William Blake and His Circle: A Checklist of Publications and Discoveries in 2001

G. E. Bentley, Jr.

Blake/An Illustrated Quarterly, Volume 36, Issue 1, Summer 2002, pp. 4-37
William Blake and His Circle: A Checklist of Publications and Discoveries in 2001

By G. E. Bentley, Jr.

With the Assistance of Keiko Aoyama for Japanese Publications

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications for the current year (say, 2001) and those for previous years which are not recorded in Blake Books (1997), Blake Books Supplement (1995), and "William Blake and His Circle" (1997-2001). The organization of the checklist is as follows:

Division I: William Blake

Part I: Editions, Translations, and Facsimiles of Blake's Writings
Section A: Original Editions and Reprints
Section B: Collections and Selections
Part II: Reproductions of His Art
Part III: Commercial Book Engravings
Part IV: Catalogues and Bibliographies
Part V: Books Owned by William Blake
Appendix: Books Owned by the Wrong William Blake

Part VI: Criticism, Biography, and Scholarly Studies
Note: Collections of essays on Blake and issues of periodicals devoted entirely to him are listed in one place; their authors may be recovered from the index.

Division II: Blake's Circle

This division is organized by individual (say, William Hayley or John Flaxman), with works by and about Blake's friends and patrons, living individuals with whom he had significant direct and demonstrable contact. It includes Thomas Butts, Robert Hartley Cromek, George Cumberland, John Flaxman and his family, Henry Fuseli, Thomas and William Hayley, John Linnell and his family, Samuel Palmer, James Parker, George Richmond, Henry Crabb Robinson, Thomas Stothard, John Varley, and Thomas Girtfiths Wainwright. It does not include important contemporaries with whom Blake's contact was negligible or non-existent, such as John Constable and William Wordsworth and Edmund Burke; such major figures are dealt with more comprehensively elsewhere, and the light they throw upon Blake is very dim.

Reviews listed here are only for books which are substantially about Blake, not for those with only, say, a chapter on Blake. These reviews are listed under the book reviewed; the authors of the reviews may be recovered from the index.

I take Blake Books (1977) and Blake Books Supplement (1995), faute de mieux, to be the standard bibliographical authorities on Blake and have noted significant differences from them.

I have made no systematic attempt to record manuscripts and typescripts, audio books, CD-ROMs, chinaware, computer printouts, radio or television broadcasts, calendars, exhibitions without catalogues, festivals and lecture series, furniture with inscriptions, microforms, music, pillows, poems, posters, published scores, recorded readings and singings, rubber stamps, T-shirts, tattoos, video recordings, or e-mail related to Blake.

The status of electronic "publications" becomes increasingly vexing. Some such works seem to be merely electronic versions of physically stable works. Some electronic publications, however, suggest no more knowledge than how to operate a computer, such as reviews invited for the listings of the book-sale firm of amazon.com, which are divided into those by (1) the author, (2) the publisher, and (3) other, perhaps disinterested, remarkers. I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority.


2. See Nicholas Barker, The Book of Urizen (2001), which accompanies a CD-ROM of Urizen (G).

3. A black 40 kopeck stamp, 2.2 x 1.4 cm., issued by the Soviet Union in 1958 to commemorate Blake's bicentenary, bears an adjusted reproduction of the Phillips portrait of Blake with a Cyrillic inscription identifying the subject as an English poet and artist (see R.N. Essick, "Blake in the Marketplace, 2001," Blake 35 (2002): 120). The only other known Blake stamp was issued by Romania in 1957.

4. The reviewer for amazon.com of Bentley, The Stranger from Paradise (see below) may have no more authority than my son-in-law, who claims that the title should be The Stranger from the Parking Lot because, as everyone knows, paradise was paved over years ago.


Editors' note: The annual checklist of publications and discoveries by G.E. Bentley, Jr. has in recent years been paired with the "Blake in the Marketplace" article by R.N. Essick in the spring issue; this year they have been separated due to space considerations.

I am indebted for help of many kinds to Dr. E.B. Bentley, Jim Bogan, Bucknell University Press, Martin Butlin, D.W. Dorrbecker, Robert N. Essick (including for the Portuguese publications here), Jean Freed, Francisco Gimeno Suances (for Spanish texts), Ib Johansen, Jeffrey B. Mertz, Steven Nachmanovitch, Oxford University Press, Morton D. Paley, Robert W. Rix, Scholar Fine Art gallery, Tate Britain (for reproductions of reviews of the Tate exhibition), Marc Vaulbert de Chantilly, Joseph Viscomi, Ray Watkinson, and John Windle.

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

Research for "William Blake and His Circle" for 2001 was carried out in Bodley, the British Library, Friends House Library (London), National Gallery of Canada, Southwark Local Studies Library, University of Toronto Library, and Wellcome Institute (London).

Symbols

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

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

Abbreviations

BB  G. E. Bentley, Jr., Blake Books (1977)
Blake  Blake/An Illustrated Quarterly

Blake Publications and Discoveries in 2001

The languages of Blake criticism continue to be dauntingly diverse. One would have to be a formidable polyglot indeed to master all that was published about William Blake just in 2001. The languages recorded here besides English (including journaleses) comprehend Spanish (24 works), Japanese (16, plus 5 in English in Japanese journals), Portuguese (8, plus 2 in English in Portuguese journals), Italian (2), Norwegian (1), German (1), and French (1).

However, this does not, as one might at first think, represent a sudden burst of activity in Spain and Portugal in 2001, for many of these works were printed up to twenty-five years ago and overlooked by me. It represents, rather, sudden activity among Blake scholars who have been to the Iberian Peninsula or have friends there. Our suddenly-revealed ignorance of Spanish and Portuguese publications on Blake is astonishing and shaming (to a bibliographer attempting universal coverage of work on Blake), but it is not quite so sudden an activity as at first appears.

The places of publication outside the English-speaking world (Australia, Britain, Canada, India, New Zealand, South Africa, the United States) are also surprisingly diverse. They include Brazil (Sao Paolo), Denmark (Copenhagen), Japan (Kyoto, Osaka, Tokyo), Malaysia (Gombak), Mexico (Xalapa), Norway (Oslo), Portugal (Lisbon), and Spain (Barcelona, Bilbao, Castello de la Plana, Madrid, Valencia). Gombak! I hear you cry; how wonderful that there should be publications about Blake in Gombak! Even better, the essay published in Gombak is entitled "The Road Not Taken."

How provincial Anglophone Blake scholars must seem to those of Gombak and Xalapa!

The number of reviews recorded here is formidable: 175 of them, mostly of the Tate and Metropolitan Museum exhibitions. The number of journalistic accounts of Blake threatens to surpass those of Blake by scholars and critics, in number of essays if not in number of pages. These reviews are chiefly valuable to indicate what readers are directed or encouraged to think about Blake. They rarely have much of value to say about Blake himself. And when they do have something to say about Blake, as with Blake and Catherine dancing naked in their garden, "like Adam and Eve," as he put it,"" we may be more impressed by the journalist's creative ingenuity or chutzpah than by his knowledge of what he is talking about. There is no more evidence that "Blake and Catherine would dance naked in the garden" than that Adam and Eve did.

There are also four doctoral dissertations on Blake recorded here, from the universities of California (Riverside), Copenhagen (in English), New Mexico, and North Carolina.

Blake's Writings

Previously unknown prints from Blake's works in illuminated printing continue to turn up unexpectedly. In 2001


these included *Europe* pl. 13-14 (sold at Christie's Dec. 2001 for £26,000 to R.N. Essick) and *The First Book of Urizen* pl. 3 (sold at Christie's Dec. 2001 for £40,000 to Essick). Professor Essick has been for many years the most assiduous and successful collector of Blake's works in print and manuscript.

The only other work by Blake in illuminated printing which changed hands in 2001 was *Songs of Innocence* (1), sold at Christie's 8 October 2001 for $941,000 to Maurice Sendak. Christie's hopes had been rather higher ($1,000,000-$1,500,000), surprisingly high for a copy lacking ten of the plates of *Innocence*. The catalogue argued that "Blake himself made up [i.e., assembled and stabbed the leaves of] copy J as it stands today," but perhaps potential buyers were uneasy about this conclusion. They were right to be cautious, for the evidence of stab holes on which it is based appears to be misreported—and irrelevant. The price of $47,000 per print may have been elicited by Christie's conclusion—but it is still less than the $100,000 per print for which *Urizen* (E) sold in 1999.

One of Blake's most enthusiastic and colorful patrons was Thomas Griffiths Wainewright, dilettante, friend of Charles Lamb and Henry Fuseli, artist, forger, and poisoner. His enthusiasm for Blake has been previously known; he wrote that Blake's *job* is "as exquisitely engraved as grandly conceived" (29 March 1826) and that "His Dante is the most wonderful emanation of imagination that I have ever heard of" (Feb. 1827), and he apparently wanted to acquire "all Mr B works executed by his own hand" (28 March 1826).

However, the remarkable extent of his collection was not known. He wrote of acquiring *Marriage, Milton, and Songs* in 1826 and 1827, and *Blake Books and Blake Books Supplement* speculated that he also owned *Descriptive Catalogue* (F), and perhaps the Riddle Manuscript. Now Marc Vaulbert de Chantilly has discovered the catalogues of 1831, 1835, and 1837 in which Wainewright's books were sold. Wainewright's Blakes can now be shown to include *America* (G), *Descriptive Catalogue* (F), *Europe* (B), *For Children* (B), *Jerusalem* (B), *Marriage* (I), *Milton* (B), *Songs* (X), *Job* (1826), Blair's *Grave* (1808), and Young's *Night Thoughts* (1797). Few if any of Blake's contemporaries are known to have owned so many of his printed works during his lifetime, not even his intimate friends and patrons George Cumberland and Thomas Butts. Wainewright may have owned *Jerusalem* (B) as early as 1820, when he wrote in the *London Magazine* about the "newly discovered, illuminated manuscript, which has to name 'Jerusalem the Emanation of the Giant Albion!!!'"


In English there is little to report beyond separate printings of "The Lamb," "London," and "How sweet I roam'd." My favorite is the edition of "The Lamb" (1995) in which the words "William Blake" are "signed by the author by spirit pen, through [the medium?] Madam Casarossa of Tooting."

**Blake's Art**

The most extraordinary Blake discovery of 2001—and indeed perhaps of the last century and more—was of Blake's nineteen lost designs for Blair's *Grave*. Twelve of them had been engraved for Cromek's edition of *The Grave* in 1808, but Blake's watercolors for them had not been traced since 1836. In 2001 they were apparently bought for a pittance at a provincial sale—rumors in the book trade identify the place as Scarborough in Yorkshire, though none of the auction houses there will confess to me that they handled the book. The drawings were brought, apparently in ignorance of their significance, to the Swindon auction house of Dominic Winter, and they were identified and authenticated by Martin Butlin, Robin Hamlyn, Robert Essick, Rosamund Paice, David Bindman, Morton Paley, GEB, and Dr. E.B. Bentley. Seven of the drawings had never been seen before, for most of them even the titles were unknown, and such titles as had been known were not very helpful, e.g., "Friendship" and "A characteristic Frontispiece." Some of the new drawings are very wonderful and surprising.

But perhaps the most surprising of them is that for "Death's Door." The version engraved by Schiavonetti for the 1808 *Grave* is of course very well known—it was copied again in 1816, and Whitman was buried under a version of it in 1892. It was also copied by Blake in a dramatic white-line version which apparently so alarmed the publisher R.H. Cromek that he took the commission for the engravings from Blake and gave it to Schiavonetti.

Until now, we have not known whether Blake's version of 1805 or Schiavonetti's version of 1808 corresponded to the drawing of "Death's Door" which Blake had sold to Cromek. Cromek's betrayal of Blake in depriving him of the promised commission to engrave his designs for Blair's *Grave* has long been known, but the rights of the case were obscure. The newly discovered drawing makes it plain that Schiavonetti was extraordinarily faithful to the watercolor which Cromek put before him. It is Blake's engraving of "Death's Door" which is eccentric, or at least which varies from his preliminary drawing, not Schiavonetti's. Perhaps there is more to
be said for Cromek than had previously been thought. But
not much more.
There is also an edition of Blake's watercolors for Dante's

**Blake's Commercial Engravings**

There is little new to report about Blake's commercial en-
gravings. Flaxman's designs for Hesiod, later engraved by
Blake, were offered at Christie's, and a colored copy (U) of
Blake's engravings in Young's *Night Thoughts* (1797) was
rumored to have been offered for sale at an "extraordinary
price," but neither is known to have changed hands. Appar-
etly the vendors valued them more highly than potential
buyers did.

**Blake Catalogues**

In terms of sales, the most remarkable catalogue newly
recorded here is that of Benjamin Wheatley on 3-11 August
1831, when the most important of Thomas Griffiths
Wainwright's extraordinary Blake collection was sold. And
John Windle published a very tempting Blake catalogue in
2001 with a great variety of publications on offer.

A number of catalogues of minor Blake exhibitions from
up to eighty years ago are newly recorded here: the National
Gallery of Canada (1922), the Philadelphia Museum of Art
(1926), Pollok House, Glasgow (1971), Scolar Fine Art/Gor-
don Samuel (2001), and Jackson Library of the University
of North Carolina, Greensboro (2001). More spectacular is
the carefully orchestrated publicity for the great Blake exhi-
bition at the Tate Gallery (London, 2000), repeated in much
diminished form at the Metropolitan Museum (N.Y., 2001).
There are records here of 146 notices, reviews, etc., of the
exhibition thus far, and doubtless others have escaped me.
One of the Tate's most effective strokes of publicity was to
enlist The Independent newspaper as a formal sponsor of the
exhibition; The Independent dutifully did its part by pub-
lishing 68 reviews, notices, and puffs for it.

**Scholarship and Criticism: Books**

Eleven new books on Blake are recorded here, but five of
them will receive short shrift from me. I have been unable
to find copies of A.A. Ansari, *William Blake's Minor Prophe-
cies* (2001) and Tony Trigilio, "Strange Prophecies Anew":
Rereading Apocalypse in Blake, H.D., and Ginsberg (2002),
and I am too ignorant to read Yoko Ima-Izumi, *Blake Shuseisareru Onna—Shi to E no Fukugo Geijutsu: Blake's Re-
vision of the Female* (2001), Naoji Owashi, *William Blake to
Kirisutokyo [William Blake and Christianity]* (1995), in Japa-
nese, and Geir Uthaug, *Den Kosmiske Smie: William Blake
Liv-diktning-verdensbilde* (2000) in Norwegian. I can do no
better than to say that Uthaug's handsomely produced bi-
ography deals, inter alia, with Blake's position among eso-
teric traditions such as those of Gnosticism, Boehme, and
the Kabbala.

Two of the other newly recorded books on Blake can be
dealt with fairly briskly. *The Book of Urizen* by the distin-
guished bibliographer Nicholas Barker is a 12-page essay
accompanying a CD-ROM of Urizen (G), and Nicholas
Marsh, *William Blake: The Poems* is a student text in Palgrave's
Analysing Texts series.

The other books are far more substantial. Christopher
Hobson's *Blake and Homosexuality* (2000) is an earnest and
somewhat tendentious account of Blake's attitude toward
homosexual desire which Hobson finds especially in *Milton
and Jerusalem*. The most valuable sections are those which
deal with the publicity about legal prosecution for homo-
sexual acts in Chapters 1 and 5.

Peter Otto's *Blake's Critique of Transcendence: Love, Jeal-
ousy, and the Sublime in The Four Zoas* (2000) focuses on
"the poem's conversation ... between Swedenborg, Young,
and Locke," especially "the religious sublime of Night
Thoughts"; "It is my contention that rather than urging sub-
lime transcendence (whether through the invocation of tran-
sendent or immanent power), *The Four Zoas* hopes to
thwart it" (17, 18, 8).

The books of 2001 which are likely to prove of most per-
isting importance are Sheila Spector's two volume study of
Blake and the Kabbala, and G.E. Bentley, Jr.'s *The Stranger
from Paradise: A Biography of William Blake*.

Sheila Spector's "Glorious incomprehensible": *The Develop-
ment of Blake's Kabbalistic Language* and her "Wonders Di-
vine": *The Development of Blake's Kabbalistic Myth* are sepa-
rate, free-standing studies, but they are so closely intercon-
ected that they share a significant amount of preliminary
matter. The purpose of both volumes is to "illuminate the
process" by which

Blake incorporates the materials of Kabbalism in order to
elevate his own level of consciousness so that he himself
might achieve the transcendent intentional relationship
with the One. ... Together, the two volumes trace the evo-
lution of Blake's creative consciousness. ("Wonders" 12)

"Glorious incomprehensible" has a good deal of what some
may find rather arbitrary speculation about the Hebraic
sources of Blake's mythological terminology; its real impor-
tance lies in its learned exploration of how Blake "transform[s]
conventional English into a transcendent medium of expres-
sion" ("Wonders" 12).

"Wonders Divine" "demonstrates how Blake gradually ap-
propriated kabbalistic mythemes until, by the major proph-
ecies, he had replaced the conventional Miltonic myth with a
Christianized version of Kabbalism" (12). The work in-
cludes an interesting analysis of each Blake poem. Despite
or because of their learned density, the two volumes are likely
to prove a major resource for serious Blake scholars.
The Stranger from Paradise is an extensive factual biography which has evoked curiously contradictory reviews, mostly thus far in newspapers:

(1) Bentley "writes badly," exhibiting "insensitivity to tone," and offering "erroneous" readings of poems, but the book is occasionally a "useful guide"; (2) "Bentley fails to give a shape to his unwieldy and constantly repetitive narrative"; (3) The book is "a permanently valuable resource ... comprehensive, accurate, and judicious ... But it is not, alas, the place for the general reader to begin"; (4) It is "a fascinating book"; (5) This "definitive, documentary-style biography ... is written with ... lucidity of language and thought"; (6) It represents "fine scholarship" but is "heavy going even for sympathetic general readers"; (7) The book is "amazingly well researched ... contextualizes him [Blake] beautifully ... [Bentley's] sense of balance is impeccable"; (8) The biography, "presented in a graceful and coherent manner," is perhaps "the best handbook to Blake ever written," but "As a biography ... this book is a failure"; (9) It is "a thoroughly reliable, fully documented and closely detailed life ... beautifully designed" and illustrated, "the most important life of Blake since Gilchrist's" in 1863; (10) "this splendid book," "a masterful monument," gives "us the man himself in all his compelling strangeness"; (11) The book is "Certain to become the standard biography of Blake" because of "its thoroughness, originality, and sophisticated critical analysis."

I like the later reviews best.

Scholarship and Criticism: Essays


Half a dozen essays are worthy of special remark. Robert Essick's "Blake in the Marketplace" and G.E. Bentley, Jr.'s "William Blake and His Circle" in Blake/An Illustrated Quarterly have the virtues of familiar comprehensive achievement. Masashi Suzuki, "'Signal of Solemn Mourning': Blake's Sandals and Ancient Israelite Custom," Journal of English and Germanic Philology 100 (2001): 40-56, is a learned demonstration of the biblical significance for Blake of taking off shoes. R. Paul Yoder, "Blake's Pope," is a profitable examination of Blake's relationship with Alexander Pope, particularly Pope's translation of Homer. Two technical essays are especially important. In one Dr. Joyce Townsend explains how and why Blake's paintings crack.10

The last of the important essays existed only in electronic form in 2001, though it is to be printed with fewer illustrations in Blake/An Illustrated Quarterly in 2002 [Blake 35 (2002): 74-103]. In "An Inquiry into Blake's Method of Color Printing," www.ibiblio.org/jsviscomi (2001) [now accessible at www.blakequarterly.org], Robert N. Essick and Joseph Viscomi demonstrate conclusively the irrelevance of the theory, argued most extensively by Michael Phillips, that Blake normally passed his color-printed works twice through the press. In particular, they prove that the "pinholes" in Songs (T), used as evidence for such double printing, do not exist. The marks reported as "pinholes" are simply ink-spots on the paper. Perhaps most persuasively, they give very extensive evidence that the misregistration which is inevitable in all double printing, though sometimes only visible through magnification, simply does not exist in Blake's color-printed works—except in one plate in Songs (E) printed a second time because the text in the first was scandalously faint. The essay is a model of comprehensive technical argument.

Roads Not Taken

Scholars occasionally attempt linguistic ingenuity—one thinks of Nelson Hilton and Sheila Spector—but none has achieved the outrageous success of journalists—yet. My favorite at the moment is "O Rose thou art chic," which has the double advantage of being hauntingly familiar and outrageously irrelevant to its origin.11

Division I: William Blake

Part I: Editions, Translations, and Facsimiles12

Section A: Original Editions

Table of Stab Holes

Five holes

1.2, 3.1, 1.1, 1.2 cm. apart Innocence (J)13

America (1793[-1831])

Copy G

History: (1) Bound about 1821 perhaps for Thomas Griffiths Wainewright and sold with Europe (B) and Jerusalem (B)


12. In this checklist, "facsimile" is taken to mean "an exact copy" attempting very close reproduction of an original named copy including size of image, color of printing (and of tinting if relevant), and size, color, and quality of paper, with no deliberate alteration as in page order or numbering or obscuring of paper defects, or centering the image on the page.

13. For conflicting reports on these stab holes, see the entry for Songs of Innocence (J).
on 4 August 1831 by Benjamin Wheatley, Lot 426 ("Three of the rarest of this singular Artist's Productions") [for £4.4.0 to Bohn].

"Blake's Chaucer: The Canterbury Pilgrims" (1809)
Copy B

*The Book of Los* (1795)
Plate 5
History: The copy of *Urizen* pl. 3 removed at an unknown date before 1976 from the collection of Blake prints and manuscripts including *Book of Los* pl. 5 <BBS 61> may be the one acquired in 2001 by Robert N. Essick.

*Descriptive Catalogue* (1809)
Copy F
History: (1) This copy, which apparently belonged to Thomas Griffiths Wainewright, was sold by Wheatley on 4 August 1837, Lot 665 ("green morocco" [to Money for 12s]), from whom it was acquired by (2) The bookseller James Weale, for whom it was sold in 1840 ...

*Europe* (1794-[1815])

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
<th>Watermarks</th>
<th>Blake numbers in cm.</th>
<th>Printing color</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essick 13-14</td>
<td>1</td>
<td>—</td>
<td>—</td>
<td>25.1 x 19.5 greenish grey</td>
<td></td>
</tr>
</tbody>
</table>

Copy D
Coloring: Copy D contains at least two coloring styles, one characterized by rather flat, even washes ... and a second featuring smaller brushstrokes and a higher degree of skill and finish. Joseph Viscomi has suggested ... that Mrs. Blake was responsible for the first style. ... We should not, however, exclude the possibility that husband and wife shared coloring responsibilities on any given impression. In some examples, Catherine may have executed the larger areas of wash ... and William may have added the more detailed coloring, at least on some impressions.


15. Only copies F, L and L were bound in green; F went to Bodley in 1834, and L was bound by Zachsdsorf long after this sale in 1837.


Plate 13
Coloring: Snake black, jade-green, and yellow.

Plate 14
Coloring: Wings bluish-green, robe tomato red, cloud brown, background black (bottom) and dark brown. The intriguing washes of color suggest the preliminary hand of Mrs Blake. "The dark coloring of the background, the tomato red gown on the bat-winged Pope, and the general extent of hand coloring ... are very similar to what we find in *Europe* copy D ..." q.v.

Newly Recorded Copies

Binding: Mounted in a window of a larger sheet of paper.
History: (1) Pl. 13-14 were sold anonymously at Christie's (London), 18 December 2001, Lot 85 (reproduced, estimate: £10,000-£15,000) [for £26,000 to Edward Maggs acting for John Windle on behalf of Robert N. Essick].

*The First Book of Urizen* (1794-[1815])

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plate</th>
<th>Leaves</th>
<th>Watermarks</th>
<th>Blake numbers in cm.</th>
<th>Printing color</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essick 3</td>
<td>1</td>
<td>—</td>
<td>—</td>
<td>15.6 x 11.2 pale orange</td>
<td></td>
</tr>
</tbody>
</table>

Plate 3
Coloring: The flames are bronze, dark red, and black, and the man's skin is greyish-pink, his hair dark brown; decorative elements in the design touched with brownish-green (Essick copy).

Copy B
History: ... (5) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

Copy G
History: ... It was reproduced as a CD-ROM in 2001 by "Octavo" with a 12-page accompanying booklet by Nicholas Barker.

Newly Recorded Copy

Plate 3
Binding: Loose.
History: (1) This may be the print of *Urizen* pl. 3 (15.8 x 11.0) which was removed (leaving behind an offset) at an unknown date before 1976 from f. 21' of a volume of miscellaneous prints and manuscripts now in the Pierpont Morgan Library <BBS 61>; (2) Sold anonymously at Christie's (London), 18 December 2001, Lot 84 (reproduced, estimate: £25,000-£35,000) [for £40,000 to Edward Maggs acting for John Windle on behalf of Robert N. Essick].

Plate 9 (or 22)

History: ... (4) This or pl. 22 may be the [plate from] "the beautifully drawn and colored 'Urizen'" which A. E. Newton lent to the Philadelphia Museum of Art exhibition (1926) ...

Edition

§Primeiro Livro de Urizen. Tr. [etc.] João Almeida Flor. (1983)

For Children: The Gates of Paradise (1793)

Copy B
History: (1) It is perhaps Thomas Griffiths Wainewright's copy which was sold with his own library by Fletcher & Wheatley, 12 December 1837, Lot 363.19

Copy C
History: ... (5) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

Inscriptions on Designs

New Entry
Mary Wollstonecraft, Original Stories (1791)
"Every prospect smiled" (Butlin #244 1)
"God sent for him" (Butlin #244 2)
"How delighted the old bird will be" (Butlin #244 3)
"She turned her eyes on her cruel master" (Butlin #244 5)
Date: 1791; the engravings from six other designs for Original Stories bear the imprint 2 September 1791.

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

Binding: Loose.

History: (1) The set was owned by Alexander Gilchrist (Gilchrist, Life of William Blake, "Pictor Ignatus" [1863] I: 91); (2) On his death in 1861 it apparently passed to his widow Anne Gilchrist and from her to (3) Their son H.H. Gilchrist, who lent the drawings to the Academy of the Fine Arts exhibition (Philadelphia, 1892), #120; (4) Acquired by H. Buxton Forman, who sold them at Anderson Galleries, 15 March 1926, Lot 65 (with 5 letters from H.H. Gilchrist) [for $1,000 to (5) A. Edward Newton], who lent them to the exhibitions at the Philadelphia Museum of Art in May 1926 and 1939 (#237) and sold them at Parke-Bernet, 16 April 1941, Lot 120 [for $1,500 to (6) A.S.W. Rosenbach], who sold them in 1946 to Lessing J. Rosenwald, by whom they were presented to (7) The Library of Congress.

An Island in the Moon (1784)

Edition


The preface is pp. 9-32.

Jerusalem (1804-[1820])

Copy B
History: (1) Bound about 1821 perhaps for Thomas Griffiths Wainewright and sold with his books by Benjamin Wheatley on 4 Aug. 1831, Lot 426 [£4.4.0 to Bohn]; ...

Reprint

It consists of the "Prólogo" (13-16); "Introducción" (17-56); Jerusalén in Spanish (57-190); "Notas" (191-256); "Glosario" (257-84); Jerusalem in English (285-447).

Originally a dissertation at the Universitat de València <BBS 431>.

Marriage of Heaven and Hell ([1790-1827])

Copy F
History: ... (5) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

Copy H
History: It was reproduced in color in the Spanish edition (2000, 2001).

Copy I
History: (1) This is probably the copy ordered by T.G. Wainewright by February 1827; (2) It was sold by Benjamin Wheatley on 4 August 1831, Lot 395 ("The Marriage of Heaven and Hell, colored by the author, scarce") [for £2.3.0 to (the booksellers John and Arthur) Arch].20

Plate 11
History: ... (4) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

18. Like America (G), Descriptive Catalogue (F), Europe (B), Jerusalem (B), Marriage (I), and Songs (X) which were sold for Wainewright by Wheatley. The histories of the other copies of For Children exclude them conclusively (A, D-E) or probably (C) from this 1837 sale.


20. According to Wheatley's file copy of the catalogue: British Library: S.C. Wheatley.17 (12) (see Marc Vaulbert de Chantilly, "Prop-
Framing Line: The single red ink line (not mentioned in BB) surrounding each of the first four prints (pl. 2-5—the frontispiece, title page, “Introduction,” and “The Shepherd”) is rather crudely drawn, perhaps intended to make the images appear straighter on the page. The lines are practically on the platemarks; on the title page they go through some of the coloring and divide the imprint from the design, and I should be very surprised were they Blake’s.

History: ... (9) Abel Berland sold it at Christie’s (New York), 8 October 2001, Lot 6 [for $941,000 to anon. (Justin Schiller for (10) Maurice Sendak)].

Copy T
Binding: Copy T is carelessly described in the Christie catalogue of 8 October 2001, Lot 6, as a “forgery,” but this probably means no more than that it was printed after his death from Blake’s copperplates and colored, as Joseph Viscomi suggests (Blake and the Idea of the Book 381).

Songs of Innocence and of Experience (1794-1831)
Copy D
History: ... (6) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

Songs of Innocence (1789-1811, 1831)
Copy J
Stab Holes: There are five stab holes 1.2, 3.1, 1.1, and 1.2 cm. apart.21

---

21. According to David Swinford, as reported by R.N. Essick, “Blake in the Marketplace, 2001,” Blake/An Illustrated Quarterly 35 (2002): 108, generously shown me in draft. When Innocence (J) was sold at Christie’s (N.Y.) on 8 Oct. 2001, Lot 6, it was said to have a set of “stab holes in the gutter margins ... which appears to match” those of the Innocence prints in Songs (E); Blake Books, which does not report the stab holes in Innocence (J), gives those in Innocence of Songs (E) as 3.5 and 3.4 cm. apart. As Essick remarks succinctly, “I cannot reconcile any combination of these holes [in Innocence (J)] with those present in the green-ink plates in Songs copy E.”
Copy g
History: ... (2) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ("another volume ... [with] some impressions from plates engraved for these books ['Songs']—uncolored") ... 

Copy j
History: ... (4) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ... 

Plate a
History: ... (6) Joseph Holland had it reproduced on a zinc plate and printed very persuasively in brown ink (like his original) on paper very similar to the Japanese paper in his reproduction of "Little Tom the Sailor"; the chief distinguishing feature is "Wm Blake Sculp" added below the design, which does not appear in the original. 

Edition

Copy f
There is No Natural Religion (?1788) 
History: ... (4) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ... 

Section B: Collections and Selections 
Reprints of Blake's Works Before 1863  
(Addenda)  
1860?  
"The Chimney Sweeper" (Sudbury Leaflet) 

******
Translation of Songs, Visions, America, Europe, Song of Los, and brief selections from Vala, Jerusalem, and Milton. 

24. Holland's rough instructions to the facsimilist with the GEB copy say that it is to be "etch[ed] deep."
25. Here and below I ignore most mere reprints.

"Los bosques de la noche (Poemas, Canciones y Epigrammas). Edición bilingüe y annotada de Jordi Doce. (Madrid, Buenos Aires, Valencia: Colección la Cruz del Sur, septiembre 2001) 8°; no ISBN. In Spanish. It consists of "Introducción" (7-42); "Cronología" (43-48); "Nota a la edición" (49-50); "Bibliografía consultada" (51-55); lyrical poems in English and Spanish on facing pages (56-242); "Notas a los poemas" (243-54); "Correspondencia escogida" (255-88); "Blake y sus contemporaneos" (289-328). 


The Blake text is somewhat adjusted. Neither poem is included in Sudbury Leaflets: Poetry and Prose, Original and Selected (London: A.W. Bennett; Sudbury: J. Wright, 1864). 


Reviews 
2. *Francis Gilbert, "A book that all may read, at last: It is more than 200 years late, but Francis Gilbert welcomes an affordable edition of William Blake’s illuminated books," Times 8 Nov. 2000. 
3. *Jon Mee, "Revisions of the Prophet," Times Literary Supplement 1 Dec. 2000 (with the Tate exhibition) (Bindman's book is "a wonderful achievement.") 

Experience: A Poem by William Blake. (New York: The Saturday Press, 1930) 8°, 4 unnumbered pp.; no ISBN. 
The poem is 22 lines from Vala beginning "What is the price of Experience." According to the colophon, "Of this poem, ten copies were set in Oxford type by Margaret Brian Evans in July, 1930." 

The Lamb. ([No place:] Designed and printed by Linda Anne Landers at Spoon Print Press [2001]) Very tall 8°, 6 decorated leaves; no ISBN. 
A hundred copies were printed with decorations by Linda Anne Landers. This is distinct from her 1998 edition of The Lamb <Blake [1999]>, much larger, with different designs, and set in much larger type. 

The words "William Blake" are "signed by the author by spirit pen, through Madam Casarosa of Tooting," according to the colophon.


El Matrimonio appeared by itself in 1977.


Poems. (No place: Minizauber Edition, [2001?]) 14 pp. (2 x 1.45 cm); no ISBN. In German.

25 copies of this tiny work were printed, probably by Sybille Maier.


This is apparently distinct from §Poesia completa. Traducción de Pablo Mañé Garzón. (Madrid, 1980) Libros Rio Nuevo, 30. In Catalan and English <BBS 159>.

This is apparently distinct from the Catalan and English edition called Obras Completas en Poesía: Edición Bilingüe. Tr. Pablo Mañé Garzón. (Madrid, 1980) Libros Rio Nuevo, 30 <BBS 159>.


Poems. (No place: Minizauber Edition, [2001?]) 14 pp. (2 x 1.45 cm); no ISBN. In German.

25 copies of this tiny work were printed, probably by Sybille Maier.


This is apparently distinct from the Catalan and English edition called Obras Completas en Poesía: Edición Bilingüe. Tr. Pablo Mañé Garzón. (Madrid, 1980) Libros Rio Nuevo, 30 <BBS 159>.


A souvenir for a one-day Blake course consisting of 10 pages plus brown paper covers (with a xerox affixed), 5 xeroxed images, quotations from The French Revolution, América, and Vala, "William Blake—chronology" (2 pp.), and "William Blake: a bibliography" (1 p.).

William Blake Archive (www.blakearchive.org)

In autumn 2001 it added Marriage (G) and Visions (P) to the 43 copies of Blake's works in illuminated printing already reproduced.


An unaltered reprint <BBS 169>.

Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

Blair, Robert, The Grave

Drawings

John Flaxman wrote on 18 October 1805:

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

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

These drawings Cromak promptly exhibited at the Royal Academy and at his house at No. 23, Warren Street, Fitzroy Square. Later he carried them with him on his Northern tour to solicit subscriptions to his edition of The Grave; he exhibited them in July 1806 at the shop of "Messrs. Knott and Lloyd, Birmingham" and in November 1807 "at Mr Ford's, Bookseller, Market-street-lane," Manchester. In April 1807 he showed "Blake's Drawings for 'The Grave' [...] to the Queen & Princess at Windsor."

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

27. First and Second Prospectuses (both November 1805); see Blake Records Supplement (1988) 32, and Blake Records 171.
29. Manchester Gazette 7 Nov. 1807 (Blake Records Supplement 54).

Summer 2002
Then, in the summer of 2001, nineteen of the twenty missing designs suddenly reappeared. In them, the predominant color is pale blue. Those later engraved are very close indeed to the prints, though the critic for The Anti-Jacobin complained in November 1808 that "the defect of giving strong corporeal semblance to spiritual forms was much less glaring in them [the original drawings], than in the prints. The figures were more shadowy and insubstantial" (Blake Records 208).

Binding: The mounted drawings are loose in a red morocco portfolio with a buckle and a stamped label: "DESIGNS FOR [BLAIR'S GRAVE]; the lining paper is watermarked "BEILBY & KNOTTS 1821." It does not now bear the title given in the 1836 auction: "Black Spirits and White, Blue Spirits and Grey."

The unwatermarked leaves, of various sizes, are mounted on stiff brownish paper (though three, including No. 16, are a slightly different shade of grey) 33.3 x 26.7 cm., with matching framing lines around the designs. Watermarks on the mounts are faintly perceptible: RUSE | 1800 (No. 2), J WHATMAN 1801 (No. 11), and J WHATMAN (No. 13).

On most of the unengraved designs (Nos. 13-14, 16-19), "Not" is inscribed on the versos.

The drawings for Blair's Grave are as follows; the first 19 untitled and unnumbered watercolors are in the recently-discovered cache. The order of Nos. 1-12 here is that of the engravings in the printed version.

1. The drawing is inscribed "The Grave | a Poem | by Robert Blair | illustrated with 12 Engravings | by Louis Schiavonetti | From the Original Inventions | of | William Blake. | 1806;" while the etched version reads: "THE | GRAVE, | [Gothic] A Poem, | Illustrated by twelve Etchings | Executed BY | LOUIS SCHIAVONETTI, | From the Original | Inventions | OF | WILLIAM BLAKE. | 1808." Notice that the engraver named on the watercolor is Schiavonetti, not Blake as in the first Prospectus (Nov. 1805). When the design was engraved as the title page of the 1808 Grave, it was called "The Skeleton Re-Animated" in the account "Of the Designs" No. IX. There was no title page design in Cromek's first Prospectus (Nov. 1805), and this design is first named in his advertisement in the Manchester Gazette for November 1807 as the ninth design. This design was plainly lettered after the second Prospectus (Nov. 1805) in which Schiavonetti is named as the engraver rather than Blake. It is therefore unlikely to have been among the designs exhibited at the Royal Academy in the early autumn of 1805.

There are sketches, mostly variants, untraced (Butlin #609-10, 617), Yale Center for British Art (611), British Museum Print Room (#612-13, the latter "on thin card"), Mrs. Seth Dennis (#614), the late Gregory Bateson (#615), and the Huntington (#616).

2. Engraved as "Christ Descending into the Grave" (called "The Descent of Christ into the Grave" in "Of the Designs" No. I in The Grave [1808]); sketches are in the British Museum Print Room (#621) and untraced (#622).

3. Engraved as "The meeting of a Family in Heaven" (called "A Family Meeting in Heaven" in "Of the Designs" No. XI); a sketch is in the British Museum Print Room (#623).

4. Engraved as "The Counsellor, King, Warrior, Mother & Child in the Tomb" ("Of the Designs" No. VIII omits the last 3 words).

5. Engraved as "Death's Door" ("Of the Designs" No. III). The design is very close indeed to Schiavonetti's engraving and radically different from Blake's treatment of the same scene in his engraving of it. The difference may make one (reluctantly) feel more sympathy for Cromek who commissioned Schiavonetti to engrave Blake's designs, apparently on seeing Blake's plate. Two sketches for it are untraced (#630, 632).

6. Engraved as "The Soul hovering over the Body reluctantly parting with Life" ("Of the Designs" No. VI omits the last 4 words); sketches are in the Tate (#625) and untraced (#626-28).

7. Engraved as "The descent of Man into the Vale of Death" ("Of the Designs" No. II); a sketch is in the British Museum Print Room (#638).


9. Engraved as "The Soul exploring the recesses of the Grave" ("Of the Designs" No. VII); a sketch is in the British Museum Print Room (#629).

10. Engraved as "The Death of The Good Old Man"—the old man's hand is on "THE | NEW | TESTAMENT" as in the engraved version ("The Good Old Man Dying," No. V); a sketch is untraced (#631).

11. Engraved as "Death's Door" ("Of the Designs" No. III). The design is very close indeed to Schiavonetti's engraving and radically different from Blake's treatment of the same scene in his engraving of it. The difference may make one (reluctantly) feel more sympathy for Cromek who commissioned Schiavonetti to engrave Blake's designs, apparently on seeing Blake's plate. Two sketches for it are untraced (#630, 632).

12. Engraved as "The Reunion of the Soul & the Body" (No. X, "The Re-Union of Soul and Body").

13. "A touchingly innocent representation of two men walking along a path into a distant landscape, the horizon of which is dominated by the sun setting behind what must be the Celestial City... inscribed 'Friendship' on the mount by an unknown hand, as in the first Prospectus (Nov. 1805)."

14. "An oblong composition dominated by a nude female figure, seated full-face with her arms extended, holding poppies and with butterfly-like patterned wings... [inscribed on the mount in a hand different from 'Friendship'] "The Grave Personified—Unfinish'd." The figure, particularly the wings, is similar to the clothed figure seen in profile on the right side of the altar-like tablet in one of the alternative designs for a title-page for The Grave..." (#616).

15. A "Design for the frontispiece to Blair's Grave" was sold with seventeen other unidentified Blake drawings and prints at Christie & Manson, 25 March 1859, #119* (£2.8.0) to Noseda (not in Butlin). The frontispiece to The Grave (1808) was Thomas Phillips's portrait...

33. The descriptions below of the designs themselves are from the essay by Martin Butlin entitled "New Risen from the Grave: Nineteen Unknown Watercolors by William Blake," Blake/An Illustrated Quarterly 35 (2002): 68-73, which he generously sent me in typescript, but other details derive from my own examination of the drawings in London in December 2001.

34. Blake Records Supplement 54.
is an exceedingly faint pencil design of hands in the air and a head, probably by Blake—or Robert Blake, as David Bindman suggests. Beside it are fragments of pasted-on paper with different chain and wire lines.

15. “A night scene, illuminated by a lantern, showing a father kneeling by the grave reading from a book … accompanied by two children.” It is very like the design (reversed) for “The Garden of Love” (Songs pl. 44) (Butlin #137; dated 1780-85).

16. “Christ leading the blessed souls into Heaven,” related to #624.

17. “Two young adults standing by an open grave in a churchyard with a Gothic church on the left … the young girl pointing at the ‘high-fed worm,’ ‘surfeited on the damask cheek’ of the deceased ‘Beauty.’ The male figure is presumably the stripling of life. This allusion to the Fates is presumably based on the number’d!” Below on the mount are two illegible pencil lines.

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

19. “The Gambols of Ghosts according with their Affections previous to the final Judgment,” as described in Flaxman’s letter. “The watercolor is essentially the same [as #636] except that Blake has differentiated more clearly between the figures of the ‘wicked,’ in the spiral ascending from the bottom left-hand corner up the right-hand margin to the top of the composition, and the ‘good’ characters who emerge from their tombs in the lower right-hand corner and process into the Gothic arch of the church on the left. The ‘wicked’ characters are largely preoccupied with fighting each other or resisting being dragged from their tombs; in addition there is a strangely negative baptism scene in the upper right-hand corner in which an old man clutches a resisting child while dipping his left hand into a bowl of water held by two apparently angelic figures. The ‘good’ ghosts are noticeably passive with their lowered heads, some concentrating on the pages of a book, again possibly the Bible. The semi-circle of figures around the yew tree are frantic rather than ecstatic.” The watercolor is far clearer and more detailed than the very rough sketch (#636); the baptism is indeed very strange. A sketch is untraced (#637).

20. The twentieth design, not included among those discovered in 2001, is probably the one of “A widow embracing the turf which covers her husband’s grave” (#633, on old mount), which Flaxman described in his letter of October 1805; like the other 19 designs, it is largely in blue, mounted, with three framing lines round it. The first clear record of it is in 1876.

Apparently therefore Cromek did not own it. Perhaps it was somehow exchanged for “Death Pursuing” (No. 21 below). A sketch is in the British Museum Print Room (#634).

21. Cromek agreed to buy twenty of Blake’s designs for Blair, according to Blake’s letter of November 1805, and he paid twenty guineas for them according to his letter of May 1807 (Blake Records 186). However, he owned at least one more Blake drawing for The Grave. The design entitled in the first Blair Prospectus (Nov. 1805) “Death Pursuing the Soul through the Avenues of Life” (Collection of R.N. Essick; #635, mounted on “card”) is inscribed on the verso: “Illustration to ‘Urizen,’ a poem by William Blake—who also made the drawing. It belonged to my father[,] T.H. Cromek.” Cunningham, who lived with the Cromeks in 1810, described it as Urizen chasing “a female soul through a narrow gate and hurl[ing] her headlong down into a darksome pit” (Blake Records 487). The mistaken association with The First Book of Urizen may explain why Mrs. Cromek did not sell it with the other Blair designs.

22. Blake’s dedication for his Grave designs (April 1807; #620, British Museum Print Room) was refused by Cromek in his letter of May 1807. A sketch for it is in the Victoria & Albert Gallery of Art; #619) may be for The Widow embracing her Husband’s Grave,” which was listed in Cromek’s first Prospectus (Nov. 1805).36

These nineteen newly-traced designs, plus “A widow embracing the turf,” were probably those which Cromek exhibited publicly.

They include three of the designs mentioned by Flaxman in October 1805 (Nos. 5, 10, 19) but not the fourth, “The Widow embracing her Husband’s Grave,” which was listed in Cromek’s first Prospectus (Nov. 1805).36

---

Paper Sizes of the Drawings

1. 33.2 x 28.5 cm., the size of the mount
2. 23.0 x 12.4 cm.
3. 24.0 x 14.0 cm.
4. 14.7 x 23.5 cm. (i.e., a sideways design)
5. 20.4 x 25.5 cm.
6. 15.8 x 22.7 cm. wide (i.e., sideways design)
7. 23.5 x 13.5 cm. wide
8. 27.4 x 22.2 cm.; much larger than the others
9. 23.5 x 11.7 cm.
10. 20.2 x 25.87 cm.
11. 23.8 x 13.7 cm.
12. 23.9 x 17.45 cm.
13. 23.9 x 17.6 cm.
14. 20.3 x 29.8 cm.
15. 17.5 x 23.5 cm.
16. 23.75 x 12.85 cm.
17. 19.6 x 13.35 cm.
18. 23.6 x 17.6 cm.
19. 27.3 x 21.7 cm.
20. 15.4 x 10.8 cm.
21. 30.2 x 23.8 cm.
22. 22.9 x 18.8 cm.

---

36. It stayed with Blake until his death and was sold at Southgate in June 1854 with other Blake drawings which passed from his widow to Tatham.
History: (1) Blake offered forty designs for *The Grave* to Cromek (according to Blake's letter of Nov. 1805), who chose twenty of them and paid twenty guineas for them (and he acquired a twenty-first separately); (2) The Blair drawings were offered by Cromek's widow in 1813 for £30; (3) Acquired by an anonymous buyer who had a red morocco portfolio made for them; (4) Sold in the auction by Tait of Edinburgh from the *Catalogue of the Extensive and Valuable Collection of Books, Pictures, Drawings, Prints ... of the Late Thomas Sivright, Esq. of Meggetland and Southouse*, 1-16 Feb. 1836, Lot 1835 ("Volume of Drawings by Blake" for Blair's Grave), for £11.5.0; (5) Acquired for an anonymous collection and identified in October 2001.

Blake apparently also made his own portfolio of watercolors for *The Grave* with a title page which mentions neither Schiavonetti nor engravings:

2. An Angel with a trumpet (19.8 x 10.4 cm.), acquired by Butts (Butlin #611).
3. An Angel Awakening the Dead with a Trumpet (11.6 x 9.2 cm.) (Butlin #612), acquired, probably about 1834, from Tatham (like America pls. 3, 6, 10, Europe pl. 6-7, 12, Jerusalem pl. 35, and the "Nelson" drawing) by J.D. Francis.
4. Alternative design for the title page, without lettering (42.5 x 31.0 cm.), sold by Evans to the British Museum Print Room in 1856 (Butlin #613).
5. "The Widow Embracing Her Husband's Grave" (15.4 x 20.8 cm.); Joseph Hogarth sold it with drawings which apparently passed from Catherine Blake to Tatham at Southgate, 7 June 1854 (Butlin #633).
6. "The Gambols of Ghosts According with Their Affections Previous to the Final Judgment" (46 x 31.6 cm.; watermark: IHS IxVILLEDARY), which passed from Mrs. Blake to Tatham (Butlin #636).
7. "The Descent of Man Into the Vale of Death" (24.2 x 26.6 cm.), acquired by Butts (Butlin #638).
8. "A Destroying Deity: A Winged Figure Grasping Thunderbolts" (20.6 x 29.7 cm.), which passed from Mrs. Blake to Tatham (Butlin #778).
9. "Churchyard Spectres Frightening a Schoolboy" (17.9 x 11.6 cm.), acquired by Mrs. Gilchrist (Butlin #342).

Dante, *The Divine Comedy*  

Part III: Commercial Book Engravings

*Illustrations of The Book of Job* (1826, 1874)  
New Location: North Carolina (Greensboro).
lent them to the exhibition at the Philadelphia Museum of Art (1939), Lot 119, and gave them to (8) The U.S. National Gallery of Art.

1808 Quarto and Folio
New Location: York (Toronto).

Dante, Blake's Illustrations of Dante (1838)
1838 New Location: National Gallery of Canada.

[Darwin, Erasmus], The Botanic Garden
(1791, 1797, 1799, 1806)
1795 New Location: Wellcome Institute (London).

Flaxman, John, Compositions from the Works Days and Theogony of Hesiod (1817)
Drawings: The 38 bound designs watermarked 1809 and 1813, in 1970 in the possession of the dealer H.D. Lyon, were offered at Christie's (London), 7 June 2001, #78 (6 designs and the binding reproduced), estimate £80,000-£120,000 [not sold]; as R.N. Essick ("Blake in the Marketplace, 2001," Blake 35 (2002): 120) suggests, "Perhaps no potential purchaser could overcome the suspicion that these may be early copies after the plates by a skilled hand other than Flaxman."

Hartley, David, Observations on Man (1791)
New Location: Wellcome Institute (London).

Hayley, William, Little TOM the Sailor (1800)
F. Joseph Holland had the head-piece and tail-piece of his copy (printed in black) "photographed on [metal] plates and printed [in brown] on excellent Japanese paper made by Kochi, intended for a Christmas card for special friends" (as he wrote to GEB on 19 June 1969); the result is very persuasive.

Lavater, John Caspar, Aphorisms (1788, 1789, 1794)
1788 New Location: Wellcome Institute (London).

Lavater, John Caspar, Essays on Physiognomy
(1789-98; 1810; 1792 [1817])
1789-98 New Location: Wellcome Institute (London), with signature and notes of Dawson Turner.

Scott, John, Poetical Works (1782, 1786, 1795)

Stedman, John Gabriel, Narrative (1796, 1806, 1813)
1796 New Location: Wellcome Institute (London), plates colored.

In Blake's plate of "The thinning of the Aboma Snake," "some work may have been done in the copperplate itself to strengthen the lines defining these trees" "projecting above the undergrowth on the left side of the plate and just above the head of the man standing lower left, [which] print much more darkly in the 1806 and 1813 ed.,” according to R.N. Essick, "Blake in the Marketplace, 2001," Blake 35 (2002): 130.

Varley, John, A Treatise on Zodiacal Physiognomy (1828)
New Location: Wellcome Institute (London).

Young, Edward, Night Thoughts (1797)
New Location: *Houghton Library (Harvard).

Copy U

Copy BB
Binding: Bound in brown leather with tooled edges and spine, spine broken, blue and red marbled end-papers, 40.7 x 31.8 cm., 9 sheets watermarked, "Explanation of the Engravings" between the Advertisement and Night I title page. "Bright atypical coloration [Grey Death type] applied after binding." History: (1) Acquired by Greville Lindall Winthrop, who added his bookplate and bequeathed it in June 1943 to (2) Houghton Library (Harvard University; Accession Number *42-5188F).

Part IV: Catalogues and Bibliographies

1780

In 1780, the Blake entry is reported as "W Blake.—315, Death of Earl Goodwin" (353).

24 May 1828, Stewart, Wheatley, & Adlard sale Lot 1180, Blake's "sublime" Night Thoughts drawings, which were "alone sufficient to immortalize him," were bought in at £52.10.0 when they did not achieve the reserve of £157.10.0.39

38. All this information derives from William Blake's Designs for Edward Young's NIGHT THOUGHTS, ed. John E. Grant, Edward J. Rose, Michael J. Tolley, Co-ordinating Editor David V. Erdman (Oxford: Clarendon Press, 1980) 34, an entry scandalously overlooked by GEB for 20 years until the lacuna was pointed out by my friend John Windle.

39. Marc Vaulbert de Chantilly interprets the Wheatley's code ("Norris KBO'te") for me. BB said they "were withdrawn at £52.10s."

The "WELL KNOWN AMATEUR OF THE FINE ARTS" is Thomas Griffiths Wainewright, the grandson of Ralph Griffiths (founder and editor of The Monthly Review) and nephew of Ralph's son George Edward. In April 1831 Wainewright had absconded to France.

His Blakes were sold on the second day, 4 Aug. 1831:
#395 "THE MARRIAGE OF HEAVEN AND HELL [I], Colored by the Author, Scarce" [FOR £2.3.0 TO THE BOOKSELLERS OF CORNHILL JOHN AND ARTHUR] Arch.
#424 Blair, Grave (1808) [FOR £1.6.0 TO RICH].
#426 America (G), Europe (B), and Jerusalem (B), "Three of the rarest of this singular Artist's Productions" [FOR £4.4.0 TO BOHN].

11 Aug. 1831:
#1746 Young, Night Thoughts (1797) "WITH THE SINGULAR DESIGNS BY RICHARD BLAKE" [FOR £1.13.0 TO WILLIAMS—N.B. THE PASSPORT ON WHICH WAINEWRIGHT ESCAPED TO FRANCE WAS IN THE NAME OF WILLIAMS].


1921
*GEORGE KEYNES. BIBLIOGRAPHY OF WILLIAM BLAKE (N.Y.: THE GROLIER CLUB, 1921) <BB #617A>.
B. (N.Y., 1921 [i.e., 1969]) <BB #617B>.
C. §(N.Y., 1921 [i.e., 2001]).

The 2001 reprint gives in black and white the four plates originally in color.

1922
The National Gallery of Canada Special Exhibitions: Pictures and Sketches by Tom Thomson, Illustrations to the "Book of Job" and Dante's "Inferno" by William Blake and Modern Color Prints. Third & Fourth Floors. ([OTTAWA: NATIONAL GALLERY OF CANADA, 1922]) 8e.

Anon., "Blake's Illustrations to the 'Book of Job' and Dante's 'Inferno'" (11-17).

May 1926

The only account of the exhibition was the essay by A. Edward Newton, "Works of William Blake," Bulletin Philadelphia Museum of Art 21 (1926): 162-65, which mentions 15 drawings Newton is known to have owned, plus 9 books and loose prints from books in illuminated printing and some commercial engravings (only Hogarth and Canterbury Pilgrims named), the drawings certainly and the books and prints almost certainly from Newton's own collection. "The very rare catalogue issued by Blake when the original picture ['Canterbury Pilgrims'] was exhibited in 1812" is probably A Catalogue of the Fifth Annual Exhibition of the Associated Painters in Water Colors (1812), in which the tempera of the "Canterbury Pilgrims" was Lot 254, though of course the Catalogue was not "issued by Blake."

18 October-17 November 2000

**Blake's Heaven:** A Tribute Exhibition to William Blake at Scolar Fine Art Gordon Samuel, 35 Bruton Place, London W1J 6NS ... In association with James Huntington-Whiteley, 38 Hopefield Avenue, London NW6 6LH ... [2001].

The exhibition was in two parts; the first, 18-27 October, was of modern British religious art and pastoral landscape; the second, 1-17 November, was works after Blake by contemporary (20th century) artists.

James Huntington-Whiteley, introduction (4-5) (“Blake should be seen as an inspirational rather than an influential figure”).

The Blake section includes some very striking images, such as Rabindra Singh (b. 1966), “after Blake’s *Temptation and Fall* (Paradise Lost),” which shows Eve plucking hand-grenades from the Tree of Life, and Amrit Singh (b. 1966), “The Beast of Revelation—after Blake’s ‘Beast of Revelation,’” which shows a lurid monster rising from the sea with seven heads including William Clinton (most prominently), Margaret Thatcher, Idi Amin, a blindfolded bishop, and Hitler.

Reviews

2. §John Russell Taylor, “Around the galleries,” *Times* 8 Nov. 2000: 21 (“a very illuminating exploration of the way in which Blake has continued to influence British art right through the 20th century and into the 21st”).

9 November 2000-11 February 2001


The Abrams hard-cover version of the Tate exhibition catalogue adds a “Checklist of Works Exhibited at The Metropolitan Museum of Art” (299-304), with far fewer works than in the Tate exhibition and some additions.

Reviews, Notices, etc.

Tate Exhibition

16. §Louise Jury, “Arts world bows to Blake the ‘Soho nutcase’: A poet and artist dismissed as mad in his lifetime is to be honoured by Tate Britain, writers and pop stars,” *Independent* on Sunday 17 Sept. 2000: 11 (Alex James says that “Blake kind of invented the idea of a Soho nutcase, which I’ve always aspired to”).
18. §Waldemar Januszczak, “Visions of the Damned: He saw things. He heard voices. And he believed the end of the world was just around the corner. Is it any wonder that, almost 200 years after William Blake’s death, we are just beginning to decipher the method behind the painter-poet’s madness?” Waldemar Januszczak reports, *Sunday Times* [London] 15 Oct 2000.
20. §Richard Dorment, “Blake’s high priestess: Throughout her career, rock iconoclast Patti Smith has had one hero—the artist William Blake. Here she explains to Richard Dorment how his unique view of the world came to be enshrined in her work,” *Sunday Times Magazine* 28 Oct. 2000: 35, 37, 39 (“one of my favourite things about Blake, [is] that the last thing he sent out for [on his deathbed] was a new pencil, so he could draw his wife. That says it all for me”).
21. §Nigel Reynolds, “Blake’s 100 Jerusalem works go on show for first time,” *Daily Telegraph* 2 Nov. 2000: 12 (the 100 plates of *Jerusalem* will all be shown “in Britain” for the first time at the Tate exhibition).
23. §Birch, ‘Young British Artists,’ *Private Eye* 3 Nov. 2000 (a cartoon: “Think how much he could have achieved, with a really good agent!”).
24. §Sarah Hemming, *Daily Express* 3 Nov. 2000: 56 (a herald of the Blake exhibition and four others).
29. §Louise Jury, “The best of Blake from Albion and beyond: The poet and artist’s greatest works have been brought together at Tate Britain,” *Independent* on Sunday 5 Nov. 2000.
32. §Alan Taylor, “Dark Satanic Thrills: William Blake was often dismissed as a crank in his lifetime, but as a new exhibition on his life reveals, this poet and painter with an extraordinary imagination was a complex visionary not easily pigeon-holed,” *Sunday Herald* 5 Nov. 2000: 16-20.
39. §Richard Cork, “Nor did his sword sleep in his hand: William Blake, the iconoclast’s iconoclast, gets his due—200 years on—at the Tate. Richard Cork can only applaud,” *Times* 8 Nov. 2000: 20.
40. §Richard Dorment, “Poems for the eyes: The Tate’s William Blake show is overloaded with the artist’s spectacular but dense works,” *Daily Telegraph* 8 Nov. 2000: 22.
41. §Samantha Ellis, “Mystic realist: Angels, demons and many-headed beasts burst out of William Blake’s works, and even in his books poetry plays second fiddle to pictures ... Tate Britain, SW1 from tomorrow ...,” *Evening Standard* 8 Nov. 2000.

68. "Jonathan Glancy, "Twist heaven and hell: Blake's life was one of squalor and frustration; most people thought him mad. No wonder he dreamed of a green and pleasant land, says Jonathan Glancy," Guardian 9 Nov. 2000: 12.


70. "Paul Johnson,"A very English genius who just loathed soap: A major exhibition now open shows how Blake's vision can still inspire us," Daily Mail 10 Nov. 2000 ("a huge and beautiful exhibition"); "Blake and Catherine would dance naked in the garden, 'like Adam and Eve' as he put it").


77. "Sholto Byrnes,"V. Old Labour sees the signs of free love," Independent on Sunday 12 Nov. 2000: 30 (Michael Foot says that Blake's 'Jerusalem' lyric is a hymn to free love).

78. "Charles Darwent,"Order vs chaos: it's the great Blake debate," Independent on Sunday 12 Nov. 2000: 4-5 ("icky pieces of faux-archaic-Sienna with a dash of half-digested Michelangelo thrown in, these are interesting not as works of art so much as artefacts"); "madness is his method," but the exhibition gives "a sense of order that is at most misleading").

79. "Mark Hudson,"So could Blake, master of word pictures, really paint as well?" Mail on Sunday 12 Nov. 2000: 80 (in the picture, "the unwavering mood of manik exaltation becomes exhausting"); "I don't believe he was a great artist in the absolute sense").

80. Waldemar Januszczak, "First Tate Britain lost its way. Now, by dedicating a huge show to mad old William Blake, it reveals it has lost all reason, says Waldemar Januszczak," Sunday Times 12 Nov. 2000 ("Visiting the Blake show is like being chained to the soapbox of a ranting religious lunatic at Speaker's Corner"; the "Blake show ... has little real art in it"; for a response, see No. 92).


82. Donald Parsnip,"Donald Parsnip's Weekly Journal: Today, some lessons in the game of art and a tribute to the great William Blake," Independent on Sunday 12 Nov. 2000: 41-43 ("Don't Miss! naturalist day at the Tate Gallery as part of the great Blake moment followed by grand tiger burning event").


87. "Charlotte Higgins,"What to say about ... William Blake at Tate Britain," Guardian 17 Nov. 2000 ("Point out that William Blake has been all things to all people").


89. "Cedric Porter,"God's revolutionary: Immortal hands: Lambeth's role in the career of artist and writer William Blake is just one strand in a fascinating exhibition that looks set to establish Blake's reputation as a great artist, as well as a great writer. Cedric Porter takes a closer look at the man who was William Blake," Pulse (South London's top new and used-car guide) 17 Nov. 2000: 1, 7 (the Adam and Eve in the garden story illustrates Blake's "non-conformism").


91. "Martin Gayford,"Moments of true greatness," Spectator 18 Nov. 2000: 71-72 (the exhibition is "indigestible, with its enormous quantities of large images," but "Blake had moments of true greatness").

92. "Elizabeth Forrest,"Flying with Angels," Sunday Times 19 Nov. 2000 (in a letter to the editor, she says she was "disappointed and sad" to read Januszczak's essay, No. 80 above).


95. "Louisa Buck,"Blake and the rock goddess: Seventies icon Patti Smith is in town to pay homage to a fellow mercuric poet. Louisa Buck met her," Evening Standard 30 Nov. 2000: 27 ("I feel like I'm walking with Blake, that's he's here with me").

96. "Kevin Jackson,"The Thursday Interview: Patti Smith: More than a rock chick: She was a punk before punk was invented. Now Patti Smith reads the Romantic poets and even believes in Jesus. Has she finally grown up?" Independent 30 Nov. 2000 (like Robert Mapplethorpe she "was really into Blake").

97. "Dr. Thomas Stuttaford,"Medical Briefing: Was Blake mad or just bizarre," Times 30 Nov. 2000: 10 (today probably "Blake would be treated ... an atypical anti-psychedelic drug").


100. "Martin Gayford,"Blake's heaven: William Blake: visionary, fruitcake, or Regency rock star? Martin Gayford looks for answers at Tate Britain's revelatory new show," Harper's & Queen Nov. 2000 ("He was too magnificently weird to be mainstream").

101. "Sue Hubbard,"Still Burning Bright: Poet and artist William Blake was ridiculed as an eccentric mystic in his day, self-publishing his own books and painting his views. Now, as Tate Britain hosts a major Blake show, Sue Hubbard looks at his apocalyptic legacy," Art Review Nov. 2000: 41-43.


(it includes a long analysis of the "Vision of the Last Judgment" picture and praise of "Marilyn Butler's splendid essay").

2000.

London, Guardian 4 Dec. 2000 ("Blake aficionado Patti Smith simply takes 90 minutes to show why she adores him"); "lovely").

London, Independent 5 Dec. 2000 ("She leaves to a roaring ovation and returns in tears, deeply grateful. Blake would have been proud").

Dr. Kathleen Raine, poet, mystic and scholar, pays tribute to this Blake's work so well embodies what Plotinus describes is borne out by the... (exhibition) at the Tate Britain").


"William Blake, our apocalyptic visionary, was celebrated. The waters rose over our green and pleasant land", "2000.

The Tygers of Wrath: Purcell Rooms London, Independent 3 Feb. 2001: 12 (on performances as "the finale" of the Tate exhibition).

"Laura Cumming, "Visionary or anti-enlightenment scourge? The 'Cockney nutcase' was both—and much more besides," [Journal not identified, n.d.].

Sue Herdman, "Blake's heaven: The artist and poet William Blake was apocalyptic, Apocalypse' isn't," A Visionary Whose Odd Images Still Burn [62].

The waters rose over our green and pleasant land', "2000. (it includes a long analysis of the "Vision of the Last Judgment" picture and praise of "Marilyn Butler's splendid essay").

"Anon., "William Blake, our apocalyptic visionary, was celebrated. The waters rose over our green and pleasant land", Observer 3 Dec. 2000.

Dr. Kathleen Raine, poet, mystic and scholar, pays tribute to this Blake's work so well embodies what Plotinus describes is borne out by the... (exhibition) at the Tate Britain").


"Anon., "William Blake, our apocalyptic visionary, was celebrated. The waters rose over our green and pleasant land", Observer 3 Dec. 2000.

Dr. Kathleen Raine, poet, mystic and scholar, pays tribute to this Blake's work so well embodies what Plotinus describes is borne out by the... (exhibition) at the Tate Britain").


"Anon., "William Blake, our apocalyptic visionary, was celebrated. The waters rose over our green and pleasant land", Observer 3 Dec. 2000.

"Dr. Kathleen Raine, Man of Vision: With the subject of a major exhibition now at the Tate Britain, London, Dr. Kathleen Raine, poet, mystic and scholar, pays tribute to this Blake's work so well embodies what Plotinus describes is borne out by the... (exhibition) at the Tate Britain").


"Anon., "William Blake, our apocalyptic visionary, was celebrated. The waters rose over our green and pleasant land", Observer 3 Dec. 2000.

Dr. Kathleen Raine, poet, mystic and scholar, pays tribute to this Blake's work so well embodies what Plotinus describes is borne out by the... (exhibition) at the Tate Britain").


"Anon., "William Blake, our apocalyptic visionary, was celebrated. The waters rose over our green and pleasant land", Observer 3 Dec. 2000.

Dr. Kathleen Raine, poet, mystic and scholar, pays tribute to this Blake's work so well embodies what Plotinus describes is borne out by the... (exhibition) at the Tate Britain").


"Anon., "William Blake, our apocalyptic visionary, was celebrated. The waters rose over our green and pleasant land", Observer 3 Dec. 2000.

Dr. Kathleen Raine, poet, mystic and scholar, pays tribute to this Blake's work so well embodies what Plotinus describes is borne out by the... (exhibition) at the Tate Britain").


"Anon., "William Blake, our apocalyptic visionary, was celebrated. The waters rose over our green and pleasant land", Observer 3 Dec. 2000.

Dr. Kathleen Raine, poet, mystic and scholar, pays tribute to this Blake's work so well embodies what Plotinus describes is borne out by the... (exhibition) at the Tate Britain").


"Anon., "William Blake, our apocalyptic visionary, was celebrated. The waters rose over our green and pleasant land", Observer 3 Dec. 2000.

Dr. Kathleen Raine, poet, mystic and scholar, pays tribute to this Blake's work so well embodies what Plotinus describes is borne out by the... (exhibition) at the Tate Britain").


"Anon., "William Blake, our apocalyptic visionary, was celebrated. The waters rose over our green and pleasant land", Observer 3 Dec. 2000.

Dr. Kathleen Raine, poet, mystic and scholar, pays tribute to this Blake's work so well embodies what Plotinus describes is borne out by the... (exhibition) at the Tate Britain").


"Anon., "William Blake, our apocalyptic visionary, was celebrated. The waters rose over our green and pleasant land", Observer 3 Dec. 2000.

Dr. Kathleen Raine, poet, mystic and scholar, pays tribute to this Blake's work so well embodies what Plotinus describes is borne out by the... (exhibition) at the Tate Britain").


"Anon., "William Blake, our apocalyptic visionary, was celebrated. The waters rose over our green and pleasant land", Observer 3 Dec. 2000.

Dr. Kathleen Raine, poet, mystic and scholar, pays tribute to this Blake's work so well embodies what Plotinus describes is borne out by the... (exhibition) at the Tate Britain").


"Anon., "William Blake, our apocalyptic visionary, was celebrated. The waters rose over our green and pleasant land", Observer 3 Dec. 2000.

Dr. Kathleen Raine, poet, mystic and scholar, pays tribute to this Blake's work so well embodies what Plotinus describes is borne out by the... (exhibition) at the Tate Britain").


"Anon., "William Blake, our apocalyptic visionary, was celebrated. The waters rose over our green and pleasant land", Observer 3 Dec. 2000.
suggest that Blake intended to issue together a copy of *Songs of Innocence* with 20 duplicate prints in it. The “new evidence” therefore scarcely bears upon when and by whom the prints in *Innocence* (I) were collated.

And in fact even never evidence indicates that stab holes in *Innocence* (I), q.v., do not at all match those in the *Innocence* in *Songs* (E).

Notice, etc.
1. Anon. (Reuters), “Outrageous fortune needed for Shakespeare Folio,” *Chicago Tribune* 11 Sept. 2001, Section 1:4 (Abel Berland’s Shakespeare folio [1623] [estimate $2,000,000-$3,000,000] and *Songs of Innocence* [I] [estimate $1,000,000-$1,500,000] will be sold at Christie’s [N.Y.]).

18 December 2001

*Old Master, Modern and Contemporary Prints [to be sold at auction by Christie’s]* Tuesday, 18 December 2001 The Properties of The Estate of Walter J. Johnson, Mr. Paul Betjemian, The Harry Anna Investment Fund Inc., sold to benefit the Florida Elks Youth Camp Inc. and the Florida Elks Children’s Therapy Services Inc. [and others] (London: Christie’s, 2001). The Blake lots, all reproduced, are Cumberland’s cataloging card (Lot 83 [withdrawn at £1,300]), *Urizen* pl. 3 (Lot 84 [£40,000 to Edward Maggs for R.N. Essick]), and *Europe* pl. 13-14 (Lot 85 [£26,000 to Edward Maggs for R.N. Essick]).

Notice, Review, etc.

**Part V: Books Owned By William Blake of London (1757-1827)**

*Appendix: Books Owned by the Wrong William Blake in the Years 1770-1827*

Mary Deverell, *Sermons* (1776) SERMONS | ON | VARIOUS SUBJECTS. | BY | MARY DEVERELL, | Gloucestershire. | THE SECOND EDITION, | REVISED AND ENLARGED BY THE AUTHOR, | WITH | An additional DISCOURSE on the Duty of | THANKSGIVING. | = | LONDON: | Printed for the AUTHOR, by W. STRAHAH; | And sold by Messrs. DODSLEY, Pall-Mall; LEWIS, Piccadilly; ROBSON; | and MITCHELL, New Bond-street; WILKIE, St. Paul’s Church-Yard; | CROWDER, Pater-Noster-Roy; DILLY, Poultry; and DAVENHALL, | Cornhill: Also by T. CADELL, Bristol; BALLY, Bath; G. HARRIS, | Gloucester; and most Booksellers in Town and Country. | M DCC LXXVI [1776].

“Subscribers Names to the Second Edition” (21 pp.) include “William Blake, Esq; Blandford, Dorsetshire.”
**Part VI: Criticism, Biography, and Scholarly Studies**


2. Announcement of "a three-month ban to enable a British institution to raise about £650,000 to buy *God Blessing the Seventh Day.*" (By the summer of 2001 it was in the United States, according to R.N. Essick, "Blake in the Marketplace, 2001," *Blake* 155 [2002]: 111.)

*Among Friends of Jackson Library* [University of North Carolina, Greensboro] 1, Issue 3 (Fall 2001).

3. **Dr. William K. Finley (Special Collections Librarian).** "Dreamer of Dreams: William Blake, Poet and Artist." 2-4. (A summary of his life and works.)


5. **Barry K. Miller (Special Projects Librarian).** "Interest in Blake Soaring." 7-8. (A survey of Blake "revivals.")


7. "Arts Minister William Howarth has placed a temporary ban on the export of ... *God Blessing the Seventh Day,* by William Blake.


8. In the context of Henry Howard's "The Dream of Queen Catherine," There was a clever drawing by Blake of the same subject sold at Sir T. Lawrence's sale [*Christie, 21 May 1830*], of which this reminds us in no inconsiderable degree (247).


10. *Barker, Nicholas. The Book of Urizen.* ([No place: The publisher of the CD is "Octavo"] 2001) 4", 12 pp., no ISBN.

11. A scholarly pamphlet accompanying a CD-ROM of *Urizen* (G).


These letters from Catherine Blake were first published in John Gore, "Three Centuries of Discrimination," *Apollo* 105 (1977): 346-57.


A factual biography incorporating all the significant evidence (a good deal of it previously unpublished) and including, in a tardy appendix (493-98), the more important Blake sections from the newly discovered Journal of John Clark Strange.

**Notices, Reviews, etc.**


3. "Phillip Hensher, "Come and see my etchings: There's little of Blake the poet here, but this biography does illuminate his engravings," *Observer* 13 May 2001 (Bentley "writes badly," exhibiting "insensitivity to tone," and offering "erroneous" readings of poems, but the book is occasionally a "useful guide" because of its "concentration on Blake as a craftsman.") The reproduction in the review is of the very interesting Blake window in St Mary's church, Battersea, where Blake was married).

4. "Thomas Wright, "Ankles, swollen, 434n": No detail is too dull for this plodding Life," *Daily Telegraph* 19 May 2001 ("Bentley fails to give a shape to his unwieldy and constantly repetitive narrative").

5. "Jonathan Bate, "Immortal hand and eye: Jonathan Bate on a pains-taking Life which does not address the poet's mysteriousness," *Sunday Telegraph* 20 May 2001 ("For scholars, this will be a permanently valuable resource ... comprehensive, accurate, and judicious ... But it is not, alas, the place for the general reader to begin").

7. "Thomas Kilroy, "Conversing with angels: Like Joyce and Pound, Blake suffered a particular kind of failure, the failure to communicate everything," Irish Times [Dublin] 2 June 2001 (with the Tate exhibition catalogue) ("G.E. Bentley’s definitive, documentary-style biography ... is written with ... lucidity of language and thought"); incidentally "Thomas Kilroy’s new play, Blake, is about William and Catherine Blake").

8. Lucy Beckett, "Divine madness ...", Tablet 9 June 2001: 840 (this is "an almost encyclopaedic volume, with copious illustrations, that any Blake enthusiast will want to buy ... Born into another time, or taught the basic doctrines of Trinitarian Christianity, Blake would have been a [conventional? Christian mystic].

9. "Andrew Motion, "Spirit-sightings and glimpses of heaven: The hardworking poet is an awkward subject, finds Andrew Motion," Financial Times 23-24 June 2001 ("while his approach makes for fine scholarship, it is heavy going even for sympathetic general readers ... It is especially useful in placing Blake within the context of late 18th century dissenting England... [in] the Realm of the React [i.e., Beast])."

10. Bubbles kingpin, "Bentley’s Generous Act," amazon.com 25 June 2001 ("amazingly well researched ... contextualizes him beautifully ... it is Bentley's sober critical eye (of fairness) which is so refreshing—his sense of balance is impeccable"); N.B. "Bubbles is not a pseudonym of GEB.

11. "James King, "His fearful symmetry is still unframed," Globe and Mail [Toronto] 7 July 2001: D9 ("a coherent, accurate account of Blake’s life," "splendid-looking" and "presented in a graceful and coherent manner," perhaps "the best handbook to Blake ever written," but "As a biography ... this book is a failure")."

12. "Grevel Lindop, "A palace of his own: William Blake, honest labourer and astonishing conversationalist," Times Literary Supplement 31 Aug. 2001: 6 ("a thoroughly reliable, fully documented and closely detailed life ... beautifully designed" and illustrated, "the most important life of Blake since Gilchrist’s").

13. Anon., "New Blake Biography," Blake Journal No. 6 ([Oct.] 2001): 86 (announcement of a forthcoming review of Bentley’s The Stranger from Paradise, a book which "has both the stamp of authority and the readability which we would expect of the author").

14. Michael Payne, "Book on William Blake illuminates his great work," Sun [Sunbury, Pennsylvania] 4 Nov. 2001 ("Thanks to the work of such scholars as G.E. Bentley, who has devoted his professional life to understanding Blake’s project, it is now possible for Blake to have the kind of audience he wanted and that he always thought possible").


16. Ian McIntyre, "Let us now praise famous Wren: Books; Christmas round-up; Biography, Times 5 Dec 2001: 10 (with four other books) (a "bran-tub of a biography," "A splendid book for the winter evenings").


Blake/An Illustrated Quarterly Volume 35, Number 1 (Summer [25 September] 2001) 1. "Peter Otto. "A Pompous High Priest: Urizen’s Ancient Phallic Religion in The Four Zoas," 4-22. (In Vala pp. ”24, 26, 32, 88 [96], 90 [98] and 112 [108], "the Urizenic or hermaphroditic phallus is created by Urizen as a privileged image of the absolute (God the Father/Heaven)" [5]. The essay "draws on and develops one strand of the material presented" in his Blake’s Critique of Transcendence [2000], Chapters 2, 6, 9, and 10.)


3. Tilar Jenvon Mazzeo. “Verbal Echoes of Cumberland’s Thoughts on Outline, Sculpture, and the System That Guided the Ancients (1796) in Jerusalem.” 24-26. (“Blake was thinking of Cumberland’s treatise as he composed Jerusalem,” though the direct evidence is chiefly that Jerusalem, pl. 99, i. 1—“All Human Forms identified even Tree Metal Earth & Stone”—seems to echo Cumberland’s remarkable description of the sculptor’s materials as “clay, stone, wood, and metals.”)


Corrigenda 5. Michael Phillips. "William Blake The Creation of the Songs From Manuscript to Illuminated Printing: Corrigenda and a Note on the Publication of Gilbert Imlay’s A Topographical Description of the Western Territory of North America." 30-

Newsletter


Blake/An Illustrated Quarterly

Volume 35, Number 2 (Fall 2001)

1. Andrew M. Stauffer. “Blake’s Poison Trees.” 36-39. (A persuasive demonstration that “the Manchineel tree of the tropical Americas... offers closer parallels to Blake’s poem of hypocrisy and wrath” than the better known Upas tree of Java which is usually taken to be his source [36].)


Review


4. Anon. “www.rochester.edu/college/eng/blake.” 63. (The Blake “web site now has a Features section, which will include both new material and online versions of items previously published in the print edition” beginning with “an extract from Janet Warner’s novel ‘Blake’s Wife’”, “G.E. Bentley, It’s review of [Donald Fitch’s] Blake Set to Music (from the summer 1996 issue), and Thomas Dillingham’s review of Finn Coren’s two-CD album The Blake Project (from fall 1998).”)

5. Anon. “Winter Issue.” 63. (The next issue will include “Robert N. Essick and Joseph Viscomi... ‘An Inquiry into Blake’s Method of Color Printing,’ and Martin Butlin... [on] some Blake watercolors that have come to light.”)

The Blake Journal:
The Journal of the Blake Society at St. James’s No. 6 ([16 October] 2001)


3. “Peter Cochran. “Blake, Byron and the Blushing Archangels.” 5-17. (“I wish to examine some of the similarities” between Blake and Byron [5], with a reproduction of an unidentified copy of The Ghost of Abel.)

4. *Suzanne Sklar. “Apocatastasis Now: A Very Condensed Reading of William Blake’s Jerusalem.” 18-25. (“Jerusalem... may be read as an epic of the dynamics of forgiveness—and ultimate apocatastasis,” “a theological doctrine proclaiming the universal redemption of all ‘free creatures’” [18].)


Letters To and From the Editors

11. Adrian Peeler. 74. (“For me, nothing can substitute for reading aloud.”)

12. Andrew Solomon. 74-75. (“Is it not a shame that so many respected scholars... choose to deal only with historical facts and technical matters, and seem to distrust all intuitive understanding as ‘speculative’?”)

Reviews


14. Michael Grenfell. Review of “William Blake at the Tate: 9th November 2000-11 February 2001.” 79-80. (“All in all, then, a veritable millennial celebration of Blake’s art.”)

15. Michael Grenfell. Review of Andrew Solomon, William Blake’s Great Task. 81-82. (“An excellent annotated reader on Blake’s Jerusalem... a veritable torchlight to lead the way.”)

16. Michael Grenfell. “Blake on CD! Yorgos Tsakiris: Songs of Innocence and Experience (Blue Green Records) (obtainable through the Blake Society); Jah Wobble: The Inspiration of William Blake (All Saints Records: ASCD29 (PO Box 2767, London NW1 8HU).” 83-85. (Wobble’s music, including five instrumentals without words, is “an eclectic mixture” which “is quite unique”; it is accompanied by a booklet which “situate[s] Blake as part of a long line of Cockney mystics.”)


18. Anon. “New Blake Biography.” 86. (Announcement of a forthcoming review of Bentley’s The Stranger from Para-
Or "has both the stamp of authority and the read-
ablity which we would expect of the author."

*Bowden, Betsy. "Transportation to Canterbury: The Rival
Envisionings by Stothard and Blake." Studies in Medieval-

An analysis of the horses in Stothard's painting and Blake's
engraving, with the premise that reason is the rider and pas-
sion the horse; "in Blake's picture, the emotionally expres-
sive horses proceed toward Canterbury in spite of each hu-
man rider's distortion or dearth of control" (76); one rider
has both reins on the right side of the horse's neck, another
does not have his feet in the stirrups, and another has his
reins fastened to the saddle.

Brewster, Glenn. "From Albion to Frankenstein's Creation:
The Disintegration of the Social Body in Blake and Mary
Shelley." 64-82 of Romantic Generations: Essays in Honor
of Robert F. Gleckner. Ed. Ghislaine McDayer, Guinn Batten,
and Barry Milligan. (Lewisburg: Bucknell University Press;

Clark, Steve, and David Worrall, ed. Blake in the Nineties.
(1999)

Cohen, Adam Max. "Genius in Perspective: Blake, Einstein

Blake in the Marriage and Einstein in his Theory of Rela-
tivity "share an anti-Newtonian belief in a reality" (164).

*Connolly, Tristanne J. "William Blake and the Spectre of
Anatomy." 19-42 of The Influence and Anxiety of the British
Romantics: Spectres of Romanticism. Ed. Sarah Ruston with
assistance by Lidia Garbin. (Lewiston [N.Y.], Queenston
Salzburg Studies in English Literature: Romantic Reassessment
Volume 143 <Blake (2001)$>

It is concerned with "dissection and its depiction in art"
and in John and William Hunter and William Cowper (1666-
1709), anatomist and surgeon; "Blake's use of anatomical
imagery is critical, transformational, even antagonistic" (19).

§Csikós, Dóra. "Is He the Divine Image? Blake's Luvah and

§Csikós, Dóra. "Narrative Techniques in The Four Zoas.

§Csikós, Dóra Janzer. "'O Why Was I Born With a Different
Face': Diverse Trends and Tendencies of Blake Reception.

Davies, J.M.Q. "Reflections on William Blake's Putative
Nietzschean Perspectivism." Sin bun Shakaika-goku Kenkyu,
Waseda Daigaku Rikogaku Ippankyoiku Sin bunsha 
Kagaku Kenkyuki: Journal of Humanities and Social Sciences,
Division of Multidisciplinary Studies, School of Science Engi-

Davray, Henry-D. "William Blake." Mercure de France

*De Selincourt, Basil. William Blake. (London and N.Y.,
58509-225-8. "Publisher Paid Annotation."

*Doce, Jordi, ed. "Dossier: William Blake." 5-76 of Cuadernos 
Hispanoamericanos #607 (2001). In Spanish.

It consists of
1. "'Canciones y epigramas." Ed. Jordi Doce. 6-19.
Blake." Tr. Jordi Doce. 20-27.
Blake." Tr. Jordi Doce. 28-47. (From English Institute Essays
Doce. 46-63. (Translated from his Romantic Genius: The
Prehistory of a Homosexual Role [1999].)
Blos. 64-74. (From his Suite Anglaise [1926].)

"Drae, Dee. Searing Apparent Surfaces: Infernal Females in
Four Early Works of William Blake. (Stockholm: Almqvist
& Wiksell International, 1999). Acta Universitatis Stockholmiensis:
Stockholm Studies in English 90. 4°, 178

A doctoral dissertation at Stockholm University (2000),
complete with abstract.

The four chapters deal with Marriage (on "the infernal method...
in The Marriage of Heaven and Hell from archetypal [psychological]
perspective gleaned from the work of James Hillman" [37]), "Hecate"
("Hecate" is about "initiation into mysteries of the Infernal Goddess" [73]), Thel
("Thel is the soul-making par excellence of Blake's work"
[107]), and Visions. Chapter 2 is apparently digested in Blake

"Ellenbein, Andrew. "Genius and the Blakean Ridiculous.
Chapter 6 (149-76, 245-48) of his Romantic Genius: The
Prehistory of a Homosexual Role. (N.Y.: Columbia Univer-
sity Press, 1999). Between Men—Between Women: Lesbian
and Gay Studies. B. "Genio y ridículo en Blake." Tr. Jordi
Doce. 46-63 of Jordi Doce, ed. "Dossier: William Blake." 
Cuadernos Hispanoamericanos #607 (2001).

About "Blake's camp quotient" in Milton and Oolone, "the
almost conscious absurdity that laces Blake's most sublime

26 Blake/An Illustrated Quarterly

Summer 2002
moments,” “a queer reading of Blake”; “For gay poets, Blake is on the side of the angels” which is “gay slang for a young man” (154, 150, 153, 149).

Erdman, David V., ed. Blake and His Bibles (1990) <BBS 463>


Michael Phillips, in his William Blake: The Creation of the Songs From Manuscript to Illuminated Printing (2000) and in the catalogue of the Tate exhibition (2000), claimed, particularly on the basis of one “pinhole” each in four pulls of Songs (E), that Blake made his color prints by passing the copperplate through the press twice, first with the text and then with the colors. However, these “pinholes” do not exist (see Songs [T] above), and, according to Essick and Viscomi, the double printing of “Nurse’s Song” in Songs (E) is a unique instance, the text (not the coloring) being printed again to correct scandalously faint inking on the first printing. “There is no physical evidence that Blake ever experimented with the pinhole method of registration” or passed his color prints through the press more than once except in Songs (E). There are 81 color reproductions. The essay is to be printed with fewer illustrations in Blake [Blake 35 (2002): 74-103].


On Blake’s relationship to Mahayan Buddhism.


Part III consists of

Chapter 7 (209-34): “Mock on Voltaire Rousseau” (Blake manifests “the assumption by the poet of the biblical writers themselves” [210]).

Chapter 8 (235-58): “Cognition and Re-cognition” (about “the paradox of his intense preoccupation with the poetry of the Hebrew Scripture and his traumatic recoil from the entire doctrine and discipline of the Law which forms the substance of that system” [235]).


*Chapter 10 (288-325): “The Poetics of Incarnation” (about “incarnational hermeneutics” in Milton versus the “conventional hermeneutics” of Paradise Lost [289], with an analysis of Blake’s Job designs).


About the poems and novels of the great grand-daughter of Blake’s patron Thomas Butts.


“The underlying conflict that Blake dramatises in the feminist aspect of his Visions of the Daughters of Albion” is that although Mary Wollstonecraft “might think of herself as the rationalist she urged other women to become, she was nevertheless—despite herself, and almost against her will—a woman of feeling” (73).


The Job plates and the portrait of Blake by Phillips engraved by Schiavonetti added to Vol. II in the second edition (1880) were re-issued in Illustrations of the Book of Job Invented and Engraved by William Blake 1825[,] Reduced in Facsimile by Alfred Dawson 1880.


lication of Creative Writing and Critical Comment 4 (Gombak, Malaysia (1999)): 147-72.


A lecture for undergraduates concluding that “Blake is a major value,” chiefly on the basis of Poetical Sketches and a few Songs interpreted via T.S. Eliot, though the student “should be told unequivocally that none of the elaborated poetic works is a successful work of art” (1999: 60, 62).


A panoramic survey.


Speculations based on the very sparse facts about Blake's house in Lambeth; "An earlier version of parts of this paper were published in the London Topographical Society Newsletter, 39 (November 1994) pp. 2-6."


See his "William Blake The Creation of the Songs From Manuscript to Illuminated Printing: Corrigenda and a Note on and develops one strand of the material" presented in Chapters 2, 6, 9, and 10 (vii-viii).


This is "An early version" of his Blake's Critique of Transcendence (2000), Chapter 5 (101-13), "A Cacophony of Voices."


About "Nurse's Song" (Innocence) and "The Clod & the Pebble."

His argument that Blake's color prints were passed twice through the press is controverted in Robert N. Essick and Joseph Viscomi, "An Inquiry into Blake's Method of Color Printing," www.ibiblio.org/jsviscomi (2001) [now accessible at www.blakequarterly.org].

Reviews

1. K.E. Smith, *Blake Journal* No. 6 (2001): 76-78 ("The most obvious distinctive strength of this book lies in its ability to interweave the technical side of Blake's art into its biographical-historical context" [76]).
2. "Vincent Carretta, "Exhibition Review," *Eighteenth-Century Studies* 34 (2001): 440-45 (with the Tate exhibition) (it "tells the full story" and serves as a "significant corrective" to Essick and Viscomi [443]).


Reviews

3. G.E. Bentley, Jr., *English Studies in Canada* 36 (2000 [2001]): 502-05 ("The most fascinating aspect of a valuable book" is the argument that "The contradictory impulses in *The Four Zoas* may represent contradictions in the author himself" [504]).


An illuminating interview with Dr. Joyce Townsend, "conservation scientist at the Tate Britain," on why and how Blake's paintings crack.


According to the abstract, "The thesis discusses Blake in conjunction with a number of often little known or sometimes lost voices of popular radicalism and Enthusiasm"; it deals particularly with Swedenborgians, Joseph Johnson, Henry Thorild, Henry Hardy, Alexander Geddes, and C.B. Wadstrom.


Winstanley anticipates Blake.


It consists of


She traces the development of Blake's language ("defined as the external manifestation of intentionality" [21]) through four chronological stages: (1) "Pre-Intentionality: Newton's sleep" (Chapter 2); (2) "The Fact of Intentionality: And two-fold Always" (Chapter 3); (3) "The Concept of Intentionality: 'soft Beulahs night'" (Chapter 4); and (4) "The Divine Intentionality: 'my supreme delight'" (Chapter 5). The book "explores the ways in which Blake uses Hebrew etymologies and mystical grammars to transform conventional English into a transcendent medium of expression" ("Wonders Divine" 12).

As companion volumes, "Glorious Incomprehensible" ... and "Wonders Divine" ... are interconnected, language providing the component parts that are, in turn, structured by myth. Rather than unnecessarily repeat any basic explanations or support, each volume relies on concepts established in the other. [171]

The "Preface: Blake as a Kabbalist" (11-13 in "Glorious incomprehensible"), "Acknowledgments" (15-16), and "A Note on the Texts" (17) are identical in the two volumes, the "Introduction: Blake's Problem with Language" (21-33) is partly word-for-word, and 12 of the same illustrations are reproduced in each book. In Chapter 1: "Contexts: The Language of Eighteenth-Century England" (35-56), "much of the discussion is abstracted" (177) from her "Blake as an Eighteenth-Century Hebraist," 179-229 of Blake and His Bibles, ed. D.V. Erdman (1990).


A learned work which "demonstrates how Blake gradually appropriated kabbalistic mythemes until, by the major prophecies, he had replaced the conventional Miltonic myth with a Christianized version of Kabbalism" derived particularly from Franciscurius Mercurius van Helmont in the 1690s; "Kabbalism, with its fourfold psychology and cosmology, provides a useful paradigm for illustrating Blake's use of myth" (12, 19)—she provides a Kabbalistic analysis of each Blake poem. The book is particularly useful on the nature of myth.


I. "Shijin Blake to Shuh en no <Shijin tachi> [Blake the Poet and his surrounding 'Poets']" (260-84), consisting of 1. William Collins (260-68) and "Blake to [and] Collins" (267-68); 2. Christopher Smart (267-76) and "Blake to [and] Smart" (275-76); 3. William Cowper (276-84) and "Blake to [and] Cowper" (282-84).


III. "Dohangashi Blake to Shuh en no <Shijin tachi> [Blake the Engraver and his surrounding 'Poets']" (350-64), i.e., Edward Young (350-57) and Thomas Gray (357-64) with "Blake ni yoru Sashi e [Blake's Illustrations]" for each (354-57, 360-64).


A learned demonstration that Jews mourned barefoot, and that, especially in the biblical book of Ruth, taking off shoes indicates renunciation of the right to property.


Review


Chapter 2 gives "interpretations...based on Bataille's ideas concerning the violent annihilation of the subject and object" in The Book of Thel and Visions of the Daughters of Albion.


Chiefly about "Blake's treatment of Milton" (210), especially in Milton.


Since my Norwegian is somewhat frayed, I will repeat what my friend Mr. Uthaug tells me; his book, the first biography of Blake in Norwegian, places Blake in his historical context, dealing in some detail with the Songs, Milton, and Jerusalem, placing him among esoteric traditions such as Gnosticism, Boehme, and the Kabbala, and accepting Blake's visions as living realities rather than as literary or artistic metaphors.


It contains "Blake et Mortimer, histoire d'un retour" <Blake (1999)>. Blake et Mortimer is a comic-strip series which
has nothing to do with the artist-poet William Blake and the artist John Hamilton Mortimer (1741-79).

Especially about Greek philosophy.

A history-based fiction; in 1788, Catherine Blake had a daughter born dead.


About the very influential books of Petrus Camper, The Connexion Between the Science of Anatomy and The Arts of Drawing, Painting, Statuary, Etc. Etc., tr. T. Cogan, M.D. (London, 1794), and Charles Bell, The Anatomy and Philosophy of Expression as Related to the Fine Arts (1806), and Blake’s selective classicizing of the Stedman designs (328-34).

Division II: Blake’s Circle

Flaxman, John (1756-1826)
Sculptor, Friend of Blake
Barrena Fernández, María Victoria Martín, Gloria Solache, José Luis Turón, Mónica Valverde. “Catálogo.” 47-133.


It quotes letters from Lord Egremont to Flaxman, his sister Mary Ann, and his assistant and brother-in-law Thomas Denman (358-59).

Fuseli, John Henry (1741-1825)
Painter, Friend of Blake


Linnell, John (1792-1882)
Painter, Engraver, Blake’s Patron


The vendor is not identified; the materials include the Ivory MSS.

Materials from the archive and from members of the Linnell family were exhibited at the Fitzwilliam Museum from 17 July through 4 November 2001; they were apparently described online at http://www.fitzmuseum.cam.ac.uk/msspb/exhibit/Linnell/index.htm.43

Palmer, Samuel (1806-81)
Artist, Blake’s Disciple


---


---

Summer 2002

---

Robinson, Henry Crabb (1775-1867)
Diarist, Friend of Blake


Varley, John (1778-1842)
Painter, Astrologer, Friend of Blake


Vaulbert de Chantilly, Marc. “Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths Family Library.” 111-42 of Under the Hammer: Book Auctions Since the Seventeenth Century. Ed. Robin Myers, Michael Harris, and Giles Mandelbrote. (Newcastle [Delaware]: Oak Knoll Press; London: The British Library, 2001). In particular, he records the sales of Wainewright’s Blakes in Benjamin Wheatley’s sales of (1) 4-11 Aug. 1831, property of George Edward Griffiths, Lot 395: Marriage (I); Lot 424: Blair, Grave (1808); Lot 426, America (G), Europe (B), and Jerusalem (B); Lot 1726: Young, Night Thoughts (1797); (2) 20 Dec. 1832, Lot 1313: Job (1826) proofs; (3) 2 May 1835, property of Joseph Earle, Lot 883: Songs (X); (4) 4 Aug. 1837, Lot 665: Descriptive Catalogue (?F); (5) John Fletcher and [the late Benjamin Wheatley’s son] Benjamin Robert Wheatley sale, 12 Dec. 1837, Lot 363: For Children: The Gates of Paradise (B).
