opposite English title-page] on verso[183];

[183] This frontispiece is black-and-white line drawing, although the limitation page indicates that is should be in color.

L.29: Title-page in English on recto (shorter than French title-page on *Leaf 4*);

L.30: "TRANSLATOR'S NOTE" on recto; Paul Eluard's French quote from *leaf 6r* translated into English, on verso: "I knew when I wrote these poems that they would be illustrated by the drawings of Marc Chagall. | P.E."

Ls.31-47: Poems (in English) and drawings on rectos and versos;

L.48: "CONTENTS" and list of poems (in English), on recto; "ACHEVÉ D'IMPRIMER," giving printing information, on verso;

Ls.49-50: Free endpapers, blank;

✶ **BINDING:** Sheets bound together with thread and glued to grey boards forming a secondary cover, which was then glued onto pictorial paper wrappers and glassine dust jacket that folds around grey boards for added strength, i.e., front and rear covers of wrappers form pouches for insertion of grey boards. Front cover reads: "**LE DUR DÉSIR DE DURER** | BY | PAUL ELUARD | [illustration of a man playing the violin] | WITH THE TRANSLATION IN ENGLISH VERSE BY | STEPHEN SPENDER | AND | FRANCES CORNFORD | *ILLUSTRATED BY MARC CHAGALL*". The rear cover reads: "DISTRIBUTED BY | NEW DIRECTIONS | NEW YORK". The spine reads: "[parallel to fore-edge, from tail to head:] *PAUL ELUARD • MARC CHAGALL* ✶ LE DUR DÉSIR DE DURER".

✶ **PAGINATION:** [1-12] 13-15 [16] 17-25 [26] 27-28 [29-30] 31-33 [34] 35-36 [37] 38 [39] 40-42 [43] 44-45 [46] 47 [48] 49 [50-60] 61-63 [64] 65-75 [76] 77-80 [81] 82-84 [85] 86-87 [88-89] 90 [91] 92 [93-100] = 100 pages, including front and rear endpapers.

✶ **DISTRIBUTION:** Of the 1500 copies of the "1950" Trianon Press dual-language reprint edition, the 750 copies reserved for the Grey

Falcon Press in America were distributed by New Directions (New York); Faber and Faber Ltd. distributed the 750 copies reserved for The Trianon Press Ltd. in Great Britain.

✶ **PRODUCTION NOTES FOR TRIANON "1950" EDITION:** The section containing Paul Eluard's French language poems of both the Bordas and the Trianon "1950" editions were printed on the same paper and at the same time by L'Imprimerie Union in Paris. The English translation for the Trianon "1950" edition was printed separately.

✶ **COPY EXAMINED:**

(Σ) COPY #1179 (50 leaves): Collation, contents and binding correspond to the *Trianon Arabic-numeral "1950" Edition.* This copy has a hand-written note, in red ink, reading: "Joan and Armand | This early Trianon | Christmas 1960 | from Arnold & Julie". Location: Collection of the author.

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☞ **(58D) <u>BORDAS "1950" ARABIC-NUMERAL TRADE EDITIION</u>**

(1015 Copies): The colophon-limitation page reads: "IL A ÉTÉ TIRÉ | DU PRÉSENT OUVRAGE | CONTENANT LE TEXTE INTÉGRAL EN LANGUE FRANÇAISE | 15 exemplaires sur vélin pur chiffon BFK de Rives numérotés de 1 à 15 | 1.000 exemplaires sur vélin bouffant d'Alfa numérotés de 16 à 1.015 | LE FRONTISPICE EN COULEURS[184] FUT REPRODUIT A LA

[184] The Bordas limitation notices mentions only one frontispiece in color, indicating that Pierre did not expect to have two different color frontispieces as did Arnold. The Bordas reprint edition had a black-and-white frontispiece opposite the title page (Chagall line drawing of female angel with table and bread) and an inserted color frontispiece (a bare-breasted, one-legged woman with short skirt) at *leaf 3r*.

MAIN | DANS LES ATELIERS DE DANIEL JACOMET SOUS LE CONTROLE | DE MARC CHAGALL | LA MISE EN PAGE FUT FAITE PAR | ANDRÉ-CHARLES GERVAIS".

✶ **TITLE-PAGE:** PAUL ELUARD | **LE DUR DÉSIR** | **DE DURER** | ILLUSTRÉ PAR | MARC CHAGALL | [line drawing of a bird and two human heads] | BORDAS | MCML

✶ **COPYRIGHT NOTICE:** Tous droits réservés pour tous pays. | COPYRIGHT BY BORDAS 1950

✶ **PAPER:** Cream-white paper without watermarks. The measured leaf size of an actual copy, approximately: 28.00 X 22.00 cm.

✶ **COLLATION (33 leaves):**

§ **COLLATION OF LETTERPRESS AND ILLUSTRATIONS, INCLUDING LINE-DRAWING OPPOSITE TITLE-PAGE AND ENDPAPERS:** [1-4^8] = 32 leaves.

§ **INSERTED COLOR PLATE** 1 leaf (singleton). Illustration of a bare-breasted, one-legged woman in short skirt. This Chagall drawing, which I have identified as the colored frontispiece mentioned on the colophon-limitation page ("LE FRONTISPICE EN COULEURS"), does not appear in either the "1946" Arnold-Bordas original edition or in the "1950" Trianon Press/Grey Falcon Press reprint edition. Note: this singleton leaf is loose in my copy, and I have treated it as an inserted plate not included in the pagination; it is not to be confused with the line-drawing frontispiece opposite the title-page depicting a female angel with table and bread.

✶ **CONTENTS:**

Ls.1-2: Free endpapers, blank;

L.3: Inserted color plate of a bare-breasted, one-leggede woman with short skirt, on recto;

L.4: Half-title: "LE DUR DÉSIR DE DURER", on recto; Chagall line drawing of a female angel with table and bread, on verso;

L.5: Bordas Press title-page on recto, with line drawing of bird and two heads; and copyright information on verso;

L.6: Colophon-limitation page with line drawing, on recto;

L.7: Quote in French by Paul Eluard on recto and Chagall drawing of centaur on verso;

Ls.8-27: Poems (in French) and drawings on rectos and versos;

L.28: "TABLE" printed on recto; verso blank;

L.29: "TABLE" with list of poems, on recto; and publication information on verso, with a drawing of a goat that extends to *leaf 30*;

L.30: Drawing of man and goat, on recto, with part of the goat on *leaf 29*; and information about 1946 edition on verso (Note: the publisher given for this edition is not "Arnold-Bordas" but "*les editions Bordas*");

Ls.31-33: Free endpapers, blank;

✶ **BINDING:** Sheets bound together with thread and glued to grey boards forming a secondary cover, which was then glued onto stiff pictorial paper wrappers and glassine dust jacket that folds around grey boards for added strength, i.e., front and rear covers of wrappers form pouches for insertion of grey boards. Front cover reads: "**PAUL ELUARD ✶ MARC CHAGALL** | [illustration of a bird with umbrella, signed "*Chagall*"] | **Le dur désir de durer**". The rear cover is blank. The spine reads: "[parallel to fore-edge, from tail to head:] *PAUL ELUARD • MARC CHAGALL* ✶ LE DUR DÉSIR DE DURER".

✶ **PAGINATION:** [1-4] [*leaf 3*: loose color plate not part of pagination] [5-12] 13-15 [16] 17-25 [26] 27-28 [29-30] 31-33 [34] 35-36 [37] 38 [39] 40-42 [43] 44-45 [46] 47 [48] 49 [50-64] = 64 pages. Thus, although the book needs 33 leaves, including inserted plate, to be complete, the page count only totals 64.

✶ **DISTRIBUTION:** Bordas was probably the sole distributor of his "1950" edition in France.

✶ **PRODUCTION NOTES FOR BORDAS "1950" EDITION:** The sections containing Paul Eluard's French language poems in both the Bordas and the Trianon "1950" editions were printed at the same time by L'Imprimerie Union, Paris.

✶ **COPY EXAMINED:**

(Σ) COPY #691 (33 leaves): Collation, contents and binding correspond to the *Bordas Arabic-numeral 1950 Edition*. Location: Collection of the author.

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MISCELLANEOUS NOTES FOR "1946" FIRST EDITION:

☞ **SYNOPSIS OF WORK:** Le Dur Désir du Durer comprises nineteen poems by Paul Eluard and twenty-five drawings and a color frontispiece by Marc Chagall.

☞ **REFERENCES:** Fleming & Juvelis 68; Monad 4210; Sorlier 40; Mary Reynolds Collection, page 41.

☞ **PROSPECTUS:** I have seen a pre-publication subscription notice at The Trianon Press Archives. It is a single sheet folded once and reproduces in reduced-size two of Chagall's drawings. It provides a brief description of Jacomet's printing methods and states that the book

will appear in July 1947. The copy notes: "Published by Arnold-Bordas Editeurs, Paris, in association with The Grey Falcon Press, New York, and The Trianon Press, London."

☞ **PUBLISHER PRICES**: A pre-publication subscription notice (Trianon Press Archives) gives the prices for the two issues as: Arabic-numeral Issue: $44 or 11 guineas; Alphabetical Issue: $200 or 50 guineas. In a subsequent prospectus for The Trianon Press "1950" French-English edition, fifty copies of the original "1946" French edition were still available ("50 not yet subscribed"), and these were offered at 8 guineas each. A sales catalogue printed about the same time by The Trianon Press for Story Classics of Emmaus, Pennsylvania, listed the same fifty copies at $6.50 (for the American market).

In a 1949 prospectus for The Frescoes of Fra Angelico, The Trianon Press still had twenty copies of Le Dur Désir du Durer available: "*Price*: 34 dollars or 7½ guineas."

☞ **DISTRIBUTION**: The distribution of the "1946" edition was a combination of Bordas in France, Trianon Press Ltd. in England and the Grey Falcon Press in America.

☞ **PRODUCTION NOTES**: The "1946" edition was illustrated with 25 drawings and gouaches by Marc Chagall, with the frontispiece reproduced by the Jacomet hand-color process. Printed by Joseph Zichieri, master-printer of

Paris; the layout was done by André-Charles Gervais (who also worked on the Bordas “1950” edition); the Romain de Caslon type was produced by Fonderie Radiguer.

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59. TWENTY-SEVEN LANDSCAPES: 1977-1983

BIBLIOGRAPHICAL CHECKLIST:

☞ **BARRY SPANN TITLE-PAGE**: **BARRY SPANN** | Twenty-Seven landscapes | 1977-1983 | *Paris 1984* | [monogram depicting a "b" followed by small four-pointed period, enclosed within single rules]

☞ **COPYRIGHT NOTICE**: Copyright 1984 Barry Spann • Printed in England and France

☞ **PUBLICATION PLACE/DATE**: Paris: 1984.

☞ **TOTAL EDITION**: 176 copies (150 copies offered for sale to the public; 26 privately distributed). Limitation page notes: "This first edition of Twenty-Seven Landscapes consists of 176 copies signed by the artist."

☞ **TYPE OF BOOK**: Plate-book.

☞ **EDITION PAPER**: Lana Gravure.

☞ **BIBLIOGRAPHICAL COMMENTS**: The limitation page reads: "This edition is published by Barry Spann in association with the Trianon Press."

For the Barry Spann edition of Twenty-Seven Landscapes: 1977-1983 I have noted three separate and simultaneous issues: An *Arabic-numeral Issue (copies 1-140)*; an *Alphabetical Issue (copies A-Z)*, and a *Roman-numeral Issue (I-X)*. I have also identified a special issue of five copies (Barry Spann: A Portfolio of Proofs), with additional material, that was assembled in 1988 and was reserved for institutions. Spann also produced a

separate edition (90 collotype prints) of the individual graphite drawings to be sold individually to collectors.

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SEPARATE AND SIMULTANEOUS ISSUES:

☞ **(59A) <u>ARABIC-NUMERAL ISSUE</u> (140/1-140):** The limitation page reads: "140 copies numbered 1-140, in a linen-covered solander box with a leather label."

✶ **COLLATION (89 leaves):**

§ **PLATES:** 27 singleton plates.

§ **Portfolio:** Plates housed in 27 folded sheets serving as a portfolio, with number of plate, title of plate, and date of plate printed on recto of first leaf = 54 leaves.

§ **LETTERPRESS:** [1-2^4] = 8 leaves.

§ **PAGINATION OF LETTERPRESS:** None.

✶ **CONTENTS:**

§ **SECTION #1** (2°: [1^4], 4 leaves): **L.1:** Half-title on recto; **L.2:** Colophon-limitation page on recto; **L.3:** Trianon Press title-page on recto, and copyright information on verso; **L.4:** Dedication: "To Teresa, and to my mother and father" on recto, and the words: "Artist's Note" on verso.

§ **SECTION #2** (2°: [1^4], 4 leaves): **L.5:** Note and signature of Barry Spann on recto, and the word: "Acknowledgments" on verso; **L.6:** Artist's acknowledgemtns dated December 1984 on recto, and the words: "List of Plates" on verso; **L.7:** List of 27 plates on recto, and two quotations from Herman Melville and Henri-Frederic Amiel on verso; **L.8:** The words: "The Plates" on recto, with verso blank.

§ **PORTFOLIOS #1-27** (3 leaves per portfolio, 81 leaves): Each portfolio comprises a folio fold with

title of Spann drawing on leaf 1[r]; inserted between portfolio leaves is an original collotype copy of the Spann drawing. The twenty-seven drawings by portfolio number are: 1. Dusk; 2. Winter's Night; 3. In the Storm; 4. Bright Moon; 5. Morning Breeze; 6. Darkening Day; 7. Cold Mountain; 8. Through the Fog; 9. River Trees; 10. Morning Mist; 11. A Southern Night; 12. Fireflies; 13. Night Streams; 14. A Scattering Wind; 15. Snowstorm; 16. The Season Flies; 17. Iris; 18. Trilliums by the Moon; 19. Night Winds; 20. Morning Slant; 21. Beaneath a Full Moon; 22. Winter's Hold; 23. Trailing Arbutus; 24. Evenbing Twine; 25. Midwinter Wind; 26. Sunflowers; 27. In the Clearning.

✶ **BINDING:** Unsewn gatherings and plates (in French style) in stiff-paper folder with the words, "Twenty-Seven Landscapes" printed on cover. This portfolio is housed in a linen-covered fall-down back box, with grey paper covering the inside of the box, and a leather title strip pasted to spine, reading: "Twenty-Seven Landscapes" printed parallel to the fore-edge, with an enclosed small-cap "b." printed parallel to the bottom edge.

✶ **COPY EXAMINED:**

(Σ) COPY #28 (89 leaves): Collation, contents and binding correspond to *Arabic-numeral Issue.* Limitation page signed by artist, with a separate autograph note. Location: Collection of the author.

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☞ **(59B) <u>ALPHABETICAL ISSUE</u> (26/A-Z):** The limitation page reads: "26 copies lettered A-Z, reserved for the artist."

Note: Although I have not seen a copy of the *Alphabetcial Issue* of Twenty-Seven Landscapes: 1977-1983, I was graciously provided photographs of Copy #I by Doug Hanson, of Hanson Gallery, Knoxville, Tennessee.

(Ω) Copy #I:

✶ **LOCATION:** Private collection.

✶ **BIBLIOGRAPHICAL NOTE:** Book is housed in a quarter-leather solander (drop-down-back) box (36.83 X 26.99 X 6.35 cm.), with linen board sides. The front and rear covers of the box are blank; the spine reads: "[parallel to fore-edge] Twenty-Seven Landscapes [space] [artists monogram parallel to bottom edge] [the lettering and monogram enclosed within single rules]." The text and collotype prints are housed in a paper portfolio, titled: "Twenty-Seven Landscapes". Sixteen pages of text in two gatherings of four leaves each, providing publication information, signed introductory page, limitation page, and a list of plates. The twenty-seven unbound prints are each housed in a separate paper folder, with the title of the drawing printed on each cover.

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☞ **(59C) ROMAN-NUMERAL ISSUE (10/I-X):** The limitation page reads: "10 copies numbered I-X, with the plates also signed, in a quarter leather solander box with linen-covered sides. One of the original drawings accompanies each of these copies."

Note: I have not seen a copy of the *Roman-Numeral Issue* of Twenty-Seven Landscapes: 1977-1983.

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☞ **(59D) BARRY SPANN: A PORTFOLIO OF PROOFS (5 copies):** Emily Anderson notes in her book: "In 1988 the artist put together five copies of Barry Spann: A Portfolio of Proofs, twenty-five proofs, trials, and variations of the prints as they appear in Twenty-Seven Landscapes: 1977-1983. There are copies at the Smithsonian Institution in the National Museum of American History, the New York Public Library Print Room, the Department of special Collections at UCLA, the Victoria and Albert Museum in London; one copy remains in the possession of the artist."

Note: I have not seen a copy of this special issue.

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☞ **(59E) INDIVIDUALLY NUMBERED COLLOTYPE PRINTS (90 individual prints pulled of each drawing):** Emily Anderson notes in her book: "Where printing permitted, the collotypes were also signed and numbered in individual editions of 90. The artist's monogram appears in each drawing, and thereby in each print."

✶ **PRINTS EXAMINED:**

(Σ) DRAWING #10 (74/90). This print is entitled, "Morning Mist." Location: Collection of the author.

(Σ) DRAWING #16 (43/90). This print is entitled, "The Season Flies." Location: Collection of the author.

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MISCELLANEOUS EDITION NOTES:

☞ **SYNOPSIS OF WORK**: 27 collotype prints of graphite drawings produced by Barry Spann between 1977 and 1983, each collotype print rendered as a unique work of art.

Barry Spann notes on the introductory page: "The twenty-seven collotypes in this book were made from original graphite drawings, the collotype plate and the drawing being the same size in each case. The originals were drawn in Knoxville, Tennessee, and date from 1977 to 1983. The print-making was done under my supervision in Paris from 1980 to 1984."

☞ **REFERENCE**: Emily Anderson's The Pursuit of Happy Results: Barry Spann and the Making of Twenty-Seven Landscapes.

☞ **PROSPECTUS**: None found, although in the Rampart Lions Press Archive, the description for box #139 reads: "Barry Spann, Twenty-seven landscapes (Trianon Press, 1984). Estimates; layouts; paper and ink samples; galley proof, marked; artwork; copy, layouts and various proofs for a prospectus for the book and announcements of an exhibition; correspondence between Sebastian Carter and Barry Spann. I envelope, oversize."

☞ **PUBLISHER PRICES**: In an article about Barry Spann in "The Knoxville [Tennessee] Journal" dated 10 April, 1985 the following prices are quoted: "Twenty-Seven Landscapes is priced at $850 until the end of May, when it will be sold for $1,000, and even at that it is a bargain. The facsimiles alone are worth $3,375, if purchased from

the artist, one by one. The originals are $1,500 to $2,000 apiece, and eight of them have already been sold."

☞ **PRODUCTION NOTES**: Barry Spann notes on the introductory page: "Although the collotype process is traditionally used as a means of straightforward reproduction, I chose a somewhat different and more subjective course for the printing of these plates. As the works were translated from one medium into another, from drawings into prints, many points of detail and gradations of tone were changed and allowed to change. And this was my intent — to make new interpretations, not facsimiles. From first to last, I sought for happy results solely in terms of the collotypes themselves."

The collotypes were printed in Paris under the supervision of Barry Spann, with the help of Arnold Fawcus, and after his death, of Julie Fawcus. Two print shops[185] were employed: S.I.S.A. and Arte. The text was hand-set in Bembo type by Sebastian Carter at the Rampart Lions Press, Cambridge. The typography and book design were by Barry Spann. The solander box was made by Brignell Bookbinders, Cambridge.

Barry Spann writes in the "Acknowledgments": "I took up the task of publishing these landscapes myself after the death in 1979 of Arnold Fawcus, director of The Trianon Press. Only with help could I have done so. My

[185] Although in the "Acknowledgments," Spann states that he used three, not two, presses.

deepest thanks go to Julie Fawcus, Arnold's wife; without her steadfast support, the gift of her time and patience, these plates would never have been printed. Additional thanks are due to Lee Burket [an employee of The Trianon Press] for his kind assistance; to Jacques François, the photographer who made the collotype negatives; and to the three presses with whom I have worked over the past few years: Maurice Dizy, Alain Dizy, and especially André Sacksteder.…"

Note: the negatives used in the making of Twenty-Seven Landscapes: 1977-1983 are housed at the Smithsonian Institution in the National Museum of American History.

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9.

GHOST EDITIONS: A CHECKLIST

A unique category of books associated with The Trianon Press will be considered in this section: The Ghost Editions. These are projects which were planned but never published; in some cases, facsimile plates were printed but no book was released.

A good example would be "The Engraved Series" (#A), which included a range of Brueghel prints, and "a lot of other things from different countries, periods, artists as well."[186] These facsimile prints were produced because Arnold Fawcus was attempting to keep the various workshops associated with The Trianon Press operating. In many cases the facsimile reprints were made for inventory, without any clear idea about the final shape of the books to be published. I believe that these prints were either shipped to The Trianon Press Archives in Santa Cruz, California or were sold by Julie Fawcus to private collectors and are now hidden away.

The Online Archive of California (OAC) has a list of boxes where workpapers for various unpublished and abandoned projects are housed: See OAC collection number: MS.099 (Trianon Press Archive).

[186] Julie Fawcus, "Recollections," p.39.

A. BEN SHAHN: OTHER WORKS

☞ **BIBILIOGRAPHICAL COMMENTS**: Harold Greenfeld writes in his biography of Ben Shahn: "Long before the *Haggadah* was finished, Arnold was already thinking of future volumes in the Ben Shahn collection. These included reproductions of the series of Dreyfus watercolors that Ben had done in Truro many years before, together with an appropriate text [See #55]; reproductions of several drawings of Louis Armstrong that Ben had done for CBS; and an illustrated *Ecclesiastes*, which had been suggested to Ben and Arnold by Joseph Blumenthal of the Spiral Press,[187] a noted American typographer who wanted to print the text that would accompany Ben's illustrations [See #35]. Later, Trianon would publish a facsimile of Ben's early illustrations for De Quincey's 'Levana.'"[188]

Note: I have found no evidence that two of these projects (the "Louis Armstrong" and the "Levana") were ever completed, or that any facsimiles were printed.

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[187] Blumenthal and The Spiral Press ultimately put out their own edition of Shahn's Ecclesiastes.
[188] Howard Greenfeld, Ben Shahn: An Artist's Life, p.299,

B. THE ENGRAVING SERIES

☞ **BIBLIOGRAPHICAL COMMENTS**: In her "Recollections," Julie Fawcus was asked by Randall Jarrell, the interviewer, "about those twenty-five other projects I've read about?" She answered: "That was the so-called Engraving Series. After Hourdebaight's death, Arnold took over the workshop and the machines were used to produce the *Dante*, the *Illustrations for Job* and *Samuel Palmer.* But there were 'holes' in the printing schedule, when there was nothing of Blake to be put on the machines. So Arnold began to print other things on his own account."[189]

Julie Fawcus went on to name a series of Brueghel prints: "*Vices* and *Virtues. Ships.*" She also said that there were "a lot of other things from different countries, periods, artists as well." What these "other things" were I cannot say exactly, although Randall Jarrell writes that there "were some two dozen plates for incomplete projects, including facsimile productions of the works of Breughel, Pisarro[190], Turner," which were part of The Trianon Press Archives shipped by Julie Fawcus to Santa Cruz. [191]

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[189] Julie Fawcus, "Recollections," p.38.
[190] This reference is ambiguous: I am not sure whether Jarrell is referring to Camille Pissarro (1831-1903), the French Impressionist painter, or his son, Lucien Pissaro (1863-1944), founder of the Eragny Press (named after his father's final home). Lucien also had a daughter, Orovida Pissarro (b.1893), who was a painter.
[191] Randall Jarrell, "Introduction" to Julie Fawcus' "Recollections," p.ix.

Nicolas Barker in his "Arnold Fawcus: a memoir," writes: "New enterprises [projects] would begin before the old were quite done. Some, like the 'Engraving Series' of which the present plates are a relic [A Sketchbook by Richard Doyle (#50)], fell by the way."[192]

Note: I have not seen a copy of any book in this series (except the Doyle drawings), or examples of the facsimile prints. I have been told that Julie sold whatever prints were actually produced to a private collector, and they have disappeared from the market.

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[192] This memoir was published in A Sketchbook by Richard Doyle, Victoria & Albert Museum, 1985, pp.xi-xvi.

C. CAPTAIN WILLIAM CORNWALLIS HARRIS

☞ **BIBILIOGRTAPHICAL COMMENTS**: From a web site discussing a privately printed biography of Quentin Keynes, the son of Geoffrey Keynes, I found the following note: "In the early 1960's QEK [Quentin E. Keynes] was collaborating with Edward Tabler on a projected bio-bibliography of Harris, and he [QEK] was also planning a facsimile edition of his [Harris'] original drawings for Harris' Portraits with Arnold Fawcus of the Trianon Press. Unfortunately, nothing came of either project…"

Note: I was unable to ascertain whether any facsimiles were printed before the project ended.

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D. SOCIÉTÉ DE DESSINS DE MAITRES

☞ **BIBLIOGRAPHICAL COMMENTS**: This was the first of the post-Bordas projects which Arnold Fawcus and Pat Macleod tried to develop in 1947. It was organized along the lines of a book-of-the-month-club. It was to be composed of 1000 members (250 from England; 250 from U.S.A.; and 500 from France and the rest of the world), who, for an annual subscription of 6 guineas or 25 dollars, would receive each year 12 facsimile drawings; these to be reproduced in the *atelier* of Daniel Jacomet.

Note: I have been unable to find any record of memberships sold, and I must assume that this project, like so many others started by Arnold, came to nothing. (See entry #E, "La Technique D'Art," below).

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E. LA TECHNIQUE DES GRANDS MAÎTRES and/or LA TECHNIQUE D'ART

☞ **BIBLIOGRAPHICAL COMMENTS**: These two names probably represent the same series of print collections that Fawcus conceived of in 1947 when he and Pierre Bordas parted company. They were meant to be distributed through the *Société de Dessins de Maîtres* (The Society of Drawings by the Masters), which was organized along the lines of a book-of-the-month-club. The *Société* itself was never formed, but the first of the series, Les Baigneuses (#33), was published in 1947 as a separate book.

Subsequently, in a pre-publication Subscription Notice for Fra Angelico (#37), there is mention of a series entitled, "La Technique D'Art," with the following description: "A collection of drawings, gouaches and watercolours, tracing the technical development and method of the Grand Masters. Prepared under the supervision of M. René Huyghe, Conservateur en chef of the Louvre, Paris. *Dürer, Rembrandt, Daumier, Toulouse-Lautrec, Van Gogh* now in production."

I believe that the first four books published by The Trianon Press were originally meant to be part of "La Technique des Grands Maîtres/La Technique D'Art" series: Les Baigneuses (#33), Fra Angelico (#37), Prisons (#42), and Miserere (#41).

Note: As far as I can ascertain, the other print collections that were mentioned in various advertisements were never published in book form, and the whereabouts of any surviving prints are unknown, although it is possible that they are hiding in a box at the Triano Press Archives or in a private collection somewhere.

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F. JOHN WHITE WATERCOLORS

☞ **BIBLIOGRAPHICAL COMMENTS**: Nicolas Barker in his "Arnold Fawcus: a Memoir," writes: "He [Arnold Fawcus] had a very French habit of not telling his left hand what his right hand was up to, which sometimes (as with the facsimile of the British Museum John White drawings] brought disaster and recriminations."[193] My best guess is that Barker is referring to the American Drawings (1577-1590) of John White.

Although I have been unable to confirm the existence of a set of Trianon Press facsimiles of these drawings, I have come across a tantalizing clue in the reference library at the Yale University Center for the Study of British Art. In 1964, the Trustees of the British Museum and the University of North Carolina Press jointly published a two-volume, 600-copy edition of The American Drawings of John White 1577-1590. Edward Croft-Murray, Keeper of Prints and Drawings at the British Museum, as well as a Trustee of The William Blake Trust, wrote the "Preface." In it he states: "The reproductions in colour are approximately original in size and have been executed in collotype and *pochoir* (stencil). The colour-printed collotype, bringing the reproductions to the stage of comparative fidelity, is the basis for the plates; these

[193] Nicholas Barker, Fawcus memoir in A Sketchbook by Richard Doyle, Victoria & Albert Museum, 1985, p.xvi.

are then finished by using finely cut metal foil stencils, through which water-colour is brushed on by hand——a combination of processes which has for a long time been employed with success in France. Consequently it was decided to have the present reproductions made in Paris, where the Imprimerie Duval printed the colour collotypes which were then finished by *pochoir* in the Ateliers M. Beaufumé."

It is my conjecture that Arnold Fawcus was initially involved with the production of the White book, but that he was cut out at some point. Subsequently, the British Museum, with the possible help of Edward Croft-Murray, completed the project without Arnold by going directly to the printer and colorist. It should be noted that Fawcus had worked with both Duval and Beaufumé, but he had broken with them by this time; it is possible that the White project in some way contributed to their troubles.

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PART THREE

APPENDIXES

1.

BRIEF BIOGRAPHIES

1) **Adams, Jr., Frederick B. (1910-2001):** Director of the Pierpont Morgan Library and Associate Trustee of the original William Blake Trust.
2) **Adhémar, Jean (1908-1987):** Curator of Prints at the Bibliotheque Nationale, Paris, 1961-1987.
3) **Adine:** French maker of boxes and slipcases for books.
4) **Alarcón, Pedro Antonio de (1833-1891):** Spanish novelist.
5) **Angelico, Fra (ca.1400-1455):** French artist.
6) **Armstrong, Louis (1900-1971):** "Satchmo" was a jazz trumpeter and bandleader.
7) **Aulard:** The "Héliogravure & Typographie Aulard" was a Parisian printing workshop.
8) **Barker, Nicolas:** Editor of The Book Collector, who wrote a memoir about Arnold Fawcus.
9) **Daumier, Honoré (1808-1979):** A French artist, known for his visual satire.
10) **Bentley, G. E., Jr (1901-1994):** One of the preeminent Blake scholars, whose Blake Books, Blake Books Supplement, and Blake Records are standard sources in the field.
11) **Beaufumé:** French pochoirist.

12) **Bindman, David (b.1940):** Blake scholar and Member of the reorganized William Blake Trust. He is the author of Blake as an Artist (Phaidon, 1977) and editor of The Complete Graphic Works of William Blake (Thames & Hudson, 1978); he is also general editor of the six-volume Blake's Illuminated Books series (1991-1995).

13) **Blake, William (1757-1827):** Poet, artist, printer, revolutionary, and prophet.

14) **Blake, Catherine Boucher (1761-1831):** Wife and Emanation of William Blake.

15) **Blumenthal, Joseph (1897-1990):** American typographer and founder of The Spiral Press, which printed an edition of Shahn's Ecclesiastes in competition with The Trianon Press' edition.

16) **Blunt, Sir Anthony (1907-1983):** A Trustee of the original William Blake Trust. He was professor of art history of the University of London; Surveyor of the Queen's Pictures, director of the Courtauld Institute of Art History in London, and author of The Art of William Blake. In what little spare time Blunt had available for extracurricular activities, he was also a Russian spy who worked within British Intelligence (M15) during the nineteen thirties and forties. Sir Anthony Blunt was the notorious "fourth man," associated with Guy Burgess, Donald Maclean, and Kim Philby. He

was knighted in 1956 and exposed as a traitor in 1979. I believe that Blake would have appreciated the weirdness of the man.

17) **Bordas, Pierre (1913-2000):** French publisher of textbooks. Arnold Fawcus was associated with him on the first book that he published, Le Dur Désir de Durer (1946). Bordas also published the French edition of Fawcus' skiing book, entitled Ski Americain.

18) **Boyle, Mary E. (1881-1974):** The Abbé Breuil's lifelong friend and assistant.

19) **Breton, André (1896-1966):** French surrealist.

20) **Breuil, Abbé (Henri Prosper Edouard) (1877-1961):** Priest and "prehistoric ethnologist," his drawings of the rock paintings of Southern Africa were published in six volumes by The Trianon Press.

21) **Brueghel:** There were several related artists with the name Brueghel: Pieter I (c.1525/30-1669), called "Peasant Brueghel," was an important landscape painter from the Netherlands; Pieter II (c.1564-1638), called "Hell Brueghel," was the son of Pieter I; Jan I (1568-1625), called "Velvet Brueghel," was the younger son of Pieter I and brother of Pieter II; Jan II (1601-1678) was the son of Jan I and a painter.

22) **Burkett, Le Roy:** Production manager at The Trianon Press from mid-1960s until its close in the 1980s.

23) **Burton, Joan Linnell**: Member of the reorganized William Blake Trust.

24) **Bushe, Peter Kendal (1929-1960)**: One of Arnold Fawcus' partners, taking an active part in the production of Trianon books during late the 1950s. He was also the artist of Through the Troposcope, published posthumously by The Trianon Press in 1966.

25) **Butlin, Martin (b.1929)**: Retired Keeper of the Historic British Collection at the Tate Gallery, London; he is also the author of numerous works on Blake and Turner.

26) **Butts, Thomas (1757-1845)**: Patron of Blake.

27) **Carter, Sebastian (b.1941)**: He worked for The Trianon Press from 1963 to 1965. Later, he was one of the principals of the Rampart Lions Press, Cambridge. He wrote a memoir about his experiences with Arnold Fawcus and The Trianon Press.

28) **Cézanne, Paul (1839-1906)**: Post-Impressionist French painter.

29) **Chagall, Marc (1887-1985)**: Russian-born French painter and stained-glass artist.

30) **Commander, John**: He is identified as the Executive Director of the reorganized William Blake Trust, and the publisher for the Trust of William Blake's Water-colour Illustrations to the Book of Job and Colour versions of William Blake's Job Designs

(1987). He also appears to have compiled the plates for The Complete Etchings of Samuel Palmer and The Related Illustrations for Virgin and Milton, which were distributed in two portfolios in 1990.

31) **Constable, John (1776-1837):** British artist.

32) **Copley, William (1919-1996):** Husband of Noma Rathneer and a financial backer of The Trianon Press. He was involved in the production of the deluxe Trianon edition of Duchamp's Eau & Gaz.

33) **Crampe, Pierre (d.1975):** Pochoirist whose workshop colored many of The Trianon Press facsimiles.

34) **Crawford and Balcarres, Earl of:** Chairman, National Art Collections Fund and Founding Trustee of the original William Blake Trust. His full name and title, as it appeared on the 1949 Trust Deed for The William Blake Trust: The Right Honourable Robert Lindsay, Earl of Crawford and Balcarres.

35) **Croft-Murray, Edward, Esq. (1907-1980):** Assistant Keeper of Department of Prints and Drawings, British Museum. Founding Trustee of the original William Blake Trust.

36) **Cumberland, George (1754-1848):** British writer, collector, and amateur artist. He was the art critic for the Morning Chronicle, 1780-1784.

37) **Cunliffe, Lord:** Blake collector whose family owned the "Cunliffe" Jerusalem from which the 1974

Trianon Press facsimile was reproduced. He was Trustee of the original William Blake Trust; later, he was a Member and Treasurer of the reorganized William Blake Trust.

38) **Dante, Alighieri (1265-1321):** Italian poet, author of the allegorical poem, *The Divine Comedy.*

39) **Darantiere, Imprimerie:** French printing establishment located in Dijon. James Joyce's Ulysses was printed by this firm.

40) **De Quincey, Thomas (1785-1859):** English essayist.

41) **Doyle, Richard (1824-1883):** British artist, famous for his covers for Punch magazine during the middle years of the nineteenth century.

42) **Dreyfus, Captain Alfred (1859-1935):** A Jew in the French army who was accused of spying. He was arrested in October 1894 and condemned by a military court in December 1894, but later exonerated. Ben Shahn executed a series of drawings about the Affair Dreyfus.

43) **Drucker, Joan:** An employee of The Trianon Press.

44) **Duchamp, Marcel (1887-1968):** French surrealist artist.

45) **Dürer, Albrecht (1471-1528):** A German artist.

46) **Du Sautoy, Peter F.:** He was an editor with Faber and Faber, the English publishing house that was The Trianon Press' first major distributor. As a Trustee, he succeeded Pat MacLeod as secretary to

the original William Blake Trust. Peter was intimately involved in the production of The Trianon Press Blake facsimiles. Later, he served on the board of the reorganized William Blake Trust.

47) **Duschnes, P.C.**: American bookseller.

48) **Duval, Michel**: French collotype printer.

49) **Eluard, Paul (1895-1952)**: French surrealist poet.

50) **Engel, Malakoff**: English bindery.

51) **Essick, Robert**: Blake scholar (Professor of English at the University of California, Riverside) and collector of Blake. He is author of several Blake books, including William Blake Printmaker and William Blake's Commercial Book Illustrations. Patron of the reorganized William Blake Trust.

52) **Fawcus, Arnold (1917-1979)**: Skier, spy, rabbit breeder, horticulturist, bon vivant, and "Buccaneer Publisher" of The Trianon Press.

53) **Fawcus, Julie (1925-2014)**: Born in a suburb of Chicago, Illinois, Julie lived and worked with Arnold Fawcus in Paris during most of the time The Trianon Press existed. She was Arnold's Second wife; they were married in 1979, just before he died. She took an active part in the Press from 1955 onwards, and she arranged the sale of The Trianon Press' archives to the University of

California, at Santa Cruz, for which all aficionados of the Press owe her their undying gratitude.

54) **Fawcus, Louis Reginald (1887-1971):** Arnold Fawcus' British father, and an employee of the Indian Civil Service.

55) **Fawcus, Susan:** Arnold's first wife, she was involved with the early Trianon Press, although minimally: She is acknowledged for her help in translating Jean Adhemar's introductory remarks to Aldous Huxley's Prisons, published in 1949.

56) **Fitzwilliam, Richard, Seventh Viscount of Merrion (1745-1816):** Founder of the Fitzwilliam Museum (Cambridge), 1816.

57) **Fladgate & Co:** London law firm that drew up the trust deed for The William Blake Trust in 1949.

58) **Flaxman, John (1755-1826):** Neoclassical sculptor and friend of William Blake. He commissioned the illustrations to the poems of Thomas Gray as a gift for his wife, Ann.

59) **Fra Angelico (c. 1387; or perhaps c. 1400-55):** Giovanni da Fiesole, a Dominican friar, was one of the great Christian painters. Fra Giovanni was given the name of "Il Beato Angelico" or "The Blessed Angel One"—Fra Angelico.

60) **Francheschi, Gerard:** Chief photographer for the Gislebertus project.

61) **Gilchrist, Alexander (1828-1861):** Blake's first biographer.

62) **Gislebertus (or Gillebert):** Twelfth century French Romanesque sculptor who created the masterpieces of the Cathedral of St. Lazarus the Autun. He is believed to have worked from 1125 to 1135.

63) **Goyder, George (1908-1997):** A businessman (U.K. representative of the International Paper Company from 1934-1973) and Blake collector, who was a co-founder with Sir Geoffrey Keynes (the two men were referred to in the 1949 establishing document as "the Founders") of the original William Blake Trust. Later, he served as a "Member" of the reorganized William Blake Trust.

64) **Graves, Robert (1895-1985):** British writer.

65) **Gray, Thomas (1716-1771):** British poet.

66) **Green, Alfred Rozelaar (b.1917):** British painter.

67) **Greenfeld, Howard (1928-2006):** Biographer of Ben Shahn.

68) **Grivot, Denis Abbé:** Choirmaster at the Abby Autun and originator of the idea that the sculpture at that cathedral was the work of a single artist, Gislebertus.

69) **Gulbenkian, Calouste (1869-1955):** An Armenian born in Turkey, who became one of the great oil speculators in the Middle East. He was known as "Mr. 4%," because of the fact that he only took 4

per cent of a deal, which made him millions. The eponymous "Calouste Gulbenkian Foundation," which was established in Portugal in 1956, helped finance two of The Trianon Press/Abbé Breuil books: The Tsisab Ravine and Other Brandberg Sites (1959) and Anibib & Omandumba and Other Erongo Sites (1960).

70) **Hamilton, Fourteenth Duke of (Sir Douglas-Hamilton, 1903-1973):** He sold Blake's original illustrations to the poems of Thomas Gray to Paul Mellon.

71) **Hamilton, George Heard (1910-2004):** Professor of Art History at Yale University. His translation of Sur Marcel Duchamp was used in the English and American trade editions.

72) **Harris, William Cornwallis (1807-1848):** British adventurer.

73) **Hoffer, Philip (1898-1984):** Collector *extraordinaire* and Associate Trustee (U.S.A) of the original William Blake Trust. The bulk of his books reside at the Houghton Library, Harvard University, in Cambridge, Massachusetts.

74) **Hourdebaigt (Hourdebaight), Marcel (d.1975):** Master collotype printer ("*conducteur*"), whose workshop printed many of The Trianon Press Blake facsimiles.

75) **Huntington, Henry Edwards (1850-1927):** A California railroad tycoon who founded the *Huntington Library and Art Gallery*, in San Marino California. The Huntington Library provided material for The Trianon Press Blake facsimile editions of The Gates of Paradise and All Religions are One.

76) **Huxley, Aldous (1894-1963):** English essayist and novelist.

77) **Huyghe, M. René:** Chief Conservator at the Louvre Museum, Paris, France.

78) **Ivimy, Joan Linnell:** The great grand daughter of John Linnell.

79) **Jacomet, Daniel (1894-1966):** His pochoir atelier/studio was responsible for the "Stirling" Jerusalem. He also worked on some of the later Blake facsimiles.

80) **Jacomet & Cie.:** French printing establishment owned by Daniel Jacomet.

81) **Jourde & Allard, Imprimeurs:** French printing establishment.

82) **Jullian, Philippe (real name: Philippe Simounet)(1919-1977):** French commercial artist and illustrator of Abram Brown.

83) **Keynes, Geoffrey (1887-1982):** Consulting Surgeon, St. Bartholomew's Hospital, and Air Vice-Marshal in the Royal Air Force. The preeminent Blake

scholar/bibliographer/collector of the twentieth century. Co-Founder with George Goyder of the original William Blake Trust. He served as Chairman for the Trust, and together with Arnold Fawcus, was a moving force behind The William Blake Trust/Trianon Press Blake facsimiles.

84) **Keynes, John Maynard (1883-1946):** English economist and author of The General Theory of Employment, Interest and Money. He was Geoffrey Keynes' older brother.

85) **Keynes, Quentin (1921-2003):** Son of Geoffrey Keynes. He was a photographer, world-traveler, filmmaker, lecturer, and book-collector.

86) **Keynes, Stephen (1927-2017):** Son of Geoffrey Keynes and Chairman of the reorganized William Blake Trust, which was set up after his father's death.

87) **Knowles, Guy:** An alumnus of Cambridge and financial backer of the Fitzwilliam Museum project.

88) **Laing, Mary:** Arnold Fawcus' assistant at The Trianon Press. She is acknowledged in several of the Trianon editions as a key member of the production team. Julie Fawcus recollects: "She [Mary] also helped with the production of the books, supervising and acting as a sort of hatchet man. Arnold didn't really want to antagonize his

suppliers. So, if something went wrong he would loose Mary on them …She was the heavy. And he was the light, protecting them from Mary. Very useful role. Tough on Mary."

89) **Lebel, Robert (1901-1986):** French art critic and friend of Marcel Duchamp, who he met in 1936. He was author of Sur Marcel Duchamp, the first monograph and *catalogue raisonné* on Duchamp.

90) **Lesser, Irene d'Anacona (1886-1978):** Arnold Fawcus' American mother, who was from San Francisco.

91) **Lindberg, Bo Ossian (1937-2021):** An art historian at the Institute of Art History in Lund, Sweden. He is the author of William Blake's Illustrations to the Book of Job.

92) **Linnell, John (1792-1882):** English Romantic portrait and landscape painter, who did portraits of British royalty and aristocracy, including miniatures in ivory. Friend and patron of Blake and the one who suggested the illustrations to the Book of Job project.

93) **Lister, Raymond (1919-2001):** British art critic, who did seminal work on William Blake and Samuel Palmer. He was Emeritus Fellow of Wolfson College, Cambridge, and a Syndic of the Fitzwilliam Museum.

94) **Macleod, Patrick:** Partner of Arnold Fawcus in The Trianon Press (England), which was the first of

several Trianon Press companies. He lived in England, where he managed the British office of The Trianon Press. Patrick was directly involved in the production and marketing of the early editions, including the "Stirling" Jerusalem. In June of 1952, he severed his ties with theh press and immigrated to Montreal. Until he left, he was the Secretary of The William Blake Trust, and The Trianon Press representative to that body in England.

95) **Mellon, Paul (1908-1999):** Although he started late in the game, Mellon was a significant Blake collector, whose collection is housed at the Yale University Center for the Study of British Art (Paul Mellon Collection), New Haven, Connecticut. He was an Associate Trustee (U.S.A) of the original William Blake Trust, and later, a Patron of the reorganized William Blake Trust.

96) **Metcalf, James (1925-2012):** American artist. He lived in Deya, Majorca, where he collaborated with the poet Robert Graves on Adam's Rib.

97) **Michel, Victor:** French printer.

98) **Milnes, Richard Monckton, 1st Baron Houghton (1809-1885):** Blake collector.

99) **Milnes, Richard Offley Ashburton, the Earl of Crewe (1858-1945):** Son the Richard Monckton Milnes.

100) **Milton, John (1608-1674):** In Blake's opinion, Milton was England's greatest poet.

101) **Moulin, Joël:** French painter who was a friend of Peter Kendal Bushe.

102) **Muir, William, (1845-1938):** Scottish Bookman and publisher (the "Blake Press" at Edmonton in London) of a famous series of Blake facsimiles. For a bibliographic description of Muir's facsimile series, consult "The Edition of the Works of William Blake," in Keynes, A Bibliography of William Blake, 295-98.

103) **Nurmi, Martin K. (1920-2008):** a professor of English at Kent State University from 1955 until his retirement in 1984.

104) **O'More, Haven:** Book collector, President of the *Institute of Traditional Science,* and Associate Trustee (U.S.A) of the original William Blake Trust. His institute helped finance the last group of Trianon Press Blake facsimiles. See Nicholas A. Basbanes' A Gentle Madness for an interesting insight into this collector.

105) **Palmer, Samuel (1805-1881):** Artist. As a young man, Palmer was a friend of William Blake and one of "The Ancients".

106) **Paley, Morton D. (b.1935):** Blake scholar and editor of the reorganized Blake Trust's edition of

Jerusalem, which is volume one (1991) of the six-volume Blake's Illumiated Books (1991-1995).

107) **Phibbs, Richard (1911-1987):** Author. Phibbs and Fawcus ended up in a lawsuit over the ownership rights to Abram Brown.

108) **Piranesi, Giovanni Battista (1720-1778):** Italian neo-classical engraver.

109) **Pissarro, Camille (1830-1903):** French painter.

110) **Pissarro, Lucien (1863-1944):** French painter and founder of the Eragny Press in England. He was Camille Pissarro's son.

111) **Popham, A.E., Esq. (1889-1970):** Arthur Ewart Popham was Keeper of Department of Prints and Drawings, British Museum. Founding Trustee of the original William Blake Trust.

112) **Poskanzer, Phil:** One of Arnold Fawcus' early American partners.

113) **Preston, Kerrison (1884-1974):** Blake collector and Executor of the Graham Robertson estate. He and Geoffrey Keynes joined forces to create The William Blake Trust, using money from the Robertson estate to fund it. Founding Trustee of the original William Blake Trust.

114) **Phriem, Bernard:** One of Arnold Fawcus' early American partners.

115) **Quaritch, Bernard (1819-1899):** The quintessential book dealer. His firm, established

in 1847 and still in operation, distributed many of The Trianon Press Blake facsimiles. The founding Quaritch published with William Muir an early facsimile series of Blake's work.

116) **Rathneer (Copley), Noma:** Wife of William Copley and with him, a financial backer of The Trianon Press.

117) **Rembrandt (Rembrandt Harmenszoon van Rijn) (1606-1669):** A Dutch painter.

118) **Reynolds, Graham (b.1914):** Deputy Keeper, Victoria and Albert Museum, and Trustee of the original William Blake Trust. Later, he was a Member of the reorganized William Blake Trust.

119) **Rinder, Frank:** Owner of the "Rinder" Jerusalem.

120) **Robertson, W. Graham (1866-1948):** He was one of the great Blake collectors. The sale of his collection at Christie's on 22 July 1949 was called by Keynes, "A historic occasion. No comparable Blake sale can possibly take place again." A bequeth (£10,000) from the Robertson estate was used to establish The William Blake Trust and to help fund The Trianon Press Blake facsimiles.

121) **Robinson, Duncan (1943-2022):** Keeper of the paintings and drawings at the Fitzwilliam Museum at the University of Cambridge, England; later, director of the Yale University Center for the

Study of British Art. He was a Member of the reorganized William Blake Trust.

122) **Roché, Henri-Pierre (1879-1959):** An author and art critic in Paris, who became one of Marcel Duchamp's closest friends. He also published in 1953 the novel, *Jules and Jim*, which was made into a film by François Truffaut.

123) **Rosenbach, A.S.W. (1876-1952):** Along with George Smith, Dr. Abraham Simon Wolf Rosenbach was one of the two great American book dealers of the first half of the twentieth century.

124) **Rosenwald, Lessing J. (1891-1979):** The American book collector from Jenkintown, Philadelphia, who provided many of the original Blake books for The Trianon Press facsimile series. His great Blake collection is now part of the Library of Congress. He was an Associate Trustee (U.S.A) of the original William Blake Trust. He was a president of Sears Roebuck.

125) **Roth, Cecil (1899-1970):** Jewish historian and educator. He translated into English the text for The Trianon Press' 1966 edition of Shahn's The Haggadah. He also provided the English translation, introduction, and notes for the Soncino Press' 1959 edition of The Haggadah, with drawings by Donia Nachshen.

126) **Rouault, Georges (1871-1958):** French Fauvist-Expressionist painter, who was a lifelong Catholic and one of the great religious artists of the twentieth century.

127) **Rouault, Isabelle (1910-2004):** The daughter of Georges Rouault.

128) **Ryskamp, Charles (1928-2010):** Associate Trustee (U.S.A) of the original William Blake Trust, and later a Patron of the reorganized William Blake Trust. He was a professor at Princeton and a director of the Morgan Library in New York.

129) **Selima:** The name of Walpole's drowned cat, whose untimely death inspired Thomas Gray's "Ode on the Death of a Favourite Cat: Drowned in a Tub of Gold Fishes".

130) **Shahn, Ben (1898-1969):** American artist born in Poland who is best known for his works of "social realism."

131) **Schiff, John D.:** He photographed Duchamp's *Large Glass* in front of a window at the house of Katherine S. Dreier in Milford, Connecticut on 19 October 1948. Dreier was the current owner of the piece, which now resides in the Philadelphia Museum of Art. Copies of this photograph were colored by Duchamp and used in The Trianon Press edition of *Eau & Gaz.*

132) **Smith, George C. Jr. (1892-1937):** Book dealer, who helped make the Huntington Library a great institution.

133) **Spann, Barry (b.1948):** American artist living in Knoxville, Tennessee.

134) **Stirling, Lieutenant-Colonel William:** Son of General Archibald Stirling of Keir. His father purchased the 100-plate colored Jerusalem from Quaritch around 1895. Lieutenant-Colonel Stirling permitted this unique copy of Jerusalem to be handed over to two young publishers to be disbound and copied. The real "Stirling" Jerusalem was subsequently sold to Paul Mellon and now resides at Yale University Center for the Study of British Art (Paul Mellon Collection), New Haven, Connecticut (U.S.A).

135) **Swayne, Dinah:** An employee of The Trianon Press.

136) **Synge, Wilfrid John M.:** Original partner with Henri Breuil in the "Rock Paintings of Southern Africa" Series. He was managing trustee of the Abbé Breuil Trust.

137) **Tatham, Frederick (1805-1878):** Sculptor and portrait painter. He was a disciple of Blake and inherited many of Blake's unsold works when Catherine Blake died in 1831.

138) **Toulouse-Lautrec, Henri Marie Raymond de ((1864-1901):** A French artist famous for his posters.

139) **Turner, J.M.W. (1775-1851):** English painter.

140) **van Gogh, Vincent (1853-1890):** A Dutch painter.

141) **Varley, John (1778-1842):** A successful British painter in watercolor and intimate friend of Blake during the last years of the artist-poet's life. A man of vast bulk and impecunious habits, Varley was a zodiacal physiognomist and astrologer, who inspired Blake's "Visionary Heads" series.

142) **Ver Brugge, Josephine Zeitlin (d.2005):** Co-owner of the Zeitlin & Ver Brugge bookstore with her husband, Jake Zeitlin.

143) **Virgil, Publius Vergilius Maro (70BCE-19BCE):** Roman poet during the time of Caesar Augustus, who wrote Aeneid, the national epic of Rome.

144) **Vollard, Ambroise (1866-1939):** French art dealer and publisher. His gallery in Paris sponsored many of the great artists of the early twentieth century: Aristide Maillol, Pablo Picasso, Camille Pissarro, Odilon Redon, and Georges Rouault.

145) **Walker, Emery (1851-1933):** British printer who owned the British print works: Emery Walker Ltd.

146) **Wernick, Bob:** His English translation of Sur Marcel Duchamp was rejected.

147) **White, William Augustus (1843-1927):** Blake collector.

148) **White, Frances:** The daughter of William A. White, later Mrs. William Emerson. In 1929,

through the dealer Thomas J. Gannon, she sold to Paul Mellon There is no Natural Religion for $2100.

149) **White, John:** A sixteenth century Elizabethan traveler, who was known for his vivid watercolor images of America (1577-1590).

150) **Wicksteed, Joseph Hartley (1870-1959):** Blake scholar.

151) **Winter, Carl (1906-1966):** Director of the Fitzwilliam Museum.

152) **Wormald, Francis (1904-1972):** Professor of Palaeography, University of London. Founding Trustee of the original William Blake Trust.

153) **Yoseloff, Thomas (1913-2007):** American publisher.

154) **Zarnecki, George (1915-2008):** An art historian at Oxford University, who collaborated with Abbé Denis Grivot on the Gislebertus book.

155) **Zeitlin, Jacob "Jake" Israel (1902-1987):** A bookseller, as well as a publisher of fine editions in Los Angeles, California.

2.

DEFINITIONS & SYMBOLS

Atelier (French): An artist's or craftsman's studio or workshop.

Arrondissement (French): An administrative district for cities in France. The Trianon Press was located in the Fourteenth Arrondissement of Paris (Montparnasse).

Bon à tirer (French): "ready for press."

Book-form: See **Codex-form** below.

Bound: Originally, this term was used to describe a method of attaching the extended cords of the sewn sections to the cover material so that the sections and binding form a single, integral unit. A "bound" book was distinguished from a "cased" book, in that the latter was formed by constructing the binding and sewn sections separately and then attaching them together using a strip of canvas (mull) that was first glued along the outside spine of the sewn sections and then glued to the inside spine of the cover material.

In this study of The Trianon Press, however, "bound" will have the non-technical meaning of combining the printed sections and the covering into a unit, irrespective of how the sections and binding are attached. When I want to refer to the original meaning of "bound," I will use the expression "bound with cords." When I want to

refer to the original meaning of "cased," I will use the expression "casebound."

Cased (Case-binding; Casebound): See discussion of **Bound** above.

Catalogue Raisonné: A complete catalog of an artist's or a writer's paintings or books, with notes or commentary on the items listed.

Chainline: The spaced lines on laid paper which are caused by the wire mesh at the bottom of the mould.

Chemise: A folder used to house loose plates or sheets; another word for "portfolio" case.

Clamshell Box: A type of box used to house a book or sheets of artwork. The box is made with a single-hinged spine so that the lid cannot open flat. Not to be confused with the "Fall-Down-Back" Box that comes with a double-hinged spine so that the lid can lie flat; or the "Pull-off" Box that comes in two separate halves, one half fitting over the other.

Codex-form (or Book-form): This term refers to the normal structure of the modern book in which sheets are folded and fastened at the hinge, usually protected by covers. It is contrasted to the ancient roll-form of book or to a book in the French-style.

Collation: The bibliographical description of a book's structure, i.e., how the folded sheets are grouped together. "Collation" is distinguished from the "format", the latter describing the number of page-units printed on

one side of a sheet, or alternatively, the number of folds.

Colophon: A note (usually provided at the end of a book or section) giving the basic production information about the book, such as the name of the printer, place of printing, facts about the type and paper used; it is distinct from the imprint on the title-page. The colophon page is not used often, although The Trianon Press usually provided a colophon-limitation page to indicate the number of copies for each issue, and other bibliographical information. See **Imprint** and **Limitation Page.**

Collotype: A photomechanical method of printing used for the reproduction of images. (See Part One, section 2 for a detailed description of this printing method as used by The Trianon Press.)

Color Decompositions: In order to reproduce an accurate facsimile of Blake's Illuminated Books, the color of the workups of the facsimile plates were matched to the originals. The "color decompositions" are a series of prints showing the various color stages for each facsimile plate. Pierre Crampe was The Trianon Press expert in this field, and he would spend weeks comparing the original with the collotype proofs to make sure that the basic colors were correct. Onto this foundation, the pochoir-stencil water-color washes were added layer upon layer. See **Progressives.**

Core Book: The basic book of a Trianon Press "facsimile-reprint" edition, which includes the reproduced illustrations and introductory text, but does not include the additional material showing the printing processes employed by The Trianon Press.

Deckle Edge: The ragged (irregular) edge of a sheet, which occurs as a result of making paper by hand. The presence of the deckle edge helps to determine whether the sheet is whole and has not been trimmed.

Dust jacket: The removable cover of a book. A dust jacket is not to be confused with "wrappers".

Edition: For a "letterpress-book", the whole number of copies printed at any one time or times from substantially the same setting of type-pages. For a "plate-book", the whole number of copies printed at any time or times from substantially the same setting of type-pages (letterpress sheets) and photomechanical matrices (facsimile plates).

Ephemera: Any miscellaneous or peripheral material that relates to the collector's subject. For example, in the *Roman-numeral Deluxe* Copy #XI of William Blake's Water-Colour Designs for the Poems of Thomas Gray, the Portfolio marked: "Material notices and Press material" contains ephemera. When a collector starts to accumulate ephemera, you can be assured that he has ceased to be a bibliophile and has become a bibliomaniac: which is a form of madness, albeit a "gentle madness."

Endpapers: Carter writes: "With rare exceptions, endpapers are not part of the book as printed. They are the double leaves added at front and back by the binder, the outer leaf of each being pasted to the inner surface of the cover (known as the paste-down), the inner leaves (or free endpapers) forming the first and last of the volume when bound or cased." (ABC for Book Collectors, 8th Edition.) In my collations I have noted the endpapers because they often serve a bibliographical purpose; if an endpaper is missing in a Trianon Press facsimile-edition, you may assume that it has been removed, making the copy less than perfect. It is especially important to note endpapers for the *Alphabetical and Roman-numeral issues*, since the pochoir stencils were often mounted on them.

Erratum slip (Errata slips): A notice (either laid-in or tipped-in) that provides information which was incorrectly printed. For example, The Trianon Press facsimile of America, the name of Kerrison Preston was inadvertently left off the list of Trustees of The William Blake Trust and a 3-inch by 4.5-inch slip noting this failure was laid-in.

Fall-Down-Back Box (also called a Drop-Down-Back Box): A type of box used to house a book or sheets of artwork; the box made with a double-hinged spine so that the lid can open flat. Not to be confused with the "clamshell" box that comes with a single-hinged spine so that the lid cannot lie flat; or the "pull-off" box that

comes in two separate halves, one half fitting over the other.

Fascicle/Fascicule: A section of a book published in installments as separate bound pamphlets or volumes. I have also used this term to describe a book published at one time in several separately bound gatherings, such as the "Stirling" Jerusalem.

Filigrane (French): A watermark.

First Thus: This refers to the fact that the edition in question is a first for that specific edition (always a later edition in time from the original first edition, and usually with added material such as prefaces and forewords); but it is not a first edition of the book as published. For example, The Trianon Press "Sterling" Jerusalem should really be listed as a "First Thus," although when it is distinguished as a Trianon Press facsimile Blake, that expression is implied. However, when later non-collotype-pochoir editions of the Trianon facsimiles are described, it is incorrect to leave out the "First Thus," since a neophyte collector might think he is getting a Trianon Press first edition (collotype-pochoir), which he certainly is not.

Format: As defined by Tanselle, format is the "designation of the number of page-units (whether of printing surfaces, handwritten text, or blank space) that the producers of a printed or manuscript item decided upon

to fill each side of a sheet of paper or vellum of the selected size(s)…"

French-style ("in the French style"): This is a book makeup in which the sheets (folded or singleton) are unbound. It is used primarily for books made up of prints and is often described as "in portfolio." Do not confuse a book made up in the "French-style" with one in "fascicles".

Frontispiece: Carter writes: "An illustration facing the title-page of a book (or, occasionally, of a division or section of a book)." (ABC for Book Collectors, 8th Edition.)

Full-Leather Binding: The term used to describe the binding of a book in which the covers and spine are completely covered in leather.

Gathering: John Carter defines a gathering (or section or quire) as "the group of leaves formed after the printed sheet has been folded to the size of the book and before it is collated, that is, combined in proper order with its fellows for binding, a process also called gathering by binders. The SHEET is the printer's unit: the *gathering* is the binder's." (ABC for Book Collectors, 8th Edition.) It should be noted that the leaf is the bibliographer's unit.

Gouache: An opaque watercolor paint.

Guide-sheets: A proof sheet of the collotype plate which is used in the pochoir process. Each layer of

watercolor is applied to the final collotype plate using a stencil that is cut from the guide-sheet.

Gravure: A form of intaglio printing.

Guinea (gn.): An historical money of account of the United Kingdom, equal to 21 shillings, and still used in quoting fees and prices. See **Pound Sterling**.

Half-Leather Binding: The term used to describe the binding of a book in which the spine and the corners are covered in leather and the remainder in cloth. It is similar to three-quarter-leather binding, except that the leather of the spine and corners usually cover less than half the surface area. The distinction between half-leather binding and three-quarter-leather binding is a judgment call.

Illuminated Poetry: Blake's method of printing his poetry and illustrations. The exact technique he employed has not yet been definitively explained.

Impression: All the copies of an edition which are printed at one time.

Imprint: A form of legal notification provided at the bottom of the title page, giving the name of the publisher, along with the place and date of issue.

Intaglio Printing: A type of printing in which the design is sunk into the printing surface; the term "intaglio" is derived from the Italian "*intagliare*," which means, "to cut in." Examples of intaglio printing

processes are line-engraving, etching, dry-point, mezzotint, aquatint, and photogravure and gravure.

Issue: Tanselle defines issue as "a group of published copies of an impression which constitutes a consciously planned publishing unit, distinguishable from other groups of published copies of that impression by one or more differences designed expressly to identify the group as a discrete unit."

Jacomet Process: A method of reproducing colored illustrations perfected by Daniel Jacomet using a photomechanical printing process (usually collotype, although other methods such as lithography were also employed) to produce the basic outline, which was then hand-colored with stencils (pochoir).

Job: Biblical patriarch and the eponymous sufferer of "The Book of Job." See S. Foster Damon's Blake Dictionary.

L/Ll: Refers to leaf and leaves. See **Leaf** below.

Laid-in: Material inserted into a book but not attached physically during the book binding. This material is often missing from the book. For example, the *Arabic-numeral Deluxe Issue* of Samuel Palmer: the Vision Recaptured calls for five facsimile prints to be laid-in; if these are missing, the copy is incomplete.

Laid Paper: Paper made in a mould formed with wire mesh, such that chainlines and wirelines appear on the finished paper.

Lammas House: The English home of Geoffrey Keynes.

Leaf: Carter writes: "The basic bibliographical unit: the piece of paper comprising one page on the front side (recto, obverse) and another page on its back (verso, reverse)." (ABC for Book Collectors, 8th Edition.) It should note that "leaf" and "page" are distinct bibliographic terms and must not be interchanged.

Limitation page: Usually the same as the colophon page, giving the number of copies printed for the edition, often broken down into various issues. See **Colophon**.

Maquette (French): A small model or study in three dimensions. Arnold Fawcus spent a great deal of time setting up models of his books during the design phase.

Marbled: A method of decorating paper or paper-covered boards with a colored or variegated pattern. Carter writes: "*Marbled paper* is made by lowering sheets of paper on to a bath of gum or size, on the surface of which colours have been stirred with a stick or comb into a pattern." (ABC for Book Collectors, 8th Edition.)

Matrix: The physical mould or chemically treated surface area used to contain the ink during the printing process.

Mouillage (French): A moistening process done on collotype plates before inking and printing. (*Mollīāre*/Vulgar Latin*:* to soften by wetting).

Offset Printing: A printing method in which the impression is first transferred to a rubber-surfaced cylinder from which it is then transferred to the paper.

Omega Symbol (Ω): Indicates that I did not handle the book in this issue/series, and my information was obtained from secondary sources, whether written, verbal, or digital. In such cases I have tried to verify my information by consulting at least two sources. If the Sigma Symbol (Σ) is present, I hand-collated that copy.

Out-of-Series: A copy so noted is not numbered correctly or is unnumbered when the edition calls for numbering. These were often copies that were either distributed separately by The Trianon Press or were part of The Trianon Press Archives that were sent to the University of California at Santa Cruz.

Page: One side of a leaf. The reader should note that "leaf" and "page" are distinct bibliographic terms and should not be interchanged. Only a leaf can be torn out of a book, since a leaf always comprises two pages, one on the recto and one on the verso.

Pastel: A medium consisting of dry powdered color mixed with gum Arabic to bind it.

Perfect Binding (Thermoplatic Binding): A glued binding, which dispensed with the need for sewing, and which produced a book in which the leaves often become loose from the cover. Many of The Trianon Press books are in this type of binding, which was the most serious production mistake made by Arnold Fawcus.

Photomechanical Reproduction: The reproduction of images prepared by the aid of photography.

Planographic Printing: A type of printing in which the design lies flat on the printing surface, the matrix formed by a chemical that is sensitive to light. Examples of planographic printing processes are collotype and lithography.

Plate-book: A Book in which the non-letterpress material such as plates and maps is more important than the letterpress sheets. The facsimile-reprint editions of Blake's Illuminated Books are a type of plate-book. See G. Thomas Tanselle's "The Description of Non-Letterpress Material in Books," in Studies in Bibliography (Volume #35, 1982), which is published by the Bibliographical Society of the University of Virginia.

Plate Mark: The mark left behind on a paper print from the edges of the metal plate (intaglio printing) used to make the "impression" on paper.

Pochoir (French Stencil Method): A hand-stenciling process, in which individually applied layers of color are built up on a surface to give a final color that closely matches the original. (See Part One, section 2 for a detailed description of this coloring method as used by The Trianon Press.)

Portfolio: A folder used to house loose plates or sheets; another word for "chemise."

Pound Sterling: A paper money, nickel-brass coin, and monetary unit of the United Kingdom, formerly equal to 20 shillings or 240 pence; equal to 100 new pence after

decimalization in February 1971. Its symbol is £. See **Guinea**.

Progressives (Progressive Proofs): An assembled series of color prints pulled from successive plates that show the individually separated color printings for a specific image or page, and their progressive combinations as each printing color is added (overprinted) to reconstruct the colors of the original. The progressives display each color separately, as well as the colors of combined plates in the sequence that they will be printed, and are used in order to verify the color printing. A series of these proofs were often bound with the *Alphabetical* and *Roman-numeral Issues* in Trianon Press books.

Proof Printing: Separate printings from the printing matrix, used to evaluate the colors of the final print. The Trianon Press bound many of these proofs with the *Alphabetical* and *Roman-numeral Issues.* See **Progressives**.

Provenance: The history of a book's former owners.

Pull-off Box: A type of box used to house a book or sheets of art. This box is made in two parts: the book is laid in the bottom part which is smaller than the upper part, or cover. It differs from both the "fall-down-back" box and "clamshell" box in that the top and bottom sections are not hinged but pull apart.

Quarter-Leather Binding: The term used to describe the binding of a book in which only the spine area (with

some overlap onto the boards) is covered in leather and the remainder in cloth.

Quire: In bibliographical terms, a "quire" is the equivalent of a "gathering" or "section," and is defined as a group of leaves formed after the printed sheet has been folded to the size of the book and before it is combined in proper order with other quires for binding.

Ready-made: An artwork that is "constructed" from objects and materials "at hand."

Recto: Carter writes: "The front, or obverse, side of the leaf; i.e. the right-hand page of an open book or manuscript.…Its complement is the VERSO." (ABC for Book Collectors, 8th Edition.)

Register: The maintaining of all visual elements of a printed piece so that there is perfect horizontal and vertical alignment of each element in relation to the other. Register begins with the preparation of the negative from original artwork (i.e., a page of Blake's Illuminated Poetry), and continues with the proper positioning of the negative during the progressive stages of the collotype work (when more than one color printing is required), and during the watercolor stencil work. Maintaining the correct allignment is a serious problem in color work, where faulty register and thus incorrect coloring may be caused for a variety of reasons.

Rélevé (French): Refers to Abbé Breuil's method of reproducing (tracing) the rock paintings of Southern

Africa. Julie Fawcus in her "Recollections" gives a good description (pages 16-17): "When the Abbé [Breuil] began his work at the end of the 19th century there was no color photography and only lamplight in the caves where he was working. A way had to be found to record what was on the walls so it could be studied outside. Tracing paper is held over a section of the wall or rock and the outlines of the figure or figures painted underneath are traced in pencil. Then color samples are made to match any color appearing on the figure, and each sheet is keyed to the next, until the whole surface has been covered. Afterwards the tracings are assembled in a studio and transferred to sheets of heavy paper — like kraft — and colored, following the samples. They can be reproduced as single plates, or fitted together as a collage to represent the entire surface." These permanent sheets were later reproduced in collotype by The Trianon Press.

Relief Printing: A type of printing in which the design is raised above the printing surface. The best example of the relief printing processes is letterpress.

Reticulation: In collotype, reticulation refers to the fracture of a gelatin emulsion into a fine network of lines, which when inked allow for continuous tone.

Reverse Negative: A normal negative which is reversed left to right ("flipped over" or "flopped"), before it is positioned above the emulsion side of the photomechanical matrix and exposed to light; thus, when the final sheet is

printed from the exposed matrix, the wording of the text reads in the correct order, from right to left, and the image is oriented in the position that artist printed it originally.

Rule: A horizontal or vertical line.

Sigma Symbol (Σ): Indicates that I hand-collated a copy; if the Omega Symbol (Ω) is present, I did not see/handle a copy and information was obtained from secondary sources, either written, verbal, or digital.

Signature: A device, such as a letter or numeral, that is printed at the foot of at least one page in each gathering; it identifies that specific gathering and its order in the assemblage of the book.

Single-Vertical-Stroke (|): Indicates the separate lines of a series of printed lines; for example, the lines of a title-page, reading from top (head) to bottom (tail).

Slipcase: An open-faced box in which the spine of the book being housed is visible. These boxes can be single-slotted, double-slotted, or triple-slotted. For larger than normal slipcases, such as those used for the *Job* series, I refer to a "slipcase box" or a "double-slotted slipcase box."

Solander box: Carter calls it the "aristocratic version" of the "fall-down-back" box. In this type of box the front section is also hinged. It was originally invented by Daniel Charles Solander (1736-1782) for the preservation of botanical specimens in the British Museum.

Stencil Method (Pochoir): See Pochoir above.

Thermoplatic binding ("Perfect Binding"): Julie Fawcus on page 19 of her "Recollections", defines it as "a sort of plastified glue painted on the assembled leaves; it was supposed to be supple and last forever. Of course, it didn't…" The use of this glue was Arnold Fawcus' greatest mistake: it especially caused problems on the "Stirling" Jerusalem and The White Lady of the Brandenberg.

Three-Quarter-Leather Binding: Similar to half-leather binding except that the leather of the spine and corners almost meet. The distinction between half-leather binding and three-quarter-leather binding is a judgment call.

Tipped-in: Material attached to the inside of a book by an adhesive such as gum or paste, usually at the inner edges.

Tirage (French): A print run or edition.

Tirer (French): As a printing term, it means: "to work off, to print, to pull."

Trial-proofs: Proofs pulled from the printing matrix used to evaluate the progress of the printing.

Troposcope: A rare 18th-century type of kaleidoscope.

Unbound: This describes a book in which the leaves were not bound at publication. It is not the same as "disbound" which refers to a book that was bound

originally and is now loose. "Unbound" is sometimes referred to as "in French binding."

Variant: A difference in the sheets, binding, or other part of a book. Fredson Bowers notes that "variant" does not necessarily imply a variation from a standard.

Verso: Carter writes: "The back, or reverse, side of the LEAF; i.e. the left-hand page of an open book… Verso is the complement to RECTO." (ABC for Book Collectors, 8th Edition.)

Water Mark: A mark created by a thin wire set in the mold when the paper is produced. The watermark is visible when the leaf is held up to the light because the paper around the wire is thinner here than the rest of the sheet. The paper used by Blake for his Illuminated Books was often watermarked with the name of the paper manufacturer, such as A BLACKWELL, BUTTANSHAW, I Taylor, and J Whatman. For The Trianon Press Blake facsimiles, the paper (after the "Stirling" Jerusalem) was usually watermarked with William Blake's autograph monogram/initials: "*WB*". The position of these marks is not usually helpful for determining format because the sheets were often cut before binding. I have, for completeness, described watermarks and their relative position in the "Edition Paper" section for each book described. See **Filigrane**.

Wove Paper: Paper made in a mould formed with wire mesh woven together, such that no chainlines and wirelines appear on the finished paper.

Wrappers: The paper covers for pamphlets and small books; they are also used as the covers for loose prints. The wrappers are not to be confused with the dust jacket.

3.

PUBLIC INSTITUTIONS WITH TRIANON PRESS COLLECTIONS

☞ TRIANON PRESS ARCHIVES, UNIVERSITY OF CALIFORNIA AT SANTA CRUZ (U.S.A). This is the mothership.

☞ THE DEAN & KIM PANANIDES TRIANON PRESS LIBRARY, SPECIAL COLLECTIONS, UNIVERSITY OF CALIFORNIA LIBRARY AT SANTA BARBARA (U.S.A).

☞ PAUL MELLON COLLECTON, YALE UNIVERISTY'S CENTER FOR THE STUDY OF BRITISH ART, NEW HAVEN, CONNECTICUT (U.S.A).

☞ LESSING J. ROSENFELD COLLECTION, LIBRARY OF CONGRESS, WASHINGTON, D.C. (U.S.A).

☞ SPECIAL COLLECTIONS AND RARE BOOKS, UNIVERSITY OF NORTH CAROLINA AT GREENSBORO (U.S.A).

☞ TEMPLEMAN LIBRARY, UNIVERITY OF KENT AT CANTERBURY (UNITED KINGDOM).

☞ THE TRIANON PRESS COLLECTION, UNION COLLEGE, SCHNECTADY, NEW JERSEY (U.S.A).

☞ THE HUNTINGTON LIBRARY, SAN MARINO, CA (U.S.A).

4.

TRIANON PRESS EXHIBITIONS

☞ **1947:** Exhibition of The Trianon Press' Cezanne book, Les Baigneuses [the Bathers], Boston.

☞ **1951 (June 9 to June 21):** Exhibition of the "Stirling" facsimile copy of Jerusalem; organized by The Trianon Press, and held at the Ex Libris Gallery, 21, Grand Place, Bruxelles [Brussels].

☞ **1952 (Private Preview on Tuesday 13th May):** "Exhibition of the facsimile of the Unique Colored Copy of Blake's 'JERUSALEM' published by The William Blake Trust of London"; located at The English-Speaking Union (19 East 54th St. Murray Hill, New York).

☞ **1952[?]:** Exhibition of the "Stirling" and the "Linnell-Rinder" facsimile copies of Jerusalem; organized by the British Council in Paris on the occasion of the Bibliotèque Nationale's exposition, "Le Livre Anglais [the English Book}."

☞ **1954 (February to March 31):** Loan exhibition of Blake's works from the Keynes' collection, including the display of a facsimile copy of the "Stirling" Jerusalem; at the Cambridge University Library.

☞ **1955 (summer):** Exhibition of the Rosenwald/Library of Congress copy of the Songs of Innocence and of Experience, side-by-side with The Trianon Press facsimile; British Museum Print Room.

☞ **1955 (October 26 to November 12):** The Trianon Press facsimile of William Blake's Songs of Innocence and of Experience, including a display of the stages of the collotype and hand-stencil process; Foyles Art Gallery, Trefoile House, Charing Cross Road, London WC2.

☞ **1959 (April 6 to May 2):** A one-man show organized for the publication of Lebel's Sur Marcel Duchamp; Sidney Janis Gallery (15 East 57th Street, New York). An invitation to the opening preview reads: "This exhibition coincides with the publication of the first definitive

book to appear on the work of Marcel Duchamp and presents original paintings and objects by the artist. Documentary material relating to the book and the book itself in both deluxe and regular editions will also be on view."

☞ **1959 (May 5 to May 30):** A one-man show organized for the publication of Lebel's Sur Marcel Duchamp; Gallery La Hune, Paris.

☞ **1959 (September):** A small exhibition organized for the publication of Lebel's Sur Marcel Duchamp; Library of the Institute of Contemporary Arts, London.

☞ **1960:** Gislebertus traveling exhibition in England and America.

☞ **1964-1969:** The William Blake Trust in association with The Trianon Press organized a traveling exhibition ("William Blake Poet • Printer • Prophet") that went on the road in England, America, Canada, Scotland, and Germany. The exhibition was first shown at the Tate Gallery (London) in the summer of 1964; then it traveled to the National Gallery of Art (Washington, D.C.), where it was displayed along with Blake originals. Subsequently, it circulated for two years with a reduced number of Blake originals throughout North America under the auspices of the Smithsonian Institution (Washington, D.C.), visiting the Pierpont Morgan Library (New York), the Andrew Dickson White Museum of Art at Cornell University (U.S.A), the Winnipeg Art Gallery (Canada), and others. Before leaving the United States, it returned to the Metropolitan Museum, New York, where it was shown with its full complement of originals from American collections. The exhibition was brought back to England in the spring of 1967 and circulated for two more years under the auspices of the Arts Council and was shown without the Blake originals in provincial libraries and art galleries, such as the Whitworth Art Gallery at the University of Manchester (UK), and the National Library of Scotland (Edinburgh). By this time the traveling exhibition was much the worse for wear as noted in the Whitworth Art Gallery apology in their catalogue: "The Blake Trustees and the Whitworth Art Gallery apologise for the understandably worn condition of the panels.

For this exhibition, The Trianon Press published two books, a Commemorative Handbook (#27) and a Study of the Illuminated Books (#28).

☞ **1964:** The William Blake Trust exhibition ("William Blake Poet • Printer • Prophet") first visited the Tate Gallery, London.

☞ **1965 (February 27 to March 29):** The traveling William Blake Trust exhibition ("William Blake Poet • Printer • Prophet") at the Andrew Dickson White Museum of Art, Cornell University (U.S.A). Bentley's Blake Books No.689.

☞ **1965 (September 25 to October 24):** The traveling William Blake Trust exhibition ("William Blake Poet • Printer • Prophet") at the Winnipeg Art Gallery. Bentley's Blake Books No.690: "The same as in Cornell, plus a few ephemera from Winnipeg collections."

☞ **1969 (May 14 to June 21):** The traveling William Blake Trust exhibition ("William Blake Poet • Printer • Prophet") at the Whitworth Art Gallery, University of Manchester (UK). Bentley's Blake Books No.698.

☞ **1969 (August 21 to September 30):** The traveling William Blake Trust exhibition ("William Blake Poet • Printer • Prophet") at the National Library of Scotland, Edinburgh. Bentley's Blake Books No.699.

1971-72 (December 8, 1972, to January 30, 1972): Exhibition entitled, "William Blake's Illustrations for the Poems of Thomas Gray"; organized by Tate Galley in association with The William Blake Trust, London. This exhibition displayed both the original Blake illustrations together with The Trianon Press facsimiles. It was because of this show that the animosity between Geoffrey Keynes and G.E. Bentley, Jr., developed.

1972 (spring): The above Tate exhibition entitled, "William Blake's Illustrations for the Poems of Thomas Gray" was moved to America, where it was shown at the Yale University Art Gallery in New Haven, Connecticut. At the close of the show, the Blake originals were taken across the street to their final home at the Yale University Center for the Study of British Art, New Haven, Connecticut.

1976-77 (winter): Exhibition entitled, "William Blake's Illustrations for the Book of Job: The Making of a

Facsimile"; organized by Victoria and Albert Museum in association with The William Blake Trust, London.

☞ **1978 (March 9 to May 21):** This exhibition on the art of William Blake was organized by Tate Galley in association with The William Blake Trust, London.

☞ **1978 (November and December):** Exhibition organized by The William Blake Trust for the publication of The Complete Etchings of Samuel Palmer, with the Related Sketches and illustrations for Virgil and Milton; Victoria and Albert Museum, London.

☞ **1990 (November 5 to December 14):** "An Exhibit from the Trianon Press Archive"; McHenry Library, University of California at Santa Cruz, California (U.S.A). See Bentley's Blake Books Supplement, page 309.

5.

ANNOTATED SOURCES

In gratitude and humility, I want to acknowledge all the people that I consulted in one way or another to hammer together this bibliography on The Trianon Press. They provided the true imaginative spadework; I merely scavenged from them, recasting their ingots of gold and silver into my own words of lead.

Anderson, Emily. The Pursuit of Happy Results: Barry Spann and the making of Twenty-seven Landscapes. Boston: David R. Godine, 1991.

- This book described the collaboration between the artist Barry Spann and the publisher Arnold Fawcus. Fawcus died while the work was in progress, and Spann continued on his own. The final result was Twenty-Seven Landscapes: 1977-1983 (#59), a series of original collotype prints.

Anonymous. "Romanesque Cézanne," in "Time Magazine." Canada Edition for March 3, 1967 (Vol.LXXVII, No. 10).

- A news article about Arnold Fawcus and the re-discovery of Gislebertus, Sculptor of Autun.

Anonymous. "Trianon Press Archive Exhibition November 5 – December 14, 1990, University Library, University of California, Santa Cruz."

• This exhibition schedule includes a checklist compiled by Julie Fawcus of The Trianon Press publications between 1946 and 1981. For a more complete checklist, the reader should refer above to Part One, section 3, "Chronological of The Trianon Press' First Editions."

Barker, Nicolas. "Arnold Fawcus: A Memoir," in A Sketchbook by Richard Doyle (#57). London: Victoria and Albert Museum, 1985.

• A memoir of Arnold Fawcus of The Trianon Press.

Basbanes, Nicholas A. A Gentle Madness: Bibliophiles, Bibliomanes, and the Eternal Passion for Books. New York: Henry Holt and Company, 1995.

• An interesting book on book collectors, their quirks, and oddities, with some interesting asides on The Trianon Press.

Benson, Richard. The Printed Picture. New York: The Museum of Modern Art, 2008.

• An excellent summary of the methods by which pictures are reproduced in books.

Bentley, G. E., Jr. "The Accuracy of the Blake Trust Gray Catalogue." in Blake Newsletter 24: an Illustrated Quarterly, which is published under the sponsorship of the Department of English, University of Rochester, New York, U.S.A. (Volume 6, Number 4, Spring, 1973), pp. 95-96.

• A critical discussion of The Trianon Press facsimile edition of Blake's Gray illustrations. See Keynes' response in "The Blake Trust Gray Catalogue and the Blake Trust Facsimiles" in Blake Newsletter 27: An Illustrated Quarterly.

_____. "The Accuracy of the Blake Reproductions." in Blake Newsletter 34: an Illustrated Quarterly, which is published under the sponsorship of the Department of English, University of Rochester, New York, U.S.A. (Volume 8, Number 3, Winter, 1974-75), pp. 88-89.

• Bentley's response to Keynes' rebuttal in "The Blake Trust Gray Catalogue and the Blake Trust Facsimiles" in Blake Newsletter 27: an Illustrated Quarterly.

_____, Blake Books: Annotated Catalogues of William Blake's Writings in Illuminated Printing, in Conventional Typography and in Manuscript. Oxford: Clarendon Press, 1977.

• A bibliography/checklist of books associated with William Blake.

_____, Blake Books Supplement. Oxford: Clarendon Press, 1995.

• As the title indicates, this is an updated supplement to Blake Books.

_____, The Stranger from Paradise: A Biography of William Blake. New Haven, Connecticut: Yale University Press for the Paul Mellon Centre for Studies in British Art, 2001.

• A biography of William Blake by one of the giants of Blake scholarship.

Bentley, G. E., Jr. and Martin K. Nurmi. A Blake Bibliography: Annotated Lists of Works, Studies, and Blakeana. Minneapolis: University of Minnesota Press, 1964. *Blake Books,* no. 686.

• Another bibliography of Blake.

Bindman, David, ed. Blake's Illuminated Books. 6 vols. London: Tate Gallery and William Blake Trust, 1991-1995.

• A facsimile series of Blake's Illuminated Books, along with letterpress translations of each text. This was one of the projects of the

new William Blake Trust after both Arnold Fawcus and Geoffrey Keynes had died.

_____, The Complete Graphic Works of William Blake. New York: G. P. Putnam's Sons, 1978.

• A comprehensive guide to Blake's graphic work.

Blunt, Anthony. The Art of William Blake. New York: Columbia University Press, 1973.

• A treatise on Blake's art.

Bowers, Fredson. Principles of Bibliographical Description. Oak Knoll Press: New Castle, Delaware: 1994.

• Essential reading on the technical aspects of bibliography.

Brodrick, Alan Houghton. The Abbé Breuil: Prehistorian. London: Hutchinson & Co. Ltd., 1963.

• A biography of this expert on the prehistoric rock paintings of Europe and Southern Africa.

Butlin, Martin. Paintings and Drawings of William Blake, 2 vol. 1981.

• The *catalogue raisonné* of Blake's graphic works.

Carter, John. ABC of Book Collecting. London: Rupert-Hart-Davis, 2004. 8th Edition.

• This is an indispensable resource for the book collector, giving hundreds of definitions used in the trade.

Carter, Miranda. Anthony Blunt: his lives. New York: Farrar, Straus and Giroux, 2001.

• A biography of Blunt's very strange public and private life of art criticism and espionage.

Carter, Sebastian. "Arnold Fawcus and the Trianon Press." Matrix 3 (Winter 1983): 77-93.

• A memoir of Arnold Fawcus and his press. Julie Fawcus says of Carter's description of The Trianon Press: "It was spot on. It has been several years since I read the article, but I remember recognizing the atmosphere of the press."

Damon, S Foster. A Blake Dictionary: The Ideas and Symbols of William Blake. New York: Brown University Press, 1965.

• An essential guide for the study of William Blake.

Duchamp, Marcel. Affectionately, Marcel: The Selected Correspondence of Marcel Duchamp. Edited by Francis M. Naumann and Hector Obalk Ludion; translated by Jill Taylor. Ghent-Amsterdam: Ludion Press, 2000.

• This book was invaluable for getting a feel for the Eau & Gaz A Tous les Etages project through the eyes of the artist.

Essick, Robert N. William Blake Printmaker. New Jersey: Princeton University Press, 1980.

• A Study of William Blake's printmaking methods in relation to his art and poetry.

Greenfeld, Howard. Ben Shahn: An Artist's Life. New York: Random House, 1998.

• A Biography of Ben Shahn, with information on The Trianon Press.

Fawcus, Arnold. "Blake's Last Testament." Observer, 7 November 1976: 36-39.

• This article discusses William Blake's Illustrations of the Book of Job.

_____. "Blake: Lost and Found." Horizon, Volume XIV, no. 4 (Autumn 1972): 112-120.

• This article discusses The Trianon Press publication of Blake's illustrations for the poems of Thomas Gray.

_____. "The Blake Trust Samuel Palmer Volume and Exhibition." The Book Collector, Volume 28, no. 1 (Spring 1979).

• An article on the Samuel Palmer exhibition, which refers to the unpublished Trianon Press edition of The Complete Etchings of Samuel Palmer and and The Related Illustrations for Virgil and Milton.

_____. Ski Americain. Technique "Swing" de Descente. Paris: Bordas, 1947.

• Fawcus' handbook on skiing, published in French.

_____. Skiing Simplified. London: Farber and Farber, 1949.

• Fawcus' handbook on skiing. This is the first English edition.

_____. Swing Into Skiing. New York: Harcourt, Brace and Company, 1947.

• This is the first American edition (as well as the original first edition) of Fawcus' handbook on skiing.

Fawcus, Julie. "Recollections of Trianon Press", interviewed and edited by Randall Jarrell. Available in Special Collections at the University of California at Santa Cruz's McHenry Library. *RD Z231.5.L539 1996.*

• An intimate look into the workings of The Trianon Press. This edited interview was part of the UCSC Library's Regional History Project.

Gamble, Charles W. Modern Illustration Processes: An Introductory Textbook for All Students of Printing Methods. London: Sir Isaac Pitman & Sons, Ltd., 1947.

• A key contemporary resource for information about the printing methods available to The Trianon Press.

Gaskell, Philip. A New Introduction to Bibliography. New York and Oxford: Oxford University Press, 1972.

• A modern view of bibliography. One of the three classic books on the subject.

Goodyear, Anne Collins and James W. McManus. Inventing Marcel Duchamp: The Dynamnics of

Portraiture. Cambridge, Massachusetts and London, England: The MIT Press, 2009.

• A series of essays on Duchamp's use of portraiture. Especially interesting for our purposes are plates #57 and #58 (222-223), and plate #62 (230-231): these sections deal with The Trianon Press edition of Sur Marcel Duchamp (Eau & Gaz).

Goyder, George. "The Origins of the William Blake Trust" in Blake: An Illustrated Quarterly, which is published under the sponsorship of the Department of English, University of Rochester, New York, U.S.A. (Volume 21, Number 4, Spring, 1988), pp. 150-151.

• An interesting article by one of the co-founders of The William Blake Trust giving an alternative version of how The William Blake Trust was first conceived.

Grossman, Carol. "The Trianon Press's *William Blake's Water-colour Designs for the Poems of Thomas Gray*." 41 Printing History, volume 21, number 1 (2001). The Journal of the American Printing History Association.

• A very informative article on The Trianon Press' Thomas Gray facsimiles.

Johnson, Robert Flynn. Artists' Books in the Modern Era 1870-2000: The Reva and David Logan Collection of Illustrated Books. San Francisco: Fine Arts Museums of San Francisco, 2001.

- Catalogue for the Reva and David Logan Illustrated Books Exhibition held at the California Palace of the Legion of Honor, 6 October 2001 to 6 January 2002. Copy #96 of The Trianon Press edition of Duchamp's Eau & Gaz (#44) is described in detail on pages 216-217.

Keynes, Geoffrey Kt. "The Blake Trust Gray Catalogue and the Blake Trust Facsimiles" in Blake Newsletter 27: an Illustrated Quarterly, which is published under the sponsorship of the Department of English, University of Rochester, New York, U.S.A. (Volume 7, Number 3, Winter, 1973-1974), pp. 64-66.

- Keynes' response to G.E. Bentley's criticism of the Blake Trust facsimile of Gray.

_____, A Bibliography of William Blake. New York: Chiswick Press for the Grolier Club, 1921. Thick large 4to, xvi, 516 pages, with 4 color plates, 40 black-and-white plates, and 12 illustrations in the text. Original blue quarter morocco lettered in gilt. Limited to 250 copies.

• This is still "the standard Blake bibliography".

_____. Bibliotheca Bibliographici. London: The Trianon Press, 1964. Small thick 4to., two toned brown cloth, xxiv, 444 pages, 45 plates. *Blake Books,* no. 687.

• A catalogue of the library formed by Geoffrey Keynes, including his Blake works, listed under nos.467-783.

_____. The Gates of Memory. Oxford: Clarendon Press, 1981.

• Keynes' autobiography, giving much information about his Blake collecting, the partnership between The William Blake Trust and The Trianon Press, including the making of the Blake facsimiles. See especially Chapter 27, "The William Blake Trust," (pp.318-328).

_____. "The William Blake Trust." In William Blake" Essays for S. Foster Damon." Ed. Alvin H. Rosenfeld. Providence [R.I.], 1969: 414-420.

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• A census of the Illuminated books of William Blake.

Kirby, Kent. Studio Collotype: Continuous Tone Printing for the Artist, Printmaker, and Photographer. Dalton, Massachusetts: Heliochrome Press, 1988.

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Lindberg, Bo. William Blake's Illustrations to the Book of Job. 1973.

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McKerrow, Ronald B. An Introduction to Bibliography for Literary Students. Oxford, At the Clarendon Press: Oxford University Press, 1927.

• A good introduction to the study of bibliography. One of the three classic books on the subject.

McKitterick, David. "Job and the Blake Trust." The Book Collector 36.3 (Autumn 1987): 305-320.

• I have not been able to obtain a copy of this article and I include it here as reference.

Mellon, Paul, with John Baskett. Reflections in a Silver Spoon: a Memoir. New York: William Morrow and Company, Inc., 1992.

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Murray, Peter and Linda. A Dictionary of Art and Artists. Baltimore, Maryland: Penguin Books, 1969.

• Many of my references to artists were taken from this dictionary.

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• Catalogue and commentary for the Yale William Blake exhibition.

Paley, Morton D. "Corrections to the Blake Trust *Jerusalem*" in Blake: An Illustrated Quarterly, which is published under the sponsorship of the Department of English, University of Rochester, New York, U.S.A. (Volume 26, Number 1, Summer, 1992), p. 94.

• This article refers to the 6-volume William Blake Trust edition of Blake's works.

Paley, Morton D. and Michael Phillips, editors. William Blake, Essays in Honour of Sir Geoffrey Keynes. Oxford: Clarendon Press, 1973.

• G. E. Bentley, Jr., in Chapter XVII ("Geoffrey Keynes' Work on Blake *Fons Et Origo,* and A Checklist of Writings on Blake by Geoffrey Keynes, 1910-1972") provides a storehouse of information.

Preston, Kerrison. The Blake Collection of W. Graham Robertson described by the Collector. London: Published for The William Blake Trust by Faber and Faber Limited, [1952].

• A bibliography of W. Graham Robertson's great Blake library, by Robertson's executor and founding trustee, along with Geoffrey Keynes, of The William Blake Trust.

Ryskamp, Charles. "Paul Mellon and William Blake." In Essays in Honor of Paul Mellon, Collector and Benefactor. Washington D.C.: 1986.

• An essay on Paul Mellon, a great Blake collector and Tianon Press benefactor.

Stokes, Roy. A Bibliographical Companion. Metuchen, N.J., & London: The Scarecrow Press, 1989.

• A dictionary of bibliographical terms.

Tanselle, G. Thomas. "The Bibliographical Concepts of 'Issue' and 'State'" in The Papers of the Bibliographical Society of America (Volume 69, Number 1, January-March 1975), which is published by the University of Texas at Austin.

- Tanselle is always worth reading.

_____. "The Concept of Format" in Studies in Bibliography (Volume 53, 2000), which is published by the Bibliographical Society of the University of Virginia.

- An exhaustive study of format.

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Taylor, Dena Bain. "The Deterioration of the 1951 Blake Trust *Jerusalem*" in Blake: An Illustrated Quarterly, which is published under the sponsorship of the Department of English, University of Rochester, New York, U.S.A. (Volume 23, Number 2, Fall, 1989), pp. 75-78.

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Taylor, Irene. Blake's Illustrations to the Poems of Gray. Princeton, New Jersey: Princeton University Press, 1971.

- A study of Blake's illustrations to Gray.

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Viscomi, Joseph, Blake and the Idea of the Book. Princeton, New Jersey: Princeton University Press, 1992.

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Wilson, Thomas A. The Practice of Collotype. Boston: American Photographic Publishing, 1935.

• Essential for understanding collotype printing.

Windle, John. Antiquarian Bookseller of London, England, and San Francisco, California. Blake Catalogues: Catalogue Twenty-six (1995); Catalogue Twenty-nine (1998); Catalogue Thirty-one (2000); and Thirty-two (2001); Catalogue Thirty-six (2003); Catalogue Forty (2005); and Catalogue forty-two (2006).

• Many of my Trianon Press Blake facsimiles-editions were purchased from John. I suggest that every serious collector establish a working relationship with a professional bookman; you will certainly pay more for your books, but you will usually get the finest copies available, which is the name of the game anyway.

_____. "A Blake Collector's Vade Mecum" in A Troubled Paradise: William Blake's Virgil Wood Engravings (by Robert N. Essick, with an afterword on collecting William Blake by John Windle.)

• An interesting article about collecting Blake.