# Blake

AN ILLUSTRATED QUARTERLY 53

Volume 14 Number 1 Summer 1980

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2 "Hercules in the Garden of the Hesperides," vase, blue jasper, white relief, height 31 cm. City Museum and Art Gallery, Stoke-on-Trent.

3 *Superflax: Zorrrrrrrn (Idee:* Homer; *Zeichnungen:* John Flaxman; *Buch und Regie:* Achim Lipp; paperback, 25 pp).

## CONTRIBUTORS

G. E. BENTLEY, JR. of the University of Toronto has edited *William Blake's Writings*, 2 vols. (1978 [1979]) and is currently working on illustrated books of Blake's time.

THOMAS DILWORTH teaches English and Comparative Literature at the University of Windsor and is the author of *The Liturgical Parenthesis of David Jones.*

JUDY EGERTON works under Martin Butlin as Assistant Keeper in the British Collection of the Tate Gallery, London. She has published *English Watercolour Painting* (Phaidon) and Catalogues of *British Sporting and Animal Paintings* and *Drawings* in the Mellon Collection.

ROBERT N. ESSICK, Professor of English at the University of California, Riverside, is the author of *William Blake, Printmaker* (Princeton, 1980) and *A Catalogue of William Blake's Separate Plates* (forthcoming Princeton, 1982).

THOMAS V. LANGE is Assistant Curator of Printed Books at The Pierpont Morgan Library, New York, and is a specialist in illustrated books.

EDWARD STRICKLAND is an Assistant Professor at Universidad Interamericana de Puerto Rico and has taught in the states, Canada and Iran. He had published on romanticism in *ELH*, *RLC* and is a baroque music critic for *Fanfare* magazine.

RUTHVEN TODD, one of the great Blake scholars of our time, died in Mallorca in 1978.

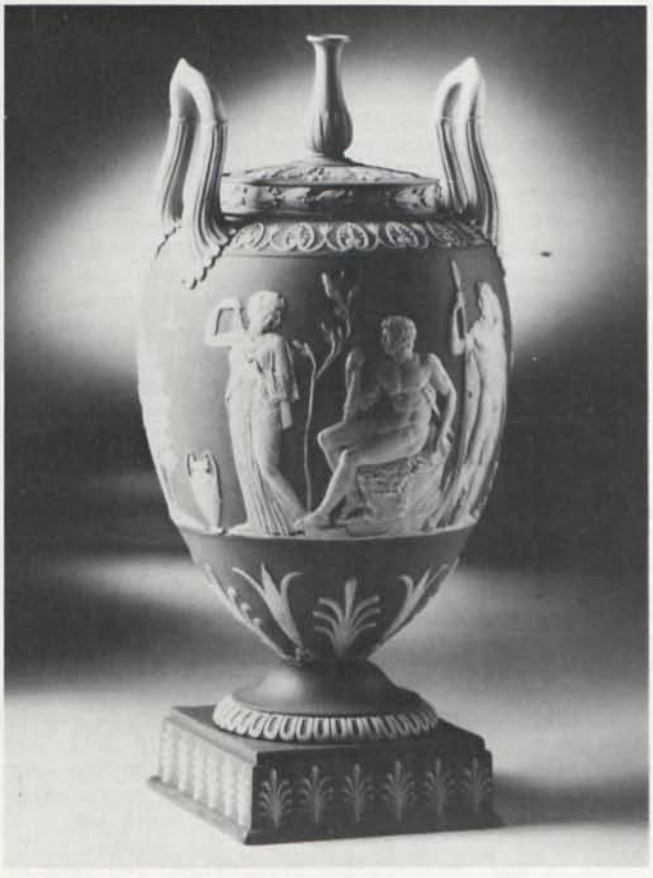
## EDITORS

EDITORS: Morris Eaves, Univ. of New Mexico, and Morton D. Paley, Univ. of California, Berkeley.

BIBLIOGRAPHER: Thomas Minnick, Ohio State University.

ASSOCIATE EDITOR FOR GREAT BRITAIN: Frances A. Carey, Assistant Curator, Department of Prints and Drawings, British Museum.

PRODUCTION OFFICE: Morris Eaves, Department of English, University of New Mexico, Albuquerque, NM 87131, TELEPHONE 505/277-3103.
Morton D. Paley, Department of English, University of California, Berkeley, CA 94720.
Thomas L. Minnick, University College, Ohio State University, 1050 Carmack Road, Columbus, Ohio, 43210.
Frances A. Carey, Department of Prints and Drawings, British Museum, Great Russell Street, London WC1B 3DG, England.



# SUPERFLAX ZORRRRRRRN

EDITORIAL ASSISTANT IN CHARGE: Susan Corban, Univ. of New Mexico. EDITORIAL ASSISTANTS: Wendy Jones, Wayne Erickson, Kris Lackey, Joe Zimmerman.

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## INFORMATION

# BLAKE IN THE MARKETPLACE, 1978-1979

ROBERT N. ESSICK

WITH THE ASSISTANCE OF

THOMAS V. LANGE

Since my last survey of sales (*Blake: An Illustrated Quarterly*, Vol. 12, Summer 1978, pp. 26-38), it has become increasingly clear that there is no single Blake market, amenable to easy summary, but several. Eash has its own distinct economics, group of buyers and sellers, and importance for academic Blakeans.

The stratospheric heights, beyond the reach of all but the wealthiest, have been represented during the last two years by the auction sale of *Songs of Innocence and of Experience* copy D (illus. 1) and the two large tempera panels, "Evening" and "Winter." The first, knocked down for $147,000 (plus the 10% surcharge now required by both Sotheby's and Christie's), not only is a record for any work by Blake, but according to Christie's is the most ever paid for a single work of English literature. Unfortunately (for the sellers) the several other illuminated books sold in 1978 and 1979 changed hands before this landmark auction. It should have considerable impact on future sales of fine illuminated books, few of which still lie in private hands; but less influence on prices for individual relief etchings and I suspect practically none on other types of Blake books. The high prices for the temperas (£30,000 for "Winter" and £21,000 for "Evening") were at least in part due to the medium, generally considered by the art world to be, like oil, more important than water color. That Blake's so-called "temperas" were probably executed in nothing more than a thicker variety of Blake's gum- or glue-fixed water color makes little difference in this context. The price for "Winter" is probably a new auction record for a painting by Blake and will tend to push up the monetary value of his other important pictures. Yet, if we compare this price to those fetched by even the second rank of old masters or important eighteenth-century continental artists, Blake looks like a bargain. His drawings and paintings still find their market among rather bookish sorts or collectors who concentrate on British art and have little appeal outside the English speaking world. If Blake should ever become part of the international art market and achieve the popularity and reputation of such masters as Frederick Remington or Andy Warhol, prices would soar.

The scene is very different if we look at the other end of the Blake picture market. The drawing "Non Angli Sed Angeli" did fairly well at £2200, at least in part because it is closely associated with the important finished water color in the Victoria and Albert. Yet prices for equally important drawings have actually descended--precipitously so if calculated in uninflated money. A case in point is "Every Man also Gave Him a Piece of Money" (illus. 2) formerly in the Robertson and Preston collections. Colnaghi offered it for £15,000 in their fall 1976 exhibition, but the drawing was stolen on the last day of the show. Recovered by the insurance company, the drawing was offered at Sotheby's with an estimate of £10,000 to £15,000. The drawing's lot number is not given in the price list, and thus it apparently failed to meet the reserve, which could not have been higher than the low estimate. Dealers continue to ask high prices for such works, but the auction record shows the true thinness and weakness of this market. Lesser works have fared even worse.

After the high prices fetched in June 1971 for leaves from the Blake-Varley Sketchbook, seven years later one would think that even a counterproof would bring more than the £45 paid for "Queen Eleanor." A similar counterproof of "Canute" went for £150 in 1976.

Impressions of Blake's intaglio engravings have fluctuated considerably, in part according to availability. Commercial engravings plucked from books have risen sharply, but their price was so low only a few years ago that 100% increases do not carry them very far in absolute terms. "Christ Trampling on Urizen" demonstrates the effects of over-supply. There would seem to be a cache of posthumous impressions somewhere, but its owner has not been releasing them slowly enough and the auction prices have steadily descended. One of the first to appear on the auction market in many years brought £189 in October 1975; the most recent sold for £15 in February 1979. Even major series such as the Job and Dante illustrations have not increased much on the average, and one can pick out individual sales that show a decline. For example, in July 1974 a complete set of the Dante made £3,700 in London; another copy of the 1892 printing, with a bit more foxing, brought £3200 in December 1979. A complete proof copy of the Job sold at a London auction in December 1973 for £3200; a similar set brought $5000 in a New York sale, May 1978. The Job--one of the greatest works of line engraving produced in any age--is my candidate for the most underpriced work by an English artist. If the market gave it a monetary value commensurate with its aesthetic value, as it does for Durer, Rembrandt, and Goya, the price should be in the neighborhood of $20,000.

The Blake book market, excluding original copies of the illuminated books, is more orderly than those already described. A few items, such as the *Wit's Magazine*, suddenly take off for no apparent reason, but gradual rises are the rule. Gilchrist's *Life of Blake*, 1863 and 1880, and almost all titles by Sir Geoffrey Keynes, have more than outpaced the general rate of inflation. The best performers among books with Blake's engravings have been the *Night Thoughts*--including the enormous record price of $18,150 for a beautifully colored copy--and titles that have always brought good prices, such as Hunter's *Narrative* and Stuart & Revett's *Antiquities of Athens*, for reasons other than their Blake associations. Quaritch has made certain that the prices for out-of-print Blake Trust items continue their steady ascent by purchasing copies that come up at auction and offering them for sale at prices a little above the rest of the market. Their price of $4000 for the 1951 *Jerusalem* is a new record for any Blake Trust volume. Important early reprints of Blake's poems, particularly those published by Pickering, have fared well. Yet, there is nothing in the record of sales to support the common opinion, held by many dealers as well as collectors, that any book bearing Blake's name automatically soars in price above all other publications.

The following compilation of Blake sales for 1978-1979 (along with a few late 1977 and early 1980 items) follows the same format as previous lists, with the addition of a concluding section on selected out-of-print secondary materials. We hope that this new section will help individuals and libraries determine appropriate prices for volumes they wish to add to their research and reference collections.

## ABBREVIATIONS

| | |
|---|---|
| CL | Christie, Manson & Woods Ltd., London |
| CNY | Christie, Manson & Woods, New York |
| cat. | catalogue or sales list issued by a dealer or auction house (usually followed by a number or letter designation) |
| illus. | the item or part thereof is reproduced in the catalogue |
| SB | Sotheby Belgravia, Motcomb St., London |
| SH | Sotheby & Co., Hodgson's Rooms, Chancery Lane, London |
| SL | Sotheby & Co., Main Rooms, Bond St., London |
| SNY | Sotheby Parke-Bernet, New York |
| Swann | Swann Galleries, Inc., auctioneers, New York |
| # | auction lot or catalogue item number |

Auction prices are the "hammer price"--that is, the price the auctioneer gives as the winning bid. They do not include surcharges or commission fees.

I wish to thank G. E. Bentley, Jr., Laura Brown, Detlef W. Dörrbecker, Edwin Epps, and Ruth Fine for their assistance in compiling this list. R. N. E.

## ILLUMINATED BOOKS AND POETICAL SKETCHES

*America*. Pl. 7 only, printed in sepia. Described as a posthumous impression, but the texture of ink, color, and wiping of the borders all indicate a pull by Blake himself. Signature on verso of John Defett Francis, 1834. Not previously recorded. SH, 13 July 79, #147 illus. (A. G. Thomas, £1200). Offered by Thomas in his cat. 38, Nov. 78, #33, for £2000. Now in the collection of Mr. Raymond Lister.

*Book of Thel*, copy A. The "anonymous collector" (i.e., John E. duPont) listed as the owner in *Blake Books* resold it to Warren Howell in 1978. Acquired by Colin Franklin, Oxfordshire, who in turn sold the book to an anonymous private collector.

*Poetical Sketches*, 1783. Lacking signatures I-K (supplied in facsimile); copy P in *Blake Books*. SL, 24 April 78, #50 (E. M. Lawson, £2000). Now in the collection of Sir Geoffrey Keynes.

*Songs of Innocence*, copy J. Acquired from John Howell Books in 1978 by Abel E. Berland, Chicago. Formerly in the collection of John E. duPont.

*Songs of Innocence and of Experience*, copy D, from the collection of Arthur A. Houghton. CL, 13 June 1979, #44, frontis. to *Innocence* illus. in color (John Fleming, £70,000). Now in the collection of Mr. Haven O'More, Boston. SEE ILLUS. 1.

*Songs of Innocence and of Experience*, copy P. Sold by John Howell Books for $50,000 in 1978 to a private collector in England. Formerly in the collection of John E. duPont.

*Songs of Innocence and of Experience*, three pls. only: "The Ecchoing Green," second pl.; "The Little Black Boy," second pl.; "Holy Thursday" (from *Experience*). Formerly in the collection of Dr. B. E. Juel-Jensen (*Blake Books*, p. 430) and Colin Franklin. Zeitlin & Ver Brugge, spring 79 Portfolio 4, #3, all three illus. ($15,000). I believe that this is a record per plate price for pages from the illuminated books. These are the only known impressions of relief etchings printed by Blake on laid India paper. The coloring is incomplete on all three pls.; Christ's robe in "The Little Black Boy" is colored bright scarlet. Still available, March 1980.

*Songs of Innocence and of Experience*. Posthumous impressions on 1831 and 1832 Whatman paper. Printed in black, 43 leaves bearing 43 pls. Previously unrecorded. Bernard Rosenthal, San Francisco; sold for an unknown amount to Arthur E. Vershbow, Boston, Dec. 1979.

## DRAWINGS AND PAINTINGS

"Evening," tempera, 91.8 x 29.7 cm., from the collection of Vaughan Johnson. SL, 18 July 79, #59, illus. color (Agnew for a private collector, £21,000).

"Every Man also Gave Him a Piece of Money." Pencil, pen, blue & gray washes, 23 x 18 cm. Formerly Tatham, Weston, Robertson, and Preston collections. SL, 19 July 79, #62, illus. color (not sold; estimate £10,000-15,000). Previously sold SL, 21 March 74, #16 to Colnaghi for £9500; offered in their Sept. 76 cat., #83, for £15,000. SEE ILLUS. 2.

"Head of a Faun," pencil sketch, 8 15/16 x 7 3/8 in. Stanhope Skelton, Suffolk, Nov. 78 ($3500).

"Miracle of the Loaves and Fishes," tempera, formerly Preston collection. Restored in recent years. Acquired by Robert Essick from Raphael Valls Gallery, London, in April, 1980. SEE ILLUS. 3.

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1 Frontispiece to *Innocence*. *Songs of Innocence and of Experience* copy D. Relief etching with water colors, 11 x 7 cm. on sheet 17.5 x 12.3 cm. The complete volume sold Christie's, 13 June 1979 lot 44 for £70,000, and now in the collection of Mr. Haven O'More, Boston.

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"Non Angli Sed Angeli--St. Gregory and the British Captives" (recto); lower part of a large nude demon and five visionary heads including Thomas More, Bluff King Hal, and Hotspur (verso). Both pencil, sheet 32 x 47 cm. The recto is a preliminary sketch for the water color in the Victoria and Albert Museum. SL, 30 Nov. 78, #72, recto illus. (£2200). Now in a private New Jersey collection.

"Saint Paul Shaking off the Viper," water color, signed, 15 3/8 x 11 7/8 in. Formerly Robertson, Sir Oliver Scott, and John E. duPont collections. Lot 46 in Robertson sale, Christie's, 22 July 1949. No. 157a in Keynes, *Bible Illustrations*. Warren Howell, John Howell Books, 1978 ($60,000). Still available Jan. 1980. SEE ILLUS. 4.

"Virgin Hushing the Young Baptist as He Approaches Jesus." Tempera, 26.3 x 38.1 cm. Illus. *Blake Quarterly*, 12 (summer, 1978), 27. Sold by Howell to a private collector.

"Visionary Head of Queen Eleanor." Pencil counterproof by Linnell, 22.5 x 15 cm. From Linnell and E. J. Shaw collections. SL, 4 May 78, #59 (£45).

"Winter," tempera, 90.2 x 29.7 cm., from the collection of Vaughan Johnson. SL, 18 July 79, #58 illus. color (Agnew, £30,000). Now in the Tate Gallery.

"Witch of Endor: Saul and the Ghost of Samuel (?)." On verso, Saul in anguish as Samuel appears. Pencil, 15.9 x 24 cm. Colnaghi, Nov. 79 cat., #27 recto illus. (£2250). Illus. *Blake Newsletter*, 7 (1973), 8. Previously sold SL, 7 July 77 #41 (£920).

## MANUSCRIPTS

Autograph note signed, on sheet 3 x 7 1/2 in., dated 9 Sept. 1806. Receipt to Thomas Butts for six shillings, from the collection of Ruthven Todd (see Bentley, *Blake Records*, p. 575). SNY, 23 May 79, #1 illus. ($2500).

## SEPARATE PLATES AND PLATES IN SERIES

(including plates extracted from printed books)

Ariosto, *Orlando Furioso*. Blake's pl. for, after Stothard, 3rd st., Woodspurge Books, Oct. 79 cat. 1, #1 ($45).

"Beggar's Opera, Act III," after Hogarth. 4th st., two copies, SB, 2 Dec. 77, #1 (£10). 1st (etched) st. on laid paper, some tears, cut close, SL, 26 April 78, #167 (£250).

Blair, *The Grave*. Pls. complete, 1813 states, SNY, 28 June 78, #355 ($160). Woodspurge Books, Oct. 79 cat. 1, #3, pl. 5, 1st st. ($145); #4, pl. 8, 3rd st. ($120).

"Chaucers Canterbury Pilgrims." CL, 18 April 78, #128, 2nd st., with Stothard's Canterbury Pilgrims, from the collection of Sir William Stirling-Maxwell, illus. (private collector, £2800); #129, 4th st. (£480). CL, 6 Feb. 79, #13, 2nd st., some foxing,

2 "Every Man also Gave Him a Piece of Money." Pencil, pen, blue and gray washes, 23 x 18 cm. Offered for sale by Sotheby's (London), 19 July 1979 lot 62 (not sold).

3 "The Miracle of the Loaves and Fishes." Varnished tempera on copper, 32.4 x 49.6 cm. Probably the painting by that title Blake exhibited at the Royal Academy in 1800. Essick collection.

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stained and torn lower left, illus. (£2100). Now in the collection of Edwin K. Delph, Phoenix, Arizona. Sterling Books, Jan. 80 cat. 42, #343, a reproduction of the second st., 61 x 22 cm., *c.* 1860 (£55).

"Christ Trampling on Urizen," Butts and Blake. CNY, 5 May 78, #181, on thick wove paper, slight staining ($154). CL, 6 Dec. 78, #158, on wove paper (£45). CL, 6 Feb. 79, #15, on wove paper (£15).

Cumberland's Calling card. Maggs, private offer July 78, printed in brown ($170); private offer Aug. 78, printed in black ($250). SH, 25 May 79, #506, in a lot of approx. 3670 bookplates (Thorp, £1650). Now in a private collection. The dealer, Thomas Thorp of London, who purchased the lot has refused to give R. N. E. the name of the owner or pass along a letter of inquiry to him.

Dante, Blake's engravings to *The Inferno*. Swann, 4 May 78, #35, with label, on J Whatman/Turkey Mill paper (1st issue?) ($8600). CNY, 16 Nov. 78, #40a, 1892 issue with small margins, vertical fold, foxed, pl. 4 illus. (not included in price list, and thus apparently not sold). John Howell Books, Nov. 79, on laid India mounted on thick cream wove (1st issue?), from the collection of Adeline Butterworth with her signature dated 1913 ($12,000). Serendipity Books, Dec. 79 cat. 39, #P128, with label, on white wove paper with "N" watermark fragment (1st issue?) ($13,000). CL, 5 Dec. 79, #120, 1892 issue, vertical fold, foxed (same copy as sold CNY above?), pl. 1 illus. (£3200). Colnaghi, May 78 cat., pl. 4 only ($1800).

Darwin, *Botanic Garden*. SL, 26 May 78, #96, pls. 1 and 6 only (not sold). Edwin Epps, Dec. 78 list, #1a, pl. 2 only ($50); #1b, pl. 5 only ($45).

Gay, *Fables*. Woodspurge Books, Oct. 79 cat., #1a-d: pl. 3 ($20), pl. 5 ($30), pl. 10 ($25), pl. 11 ($30).

*Job*, complete. Swann, 4 May 78, #33, proofs on laid India ($5600). SNY, 23 May 78, #285, proofs on laid India, pl. 16 illus. ($5000). CL, 6 Dec. 78,

#159, proofs on wove paper in orange paper boards with label, pl. 14 illus. (£4000). CL, 13 Dec. 78, #63, regular issue on Whatman wove paper, pl. 3 illus. (Reed, £2900). CNY, 20 April 79, #12, proofs on laid India unbound with label, pl. 14 illus. ($7000). CL, 27 June 79, #83, late printing on laid India, pl. 5 illus. (£3200). Bernard Rosenthal, private offer Dec. 79, late printing on laid India ($5000).

*Job*, individual plates. SNY, 16 Feb. 79, late issue on laid India, #566-577: title-page and pls. 1-2 ($450); pl. 3, illus. ($700); pls. 4, 7 ($525); pl. 5, illus. ($650); pls. 6, 8 ($500); pls. 10, 12 ($600); pls. 11, 13 ($750); pl. 16 ($275); pls. 17, 18 ($550); pls. 19, 20 ($650); pl. 21 ($300); pl. 22 on wove paper (not sold). Colnaghi, May 78 cat., pls. 1, 10, 15, 19, 20, 21, proofs on laid India ($650 each). W. & V. Dailey, Dec. 79 cat. 12, regular issue on Whatman paper, pl. 4 ($650); pl. 7 ($1000); pl. 10 ($650). CL, 9 Oct. 79, #24, pl. 5, proof on wove paper (£200); #24, pl. 20, proof on wove paper (£200). CL, 7 Dec. 77, #149, late impressions, pls. 1-5, 7, 9-12, 14-17, 19, 21, 22 (£1400). Marilyn Pink Prints, April 79 cat., regular issue on wove, pls. 7, 13 ($500 each). CNY, 5 May 78, #177-180: pl. 7, proof on laid India (not sold); pl. 7, proof on French paper ($396); pl. 17, proof on French paper ($440); pl. 18, proof on French paper ($407). Associated American Artists, Oct. 79 cat., #12-16: proofs on laid India, pls. 1, 4 ($900 each); regular issue, pls. 13, 14, illus. ($750 each); pl. 18, proof on laid India ($750). CL, 6 Feb. 79, #14, pl. 12, late issue on laid India, stained (£100). Sotheby Los Angeles, 5 Feb. 79, #63, proof on laid India of pl. 16 and regular issue of pl. 21 with central design cut out and pasted to border, both soiled ($450). Marilyn Pink Prints, May 79 cat., #31, regular issue on wove, pl. 13 ($500). Weston Gallery, March 79 cat. 2, #3, pl. 16, proof on French paper, illus. ($900); June 78 cat. 4, #3, pl. 19, proof on French paper, illus. ($740). SNY, 3 May 78, #4A, pl. 21, proof on wove paper ($400). CL, 4 July 79, #174, pl. 21, late printing on laid India (£180).

Lavater, *Essays on Physiognomy*. Edwin Epps, Dec. 78 list, #2, pl. 3 only ($50); Woodspurge Books, Oct. 79 cat. 1, #9, same pl. ($50).

"Man Sweeping the Interpreter's Parlour," 2nd st. From the collections of Greville Macdonald, Ruthven Todd, and David Tunick. CL, 4 July 79, #173 illus. (Baskett & Day for Paul Mellon, £3200). Now at the Yale Center for British Art. Previously offered in Tunick's 1977 cat. 9 for $7500.

"Mrs. Q.," after Villiers. SB, 15 Dec. 78, #61, with another stipple print in colors (£90).

*Novelist's Magazine*, vol. IX, "Sentimental Journey." Edwin Epps, Dec. 78 list, #3, pl. 1 only ($25).

Seally & Lyons, *Geographical Dictionary*. D. Heald, private offer Aug. 79, pl. 1, "Lyons," only ($60).

Shakespeare, *Plays of*, 1805 ed. illus. by Fuseli. Woodspurge Books, Oct. 79 cat. 1, #10, pl. 1, "Queen Katherine's Dream," only ($200).

Stedman, *Narrative*. Edwin Epps, Dec. 78 list, #4a, b, pls. 3 and 6 only ($50 each). Woodspurge Books, Oct. 79 cat. 1, #11a-c: pl. 1 ($40); pl. 7 ($40); pl. 8 ($70).

Virgil, Blake's wood engraved illustrations to. Colnaghi, May 78 cat., complete cuts from Thornton's vol. ($3200). Weston Gallery, Oct. 78 cat. 9, #4, complete cuts from Thornton's vol., nine pls. illus. ($3300). CL, 5 Dec. 79, #121, complete cuts "published by J. Linnell, 1821" (?) (£1100). SL, 21 Feb. 78, #166, two unidentified cuts on laid India (£75). Weston Gallery, Sept. 78 cat. 7, #4, one cut, "The Traveller," only, printed on wove by Linnell, illus. (£230). Woodspurge Books, Oct. 79 cat. 1, #12a, leaf from Thornton's vol. with three cuts after Blake ($40); #12b, cut 12 only, "Colinet," the third design on p. 15 from Thornton's vol. ($125).

*Wit's Magazine*. Associated American Artists, Oct. 79 cat., #10-11, pls. 4 and 6 only ($90 each).

## BOOKS WITH ENGRAVINGS BY BLAKE

Ariosto, *Orlando Furioso*. SH, 13 July 78, #75, 1799 ed. (Iowa Univ., £35). SL, 11 Dec. 78, #5, 1799 ed. with Dodsley, *Collection of Old Plays*, 13 vols. (G. Jeffery, £95). Lawson, May 79 cat. 195, #234, 1785 ed. (£20). R. & J. Balding, June 79 cat. 62, 1799 ed. (£100); Nov. 79 cat. 66 (£100). Henry Sotheran, July 79 cat. 967, 1799 ed. (£68). Ravenstree Books, Oct. 79 cat. 53, 1783 ed. ($450). Woodspurge Books, Feb. 80 list 80-3, #33, and special list March 80, 1799 ed. ($280).

Blair, *The Grave*, 1808 folio first ed. Deighton Bell, Nov. 78 cat. 213, #801, Dec. 79 cat. 215, #91, with pls. 8 and 9 in the second (quarto) state (£400). David O'Neal, July 79 cat. 27, described as a folio but perhaps a quarto ($550).

Blair, *The Grave*, 1808 quarto first ed. Duschnes, March 78 cat. 220, #25 ($650). SNY, 12 April 78, #15, subscriber's copy uncut in original boards with cover label ($1400). Hertung & Carl auction, Munich, 1 June 78, #4214 (minimum bid DM 1600). SH, 13 July 78, #149 (Gilbert, £270). SH, 27 Oct. 79, #349 (Thorp, £220). SNY, 28 Nov. 78, #198, original boards rebacked, cover label (price not available, estimate $400-600). W. Thomas Taylor, Nov. 78 cat., #2, some foxing ($475). Thomas Thorp, March 79 cat. 423, #432 (£350). Gerda Bassenge auction, April 79 cat. 33 (estimate DM 2800). Duschnes, May 79 cat. 225, #15, original boards uncut, cover label ($850). SH, 7 June 79, #485, some spotting (Swales, £170). Woodspurge Books, Oct. 79 cat. 1, #2, Special list March 80, original boards detached, cover label, uncut ($1150, $925). Bernard Rosenthal, private

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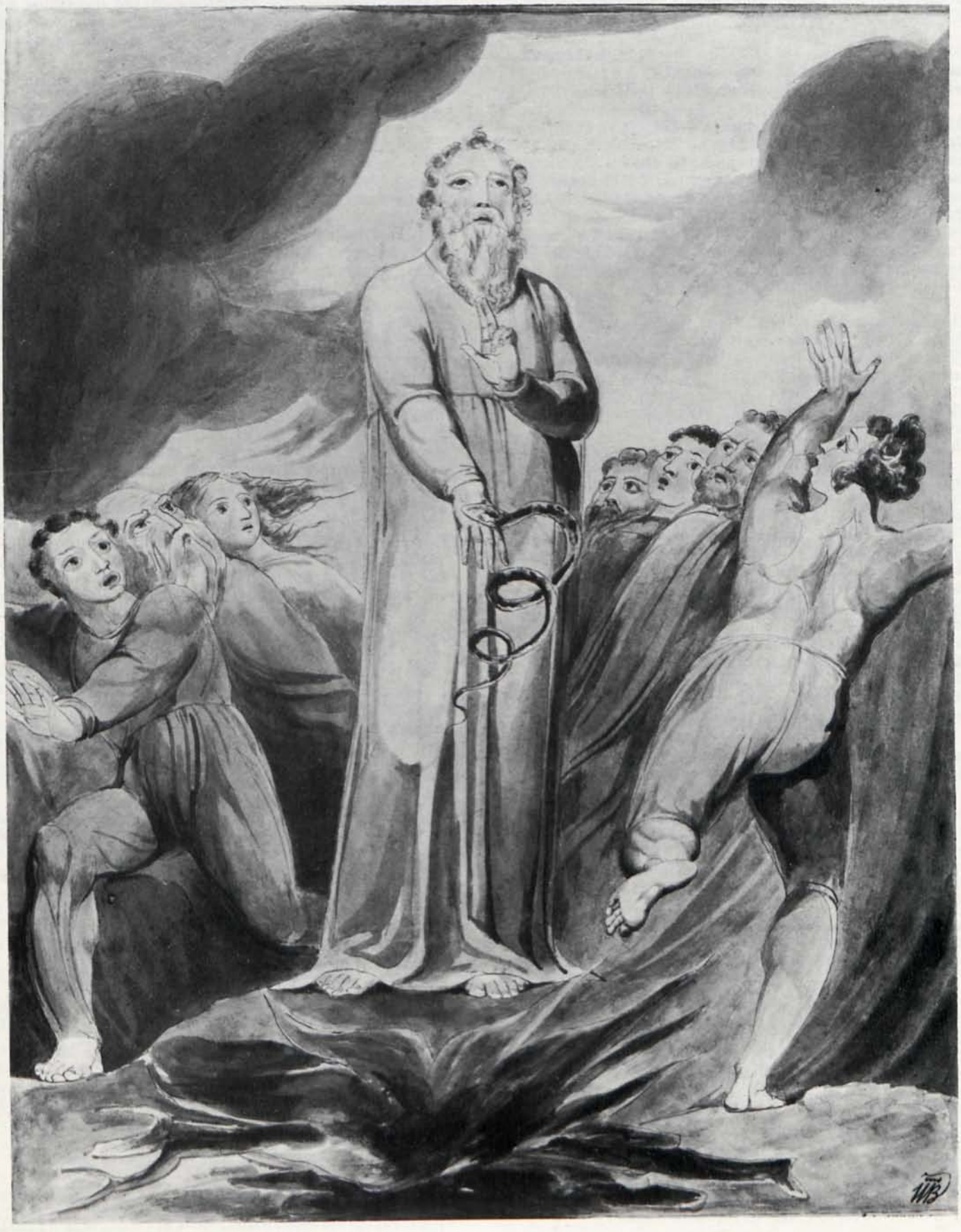
4 "Saint Paul Shaking off the Viper." Water color, 39.1 x 30.2 cm. Number 157a in Keynes, *Blake's Illustrations to the Bible*. Offered for sale by John Howell Books, San Francisco, for $60,000.



offer Dec. 79 ($575). Duschnes, Jan. 80 cat. 227, #33 ($650).

Blair, *The Grave*, 1813 folio. Murdoch Mactaggart, cat. 23, described as the "proof" (?) ed. of 1813, with pls. 8 and 9 in "quarto" (?) (£200).

Blair, *The Grave*, 1813 quarto. Heritage Books, fall 78 cat. 6, #17, illus. ($375). SH, 7 June 79, #486, cover loose, some spotting (B. L. Davidson, £100). Swann, 26 July 79, cover detached, title backed and perhaps supplied from another copy ($140). CL, 10 Oct. 79, #415, minor stains (£50). SH, 26 Oct. 79, #430, with most pls. dated 1808 (and thus a remainder issue?), covers detached (Carnegie, £100). Heritage Books, private offer Dec. 79, lacking frontis. and 3 other pls. ($150).

Blair, *The Grave*, "1813" (i.e., 1870) small paper folio. Trebizond Books, March 78 cat. 8, #25, Oct. 79 cat. 12, #18, listed as an "1813 large folio" but actually the 1870 issue ($375). Edwin Epps, May 78 list, #1 ($180). Deval & Muir, April 79 cat. 51 ($315). Swann, 21 June 79, #49, pls. only in original portfolio ($275). Sanders, Nov. 79 cat. 95, #71, original cloth (£95).

Bryant, *New System . . . of Ancient Mythology*. Sevin Seydi, cat. "Acorn" Jan. 78, #127 ($280). Sotheby, at the Signet Library, Edinburgh, 14 April 78, #1384, 2nd ed., with 2 other vols. (Schors, £220). Lawson, May 78 cat. 193, #128, 1st ed. (£32). Edwin Epps, Oct. 78 list, 1st ed., binding worn, bound with Bryant's *Vindication of the Apamean Medal* ($150). David O'Neal, March 79 cat. 26, 1st ed. ($100). Atlantis Bookshop, May 79 cat., 2nd ed. (£75). Woodspurge Books, Oct. 79 cat. 1, #5, 1st ed., binding repaired with tape ($250). Beeleigh Abbey Books, Oct. 79 cat. BA31, 2nd ed. (£120). CNY, 26 Nov. 79, #185, 1st ed. ($60). Deighton Bell, Dec. 79 cat. 215, #155, 2nd ed. (£150).

Burger, *Leonora*. McDowell & Stern, June 79 cat. 17, #845 (£360).

Chaucer, *Poetical Works*, 1782. SL, 1 Aug. 78, #1, in Bell's ed. of *The Poets of Great Britain*, 106 (of 109) vols., 1777-82 (J. Booth, £150). Many copies of Bell's ed. do not contain Blake's pl.; we do not know if it is present in this copy.

Cumberland, *Thoughts on Outline*. Quaritch, March 78 cat. 983, #296, May 78 cat. 985, #27, original boards rebacked ($250).

Darwin, *The Botanic Garden*. Jeremy Norman & Co., 78 cat. 4, #277, 1st ed. ($450). Duschnes, March 78 cat. 220, #24, 1st ed., foxed ($375). R. & J. Balding, June 78 cat. 53, #124, 3rd ed. (£325); Nov. 79 cat. 66 (£325). George's, Sept. 78 cat. 637, #386, 4th ed., vol. 2 incomplete, ending at p. 280 (£25). Randall & Windle, Oct. 78 cat. 6, #99, 1st ed., pls. browned ($350). Swann, 8 Feb. 79, 3rd ed., dampstained ($210). Bow Windows Bookshop, March 79 cat. 79, #238, 2nd ed. (£220). CL, 14 March 79, #116, 1st ed. (Baillie, £50). B. & L. Rootenberg, June 79 cat. 2, #64, 2nd ed. ($300). SH, 6 June 79, #17, 4th ed. (Thorp, £62).

Earle, *Practical Observations on the Operation of the Stone*, 1793. Swann, 1 Nov. 79, #691 (Trebizond Books for Bennett & Marshall for UCLA Biomedical Library, $90).

Enfield, *The Speaker*, 6th ed., 1781. Peter Murray Hill, Dec. 79 cat. 151, #85 (£20).

Flaxman, *Hesiod*, 1817. Zeitlin & Ver Brugge, Sept. 78 cat. 246, #6, in half morocco slipcase ($1175); I can find no reason for this incredibly high price. Walford, Sept. 78 cat. HM/100, #145 (£110). SL, 3 Oct. 78, #45, with *Iliad* & *Odyssey*, all but last in original boards (Felix Pryor, £120). W. & V. Dailey, Fall 78 cat. 10, #163, bound with *Iliad* & *Odyssey*, 1805, minor foxing ($300). Phillips auction, N. Y., 7 March 79, with Aeschylus, 1831 ($160). SH, 22 March 79, #341, with *Iliad*, both bindings damaged, lacking half-title to Hesiod (Ayres, £35). Marlborough Books, May 79 cat. 84, #21 (£150). Gerda Bassenge auction, 8-10 Nov. 79 cat. 34, original boards (estimate DM 800).

Flaxman, *Iliad*, 1805. Quaritch, May 78 cat. 985, #28 ($125). Edwin Epps, 12 May 78 List, #2, covers detached ($110). Duschnes, Sept. 78 cat. 222, #35, some foxing ($225). Walford, Sept. 78 cat. HM/100, #136, with *Odyssey*, 1805, both original boards, pls. spotted (£80). CL, 25 Oct. 78, #383, with *Odyssey*, 1805, both original boards (Lowe, £30). Phillips N. Y. auction, 7 March 79, with *Odyssey*, boards, foxed ($110). Marlborough Books, May 79 cat. 84, #22, with *Odyssey* (£95). Bromer Booksellers, Oct. 79 cat. 17, #147 ($200).

Gay, *Fables*, 1793. CL, 15 Feb. 78, #179 (Taylor, £45). Quaritch, May 78 cat. 985, #30, 1st ed. ($400). CL, 25 Oct. 78, #291 (Chelsea Books, £70). Argosy Books, Nov. 78 list, #6, 1st ed. ($300). Appelfeld Gallery, Dec. 78 cat. 27, #127, fine leather binding ($275). SL, 19 Feb. 79, #54, very worn (Ant. G. Gelbert, £70). Bernard Rosenthal, 79 bulletin 22, morocco binding ($485). Sanders, March 79 cat. 93, #50, 1st ed. (£150). SNY, 23 May 79, #32, with Aesop, *Fables*, 1793, illus. ($700). Blackwell's, May 79 cat. A1128 (£145). SH, 7 June 79, #484, damaged, stained (not sold). Duschnes, Aug. 79 cat. 226, #14, with Aesop, *Fables*, 1793 ($875). Woodspurge Books, Oct. 79 cat. 1, #6, 1st ed. ($500); special list March 80 ($395). CL, 28 Nov. 79, #176 (Denniston, £70). SNY, 27 Nov. 79, #105, with Aesop, *Fables*, 1793 ($650); #106, with Aesop, *Fables*, 1793 ($650). Lawson, Feb. 80 cat. 198, #95, 1st ed. (£135).

Gough, *Sepulchral Monuments*. Walford, Sept. 78 cat. HM/100, #282, bound in 5 vols. (£190). SL, 30 July 79, #62, bound in 5 vols., covers detached (Quaritch, £190).

Hartley, *Observations on Man*. Sevin Seydi, Jan. 78 cat. "Acorn," #162 ($300).

Hayley, *Ballads*, 1805. Lawson, Nov. 78 cat. 194, #158 (£165).

Hayley, *Essay on Sculpture*, 1800. Swann, 21 June 79 ($130). Duschnes, Jan. 80 cat. 227, #32 ($250).

Hayley, *Life of Cowper*, 3 vols. unless noted otherwise. Trebizond Books, Sept. 78 cat. 9, #57, 1st ed. lacking half-titles ($325). Blackwell's, winter 78-9 cat. A1117, #263, 1st ed., 4 vols., some foxing (£75). Octodecimo Books, March 79 cat. 27, 1st ed., 2 vols. (incomplete?) (£65). SH, 24 May 79, #191, 1st ed. with Cowper, *Poems*, 1798 (Rose, £20). Eric & Joan Stevens, June 79 list 6/79, 2nd ed. (£65). Duschnes, Aug. 79 cat. 226, #16, 1st ed. ($400). Sotheby's Edinburgh, 27 Sept. 79, #178, 1st ed. with *Narrative of the Life of Cowper* (D. Balfour, £28). Woodspurge Books, special list March 80, 2nd ed. ($400).

Hayley, *Life of Romney*. Quaritch, March 78 cat. 983, #299 ($375). Sterling Books, June 78 cat. 38, #222 (£45). Heritage Books, fall 78 cat. 6, #145 ($125). Blackwell's, Jan. 80 cat. A1141, #347 (£85).

Hayley, *Triumphs of Temper*, 12th ed., 1803. Quaritch, March 78 cat. 983, #300; May 78 cat. 985, #32 ($475). Swann, 4 May 78, #39 ($170). R. & J. Balding, June 78 cat. 53, #131, lacking half-title, morocco binding (£175). Lawson, Nov. 78 cat. 194, #159 (£125). Brentano's, Jan. 79 cat., #8, lacking half-title, some foxing ($300). SNY, 23 May 79, #33 ($225). Peter Murray Hill, June 79 cat. 149, #112 (£105). Woodspurge Books, Oct. 79 cat. 1, #8, binding damaged, some waterstaining ($175). Ximenes Books, Nov. 79 cat. 52, tall copy, three portraits of Hayley added, Robert Hoe copy ($1250). Lawson, Feb. 80 cat. 198, #96 (£125).

Hogarth, *Works*, issues supposed to contain Blake's plate. SL, 24 April 78, #194, Baldwin & Cradock issue, n.d. (Belmonte, £500). SL, 10 May 78, #266, Baldwin & Crodock, n.d. (not sold). SL, 10 May 78, #227, 1822 issue (M. Ayres, £250). SB, 29 Sept. 78, #94, 1822 issue (£320); #96, Boydell issue, 1790 (£600). SL, 3 Oct. 78, #452, Baldwin & Cradock, damaged (Collector's Treasures, £400); #453, 1822 issue, damaged (Collector's Treasures, £350). Randall & Windle, Oct. 78 cat. 6, #153, 1822 issue ($2000). SB, 15 Dec. 78, #77, 1822 issue (£410). SL, 30 Jan. 79, #261, 1822 issue (Mellen, £650); #262, 1822 issue, foxed, binding damaged (Lester, £150). SL, 26 March 79, #133, Baldwin & Cradock (Lester, £340). SL, 14 May 79, #347, Baldwin & Cradock, spotted (C. W. Traylen, £320). CL, 30 May 79, #198, 1822 issue, damaged (Elliott, £250). Marlborough Books, May 79 cat. 84, #37, 1822 issue (£500). CL, 25 July 79, #68, 1822 issue (Ayres, £270); #125, Baldwin & Cradock (Nagel, £280). SB, 27 July 79, #314, Boydell ed., n.d., damaged (£120). CNY, 26 Nov. 79, #319, 1822 issue ($500).

Hunter, *Historical Journal*, quarto issue, 1793. CL, 26 April 78, #98 (Bannerman, £420). CL, 10 May 78, #149 (Maggs, £280). Dawson Pall Mall, May 78 cat. 270, #229 (£850). CL, 11 Oct. 78, #176, lacking one pl. not by Blake (Hudson, £300). Swann, 19 Oct. 78, #109 ($1100). SL, 30 Jan. 79, #234, some foxing, binding damaged (Harris, £260). CL, 7 Feb. 79, #121 (Lawson, £440); same copy, Lawson, Nov. 79 cat. 197, #295 (£750).

Josephus, *Works*. SL, 19 Feb. 79, #50, probably the 4th issue with Blake's pls., with 7 other vols. (Sutton Courtney, £75). Sanders, April 78 cat. 90, probably 4th issue (£80); same copy, March 79 cat. 93, #231 (£80). Sterling Books, Jan. 80 cat. 42, probably 5th issue (£40).

Lavater, *Essays on Physiognomy*, 1789-98 issue unless noted otherwise. SL, 6 March 78, #174, with *Physiognomical Sketches*, *c.* 1802, bindings worn (Quaritch, £130); same copy?, Randall & Windle, Oct. 78 cat. 6, #175 illus. ($850). SL, 1 Aug. 78, #119, worn, covers detached (W. F. Hammond, £95); #120, wanting 2 pls., worn, with *Physiognomical Sketches* (Blundell, £70). CL, 25 Oct. 78, #300, covers detached (Sulty, £75). SL, 11 Dec. 78, #237 (Dawson, £170). M. & S. Books, June 79 cat. 23, #812 ($750). SL, 3 Dec. 79, #95, original boards uncut (Robinson, £400). Beeleigh Abbey Books, March 79 cat. BA30, 1792 issue (£160).

Malkin, *A Father's Memoirs*. Quaritch, Nov. 78 cat. 992, #58 ($400).

Olivier, *Fencing Familiarized*. Maggs, autumn 78 cat. 196, #986 (£100). Swann, 7 June 79, #103 ($140). CL, 25 July 79, #138, worn (Davidson, £85).

Rees, *Cyclopaedia*, first ed. Walford, May 78 list A/264, #214, pls. vol. 4 only, disbound (£30); #217, complete in 45 vols. (£530); Aug. 78 cat. A/268, #25, pls. vol. 1 only (£48); #26, pls. vol. 3 only (£48). Sotheby Edinburgh, 8 March 79, #201, complete in 45 vols., worn, from the Signet Library (B. Weinreb, £260).

*Remember Me!*, 1824. McDowell & Stern, Dec. 79 cat. 19, original printed boards (£40). The best buy of 1978-79.

Ritson, *Select Collection of English Songs*. Edwin Epps, 12 May 78 list, #3, binding worn, bookplate and signature of Barron Field ($230). Swann, 21 Sept. 78, #195, binding shabby, foxed ($130). SL, 11 Dec. 78, #63, with 25 other Ritson works (Blackwell, £380); #111, lacking 3 signatures, with 2 other vols. (R. V. Elliott, £20).

Salzmann, *Elements of Morality*, 1791 ed. SH, 24 Nov. 78, #425, 41 pls. only, some stained (Ayres, £42). Beeleigh Abbey Books, March 79 cat. BA30 (£280).

Scott, *Poetical Works*, 1st ed., 1782, unless noted otherwise. Jarndyce Books, May 78 cat. 16, #188, 2nd ed., 1786 (£58). David Bickersteth, Nov. 78 cat. 54, #100 (£78). Maggs, June 79 cat. 994, #2774, original boards uncut (£350). Eric & Joan Stevens, Oct. 79 cat. 91, #67, lacking one pl. not by Blake (£38). SL, 22 Oct. 79, #203, some damp-stains, disbound (Quaritch, £50). Edwin Epps, special list 79-2, Nov. 79, #1, cover detached ($250); #2, missing one pl. not by Blake, uncut ($210); same copies, Woodspurge Books, March 80 special list ($185, $165).

Shakespeare, *Dramatic Works*, Boydell ed., 9 vols., 1802. Swann, 30 Nov. 78, #55 ($350).

Shakespeare, *Plays of*, ed. Chalmers, 10 vols., 1805. Sanders, March 79 cat. 93, #386 (£120).

Stedman, *Narrative*. Beeleigh Abbey Books, Oct. 78 cat. 29, #312, 1st ed. (£550). Swann, 6 Oct. 78, #707, 3rd ed. ($325). CL, 7 Feb. 79, #61, 2nd ed. (Maggs, £250). SL, 26 March 79, #162, 1st ed., worn and spotted (Elliott, £90). CNY, 20 April 79, #103, 2nd ed. ($320). Jenkins Co., June 79 cat. 119, #596, 2nd ed. ($300). Frank Hammond, Oct. 79 cat. 214, #86, pls. hand colored skillfully, 1st ed. (£1200).

Stuart & Revett, *Antiquities of Athens*, 4 vols., 1762-1816. CL, 15 Nov. 78, #266, with supplementary vol. of 1830 (Gibbons, £2800); same copy, Stanley Gibbons, 79 cat. 1 (£4650). SL, 19 Dec. 78, #449, first 3 vols. only, worn and stained (Finopoulos, £90). SL, 12 March 79, #222, first 3 vols. only, worn (Finopoulos, £600). Marlborough Rare Books, Dec. 79 cat. 85, #341 (£3000). SH, 13 Dec. 79, #162, first 3 vols. only, worn, some pls. inserted from a later ed. (A. Nicola, £120).

*Vetusta Monumenta*. Marlborough Books, May 79 cat. 84, #449, 6 vols. bound in 5, 1747-1868 (£300). SL, 3 Dec. 79, #420, 4 vols., worn and foxed (not sold).

*Wit's Magazine*. SNY, 12 April 78, #16, 2 vols., 1784-85 ($550); same copy, Ximenes Books, occasional list 48, June 78, #363 ($1000). Black Sun Books, June 79 cat. 54, #10, 17 issues in one vol. ($1000).

Wollstonecraft, *Original Stories*, 1791 ed. Maggs, June 79 cat. 994, #3489, frontis. and pl. 1 in 3rd state, pls. 2-5 second state (£250).

Young, *Night Thoughts*, colored. The copy sold CNY, 18 Nov. 77, #110 ($18,150), previously noted in *Blake/An Illustrated Quarterly*, 12 (1978), 35, has been sold by Laurence Witten to the New York dealer Justin G. Schiller, who in turn has sold it to a private collector in Europe.

Young, *Night Thoughts*, uncolored. Swann, 4 May 78, #38, uncut, with explanation leaf ($1500). SH, 13 July 78, #148, lacking explanation leaf, 6 pls. trimmed, p. 48 illus. (A. G. Thomas, £1050). Zeitlin & Ver Brugge, Sept. 78 cat. 246, #7, lacking explanation leaf, disbound and with each leaf mounted in a paper frame, leather portfolio, title-page to Night the Third illus. ($2400); this is the copy reproduced in Easson and Essick, *William Blake: Book Illustrator*, vol. 1; Essick and La Belle, *Young's Night Thoughts Illustrated by Blake* (Dover); and in the forthcoming Clarendon Press ed. of the complete designs. Swann, 19 Oct. 78, #30, with explanation leaf, some foxing, some pls. cropped ($1900). Alan Thomas, Nov. 78 cat. 38, #34, lacking explanation leaf, a few pls. trimmed (£1750); apparently the copy bought by Thomas, SH, 13 July 78 (see above). Brentano's, Jan. 79 cat., #7, gray boards, rebacked, uncut, apparently with explanation leaf ($3500). SH, 21 March 79, #224, with explanation leaf, some borders trimmed, all but one imprint present, binding damaged, tears and stains (not sold); #225, torn, repaired with tissue overlays, stained, trimmed (Ayres, £75). CNY, 20 April 79, #11, with explanation leaf, binding damaged, some tears and soiling (not sold). SNY, 23 May 79, #34, with explanation leaf tipped in (from another copy?), some foxing, with bookplate of C. W. Dyson Perrins (Duschnes, $1600); same copy, Duschnes, Aug. 79 cat. 226, #15 ($2500). Drouot Hotel Rive Gauche auction, 25 June 79, with explanation leaf (estimate FFR 25,000). Bromer Booksellers, Oct. 79 cat. 17, #8, explanation leaf laid in, title-page to Night the Third illus. ($2000).

## BLAKE'S CIRCLE AND FOLLOWERS

Note: Materials are listed in the following order under artist's name: paintings and drawings, manuscripts and letters, separate prints, books of prints, books about the artist.

Basire, James. Charles Rogers, *A Collection of Prints in Imitation of Drawings*, 2 vols., 1778. SL, 1 Aug. 78, #239 (T. J. Symonds, £550).

Calvert, Edward. Complete graphics, from the Carfax printing, Agnew, May 79 cat., #76-86: "Ploughman" (£300), "Flood" (£200), "Chamber Idyll" (£275), "Return Home" (£180); "Bride" (£300), "Sheep of His Pasture" (£200), "Brook" (£250), "Lady with Rooks" (£180), "Cyder Feast" (£275), "Ideal Pastoral Life" (£200).
"The Bride." Weston Gallery, Oct. 78 cat. 9, #6, 3rd st. from the *Memoir*, illus. ($895). SL, 26 April 78, #169, 3rd st., illus. (£200). CL, 6 Feb. 79, #49, 3rd st., perhaps pulled prior to the Carfax issue, illus. (£160). SL, 28 June 79, #2, 3rd st. from the *Memoir* (not sold).
"The Brook." Colnaghi, May 78 cat., 3rd st. ($475). Weston Gallery, March 79 cat. 2, #4, 3rd st. from *Memoir*, illus. ($490).
"The Chamber Idyll." SL, 5 Oct. 78, #24, 2nd st., trimmed slightly into image (£110). CL, 6 Feb. 79, 2nd st., on blue tinted paper (£190). SL, 8 Feb. 79, #219A, 3rd st., with "The Return Home," both on laid India from Carfax issue (£210). Weston Gallery, Oct. 79 cat. 9, #5, 3rd st. from *Memoir*, illus. ($965).
"The Cyder Feast," 3rd st. Weston Gallery, April 78 cat. 3, #2, from *Memoir*, illus. ($708). CL, 6 Feb. 79, #48, perhaps pulled prior to Carfax issue, foxed (£95).
"Lady and the Rooks," 3rd st. Colnaghi, May 78 cat. ($475). Associated American Artists, Oct. 79 cat., #43, from *Memoir* ($500).
"The Ploughman," 3rd st. Colnaghi, May 78 cat. ($650). SL, 5 Oct. 78, #22, trimmed close, creased (£70). CL, 6 Feb. 79, #47, perhaps pulled prior to Carfax issue, foxed (£75). Associated American Artists, Oct. 79 cat., #42, *from Memoir*, illus. ($750).
"The Return Home," 2nd st. Colnaghi, May 78 cat. ($475).
"The Sheep of His Pasture," 2nd st. Colnaghi, May 78 cat. ($475). SL, 5 Oct. 78, #23, with "The Brook," 2nd st., both with creases (£70).
*Memoir of Calvert*, 1893. SH, 21 March 79, #252, "The Bride" illus. (O. R. Sadler, £1150).

Flaxman, John. "Adoration of the Magi," a design for a bas relief, pencil, pen and gray wash, from the Denman sale of 1876, 27 x 44 cm. SL, 22 Nov. 79, #142 illus. (£2300). A very beautiful drawing; possibly a record price for a drawing by Flaxman, at least at auction.

"Athena before Pandora," wash drawing, 32 x 50 cm. Galerie Arnoldi-Livie, Munich, June 77 cat., #13, illus. (DM 8,500). Not one of the engraved Hesiod designs, but perhaps the same subject as pl. 3, "Pandora Gifted."
"The Damned Fleeing from the Infant Christ," pencil and water color, 8 7/8 x 7 1/4 in. CL, 14 March 78, #35 (£350).
"The Departure," pencil, ink, and washes, 44 x 39 cm. SL, 18 Oct. 79, #20 (estimate £30-40, no price available).
Design for a frieze of dancers, a battle, a harvest, etc. Pencil, ink, and washes, 176.5 x 18 cm. SL, 22 March 79, #133 (£320).
Design for a statue base, pencil, 22.2 x 18.5 cm., watermarked 1819. Woodspurge Books, Oct. 79 cat. 1, #65 ($160).
"Giving Alms," "Mother and Two Children," both small, the first signed, pen and ink; and a water color view of Italy inscribed 1790. CL, 13 Nov. 79, #19 (£100).
"The Lake of Nemi," attributed to Flaxman and Mrs. Hare Naylor, watercolor, 20 1/2 x 29 1/2 in. CL, 19 June 79, #96 illus. (£450).
Sheet of studies of an orator, pencil, signed or inscribed, 12 3/8 x 7 1/2 in.; small drawing of E. W. Cooke; and another pencil study. CL, 13 Nov. 79, #76 (£110).
"Sisterly Advice," ink and wash, 34 x 24 cm. SL, 22 March 79, #126 (not sold).
"Slay-good," pencil and ink sketch, sheet 5.8 x 16.4 cm. Private offer, Woodspurge Books, Oct. 79 ($175). SEE ILLUS. 5.
"Young Man, with a child on his shoulders, holding a little girl at his left hand." Wash drawing, 16 x 4.8 cm. Galerie Arnoldi-Livie, Munich, June 77 cat., #12 illus. (DM 4700).
"Young Man with a child on his shoulders." Pen and wash drawing, 16.6 x 9.7 cm. Galerie Arnoldi-Livie, Munich, June 77 cat., #11 illus. (DM 4,300). Although the child is not winged and he sits on the man's shoulders, the figures strongly remind one of the frontispiece to *Songs of Experience*. The man strides forward with eyes fixed on the viewer or slightly above, much as in Blake's etching.
Autograph letter signed, about sculptural designs for Buckingham Palace, n.p., n.d. (*c.* 1826). SL, 17 Dec. 79, #93 (R. Stanley-Morgan, £120).
Aeschylus illustrations, 1795. Walford, Sept. 78 cat. HM/100, #149 (£40). Marlborough Books, May 79 cat. 84, #20 (£35). Swann, 7 June 79, #106, foxed ($80).
Dante illustrations, London 1807 ed. unless noted otherwise. William Duck, Feb. 78 cat. 26, #310, spotted (£40). Walford, May 78 list A/264, #270 (£48). Swann, 30 Nov. 78, #139, Rome 1802 ed. ($200). David Bickersteth, Feb. 79 cat. 55, #165, German ed., pls. engraved by "Hummel," n.d. (£55). Marlborough Books, May 79 cat. 84, #19 (£60). SH, 26 Oct. 79, #468, spotted (Ayres, £40).
Odyssey illustrations, 1805. Woodspurge Books, Oct. 79 cat. 1, #66 ($65).
See also Flaxman in the section of books with Blake's illustrations.
Fuseli, Henry. "Dr. James Paying a Bill," ink and water color, 29 x 21 cm. SL, 30 Nov. 78, #208 illus. (£3400).
"Head of Satan," oil on paper, 51.5 x 32.5 cm. SL, 21 Nov. 79, #22 illus. (not sold; estimate £4-6000). The design is not related to Blake's engraving of a head of Satan or one of the damned after Fuseli.
Male nude recoiling, pen and brown ink, *c.* 1795, 7 5/8 x 5 1/4 in. CL, 20 Nov. 79, #16 illus. (£700).
"Martha Hess as Silence," pencil and chalk (recto); two figures, pencil (verso). Sheet 54.5 x 33 cm., *c.* 1780-90. SL, 30 Nov. 78, #74, recto illus. color (£21,000).
"St. John's Vision," engraved by J. Thomson, 1797, for Macklin's Bible. Woodspurge Books, Oct. 79 cat. 1, #68 ($80).
"William Tell," engraved by C. Guttenberg, Paris, n.d. SB, 21 July 78, #77, with 4 other unnamed prints, all with minor damage (£10).
"Woman by a Window," lithograph, *c.* 1803. Weston Gallery, Oct. 79 cat. 17, #16 illus. ($920).

Linnell, John. Seventy-three drawings and water colors in 14 lots, 4 illus., SL, 30 Nov. 78, #1-14. The most important are #5, The River Lea, dated 1814, 34 x 54 cm., illus. (£1550); #7, three landscapes, dated 1815 and 1819 (£1200); #8, eight tree studies, dated 1814-1847, one illus. (£660); and #10, six views in Wales, all dated 1813 (£1700).
"Derbyshire," water color, signed, 4 x 5 3/8 in. CL, 18 Dec. 79, #55 (£120).
"From Battersea Pier," water color signed, 11 5/8 x 8 5/8 in., from the collection of William Beckford. CL, 29 Jan. 80, #68 (£140).
"Gypsies in Redstone Lane Dell," pencil and chalk, inscribed 1850, 10 3/8 x 12 3/4 in. CL, 19 Sept. 78, #92 (£50).
"Harvesting Time, Redhill," water color, dated 1862, 19 x 29 cm. SL, 16 Mar. 78, #82 illus. (£550).
"Harvest Scene--Stacking Barley near Witley, Surrey," water color, signed and dated 1863, 22 x 53.5 cm. SL, 22 Nov. 79, #176 illus. (£850).
"Jeanie Deans and Madge Wildfire in the Churchyard," oil, signed and dated 1835, 28 x 37.5 cm. SL, 21 Nov. 79, #30 illus. (not sold; estimate £6-800).
Landscape near Ashbourne, Derbyshire, water color, signed, 9.2 x 12.1 cm. Agnew, Jan. 79 exhibition cat., #125 (£200).
Mother and child, pencil, signed, 19.5 x 16 cm. SL, 27 July 78, #164 (£65).
"Mountain Shepherds," pencil and ink, signed and dated 1870, 22.5 x 31 cm. SL, 27 July 78, #165 (£160).
Portrait of W. Williams, water color, dated 1814, with a portrait of Mr. Palmer, father of Samuel, on the verso, 14.5 x 11 cm. SL, 30 Nov. 78, #66 illus. (£400).
"River Lea Hertfordshire," water color, signed and dated 1814, 34.3 x 54 cm. Colnaghi, Nov. 79 cat., #58 illus. (£3000). For Colnaghi's purchase of this drawing at auction, see first Linnell entry.
"Southampton Wall," pencil, inscribed 1814, 10 1/4 x 15 in. CL, 19 Sept. 78, #91 (£80). In 1969, this drawing sold at auction for £187.
"Woodcutters," oil, *c.* 1838, 60.5 x 47.5 cm. Galerie Arnoldi-Livie, Munich, June 77 cat., #26 illus. (DM 18,000).
Landscape with sheep, etching, 1818. SL, 28 June 79, #49 (£1). Associated American Artists, Oct. 79 cat., #110 illus. ($350).
"Rev. T. R. Malthus," mezzotint, 1834. SL, 27 Nov. 79, #605 (£20).
"Robert Gooch," engraving, 1831, proof before title.

5 John Flaxman. "Slay-good." Pencil and ink sketch, 5.8 x 16.4 cm., based on a passage in Bunyan's *Pilgrim's Progress*. The Blake signature lower right, although quite similar to some of his copperplate signatures, is clearly a forgery. Essick collection.

Woodspurge Books, Oct. 79 cat. 1, #70 ($100). Two views in Norway, Incorrectly described as views in the Lake District in the sale, etchings from one plate. SL, 28 June 79, #47 (£40).
"Woodcutters at Rest," etching, 1818. SL, 28 June 79, #48 (£20).

Palmer, Samuel. "Backways, Tintagel," water color, *c.* 1835, 19 x 27.3 cm., from the A. N. S. Burnett collection. Galerie Arnoldi-Livie, Munich, June 77 cat., #28 illus. (DM 13,500).
"Bay of Baiae from Monte Nuovo," water color, 14.5 x 40 cm. SL, 16 March 78, #132 illus. color (£3200).
"Caernarvon Castle," water color, *c.* 1837, 11 1/4 x 16 7/8 in. CL, 19 June 79, #184 illus. (£5000).
"Eventide," water color, dated 1841, 19 x 40 cm. SL, 30 Nov. 78, #198 illus. color (not sold).
"From Hurstmonceaux Park, Sussex," bistre over pencil, signed, 1821, 19 x 27 cm. SL, 22 Nov. 79, #172 illus. (£480).
"From Richmond Hill, Surrey," bistre over pencil, signed, 1821, 19 x 26.5 cm. SL, 22 Nov. 79, #173 illus. (£950).
"Harlech Castle at Sunset," water color, 36.8 x 44.5 cm. Agnew, Jan. 79 exhibition cat., #130 (£6500).
"A Mountain Road in Italy," water color, *c.* 1839, 11 3/4 x 17 7/8 in. CL, 20 Nov. 79, #155 illus. color (£5500).
"Shanklin Church, Isle of Wight," pencil study of, extensively inscribed, *c.* 1845, 7 3/8 x 9 in. CL, 20 March 79, #175 (£80).
"View from the North Downs, near Sevenoaks," water color, 24 x 35.5 cm., inscribed by George Richmond. Galerie Arnoldi-Livie, Munich, June 77 cat., #27 illus. (DM 42,000).

"The Bellman," etching. SB, 2 Dec. 77, #22, 6th st. (£340). SL, 26 April 78, #197, 5th st., pencil signature, from George Richmond's collection, illus. (£700). SL, 26 May 78, #238, 7th st. (£620). Colnaghi, May 78 cat., 5th st., pencil signature ($2760). CL, 6 Feb. 79, #233, 5th st., pencil signature, slight foxing, illus. (£1900). CL, 27 June 79, #99, 5th st., pencil signature, printed 1879, illus. (£2200). CL, 5 Dec. 79, #133, 5th st., pencil signature, illus. (£1500).
"Christmas; or Folding the Last Sheep," etching. SB, 2 Dec. 77, #19, 2nd st., illus. (£380). SL, 26 April 78, #194, 3rd st., pencil signature, from George Richmond's collection (£300). Colnaghi, May 78 cat., 2nd st., trial proof ($1295); 3rd st., trial proof with annotations ($1760); 4th st. ($700); 5th st. ($665). CL, 6 Feb. 79, #229, 5th st., printed 1926, stained (£130). Craddock & Barnard, Aug. 79 cat. 139, #271, 5th st. (£290). Associated American Artists, Oct. 79 cat., #152, 4th st. ($375). CL, 5 Dec. 79, #125, 2nd or 3rd st., pencil signature, illus. (£900).
"Cypress Grove," etching. Colnaghi, May 78 cat., 2nd st., two impressions ($320 each); 3rd st. ($415). SL, 28 June 79, #234, 1st st. (£100).
"Early Ploughman," etching. SB, 2 Dec. 77, #17, 8th st. (£110); #18, 7th st. (£140). SL, 21 Feb. 78, #348, 4th st., with a print by Haden (£160); #349, 4th st. (£120). SL, 26 April 78, #198, 4th st., pencil signature, from George Richmond's collection (£460). Yaneff Gallery, advertisement in *Art News*, Nov. 78, 7th st., signed ($850). SNY, 18 Jan. 79, #239, 8th st. ($200). CL, 6 Feb. 79, #231, 5th st., foxed and stained (£110); #232, 8th st., foxed (£120). SNY, 15 Feb. 79, #292, 8th st., foxed

($200). SL, 28 June 79, #225, 4th st., foxed (£80); #227, 3rd st. (not sold); #233, 4th st., with a print by Haden (£100). Craddock & Barnard, Aug. 79 cat. 139, #272, 6th st., pencil signature (£415); #273, 7th st. (£230). CNY, 28 Sept. 79, #317, 7th st., foxed ($240). CL, 9 Oct. 79, #227, 9th st. (£300). Associated American Artists, Oct. 79 cat., #154, 5th st. ($675). SL, 27 Nov. 79, #619, 3rd st., pencil signature (not sold). CL, 5 Dec. 79, #130, 7th or 8th st. (£100).

"Herdsman's Cottage," etching. SB, 2 Dec. 77, #14, 2nd st. (£80); #15, 2nd st. (£85); #16, 1st st., with pencil and pen additions to the image, illus. (£360). SL, 21 Feb. 78, #347, 2nd st. (£110); #350, 2nd st. (£80). SL, 26 April 78, #193, 1st st., on Japan paper, pencil signature, from George Richmond's collection (not sold). Colnaghi, May 78 cat., 1st st., trial proof ($1200); 2nd st. ($335). SL, 26 May 78, #239, 2nd st. (£110); #240, 2nd st. (£80). Craddock & Barnard, Aug. 78 cat. 137, #414, 2nd st., on thin Japan paper before *Portfolio* issue of 1872 (£125). SL, 5 Oct. 78, #138, 2nd st. (£90); #139, 2nd st. (£75). CL, 27 June 79, #96, 1st st., pencil signature (£420). CL, 9 Oct. 79, #225, 2nd st., pencil signature (£170); #226, 2nd st. (£170). Weston Gallery, Oct. 79 cat. 9, #33, 1st st., proof, pencil signature, illus. ($1720). Associated American Artists, Oct. 79 cat., #151, 2nd st. ($375). SL, 27 Nov. 79, #620, 2nd st. (£110); #662, 2nd st. (not sold). CL, 5 Dec. 79, #124, 1st st., slight staining (£190). SNY, 18 Dec. 79, #291, 2nd st., slight foxing ($175).

"Homeward Star," etching. SB, 2 Dec. 77, #23, 3rd st. (£80). Colnaghi, May 78 cat., 2nd st. ($320); 4th st. ($415).

"Lonely Tower," etching. Colnaghi, May 78 cat., 6th st., ($2400). CL, 9 Oct. 79, #230, 6th st., pencil signature, illus. (£1200). CL, 5 Dec. 79, #134, 4th st., pencil signature and inscribed "trial proof," illus. (£2600).

"Moeris and Galatea," etching. Colnaghi, May 78 cat., 4th st. ($415). CL, 27 June 79, #100, 3rd st. (£120). SL, 28 June 79, #230, 2nd st., edges damaged (£140).

"Morning of Life," etching. SB, 2 Dec. 77, #20, 6th st. (£120). SNY, 18 Jan. 78, #240, 7th st., some foxing ($200). SL, 26 May 78, #242, 5th st., pencil signature (£250); #243, 6th st. (£150). Colnaghi, May 78 cat., 6th st. ($515). SNY, 15 Feb. 79, #293, 7th st., a "model proof" signed by printer, on laid India paper, illus. ($1200). Craddock & Barnard, Aug. 79 cat. 139, #274, 6th st. (£185). CL, 9 Oct. 79, #228, 7th st., minor defects (£150); #229, some defects (withdrawn). CL, 5 Dec. 79, #131, 6th st., pencil signature, illus. (£900); #132, 7th st., printed in brown ink (£600).

"Opening the Fold," etching. Colnaghi, May 78 cat., 4th st. ($830); 8th st. ($610). Sotheby Los Angeles, 19 Sept. 78, #280, 4th st. ($450). Weston Gallery, Oct. 78 cat. 9, #34, 6th st., pencil signature, illus. ($985). Craddock & Barnard, Aug. 79 cat. 139, #275, 6th st. (£155). CL, 9 Oct. 79, #231, 10th st. (£240). CL, 5 Dec. 79, #135, 7th st. (£100).

"Rising Moon," etching. SL, 26 April 78, #195, 2nd st., on laid India, trial proof with pencil signature, illus. (£500). SL, 26 May 78, #244, 7th st. (£160). Colnaghi, May 78 cat., 7th st. ($590). SL, 1 Nov. 78, #191, 6th st., touched proof, pencil signature (£580). CL, 27 June 79, #97, 4th or 5th st., pencil signature, illus. (£550). SL, 28 June 79, #226, 6th st., proof touched along edge, illus. (£500); #232, 7th st., foxed (£200). CL, 5 Dec. 79, #128, 5th st., illus. (£850).

"Sepulchre," etching. Craddock & Barnard, Aug. 78 cat. 137, #415, 2nd st. with letters (£80).

"Skylark," etching. SB, 2 Dec. 77, #13, 4th st. with pencil additions (£380). Colnaghi, May 78 cat., 5th st. ($1200); 7th st. ($555). SL, 28 June 79, #231, 7th st. (£200). CL, 5 Dec. 79, #123, 5th st. (£180).

"Sleeping Shepherd," etching. SL, 26 April 78, #196, 4th st. on laid India (£300). Colnaghi, May 78 cat., 1st st., trial proof signed ($1750); 4th st. ($640). SL, 27 Nov. 79, #617, 3rd st. (£320). CL, 5 Dec. 79, #127, 3rd st., some wear (£60).

"The Vine or Plumpy Bacchus," etching. Colnaghi, May 78 cat., 1st st., signed ($600). CL, 5 Dec. 79, #126, 1st st. (£240).

"Weary Ploughman," etching. Colnaghi, May 78 cat., 6th st. ($1200); 8th st. ($620). CL, 6 Feb. 79, #230, 8th st. on laid India, foxed (£100). CL, 27 June 79, #98, 4th st., pencil signature, minor defects, illus. (£480). Associated American Artists, Oct. 79 cat., #153, 8th st. on laid India, illus. ($675). CL, 5 Dec. 79, #129, 5th or 6th st., pencil signature (£600).

"Willow," etching. SB, 2 Dec. 77, #12, 2nd st. (£100). SL, 21 Feb. 78, #346, 2nd st. (£95). SL, 26 May 78, #241, 1st st. on laid India (£210). Colnaghi, May 78 cat., 1st st., pencil signature ($1200); 1st st., laid India, touched with ink and china white ($1575); 2nd st., laid India ($445); 2nd st., machine made paper ($275), 2nd st., 1926 printing ($335). Craddock & Barnard, Aug. 78 cat. 137, #413, 2nd st. (£225); Aug. 79 cat. 139, #270, 2nd st. (£165). SL, 5 Oct. 78, #137A, 2nd st. (£110). CL, 9 Oct. 79, #224, 1st st., pencil signature and note on verso, illus. (£450). SL, 29 Nov. 79, #618, 2nd st. (£110). CL, 5 Dec. 79, #122, 2nd st., pencil signature, illus. (£320).

*Eclogues of Virgil*, etchings by Palmer. William Duck, Feb. 78 cat. 26, #331, 1883 ed. with verses on pls., illus. (£500). Paul Grinke, Feb. 78 cat. 15, #77, 1st ed. ($600). Quaritch, March 78 cat. 983, #229, 1st ed. ($1900). W. & V. Dailey, Sept. 78 cat. 10, #149, 1st ed., large paper ($1800). SNY, 28 June 78, #209, pls. only, with inscriptions ($350). SH, 14 July 78, #456, 1st ed. (A. G. Thomas, £340). SH, 27 Oct. 78, #500, 1st ed. (A. B. Horton, £340). SH, 27 Oct. 78, #500, 1st ed. (A. B. Horton, £330). Blackwell's, Nov. 78 cat. A1119, 1st ed. (£400). CL, 6 Feb. 79, #228, 2nd ed. (£320). SH, 23 March 79, #516, 1st ed., worn binding, one pl. illus. (Baer, £280). SL, 28 June 79, #235, pls. only, with verses (£290). Blackwell's, July 79 cat. A-1, #180, 1st ed., illus. (£650). SL, 23 Oct. 79, #322, 1st ed. (Davidson, £240). Alan Thomas, Nov. 78 cat. 38, #40, 1st ed. (£600). CL, 28 Nov. 79, #125, 1st ed. (Ayres, £260). CL, 5 Dec. 79, #136, the four pls. completed by A. H. Palmer, disbound (£450).

*Life and Letters of Samuel Palmer*, by A. H. Palmer, 1892. SL, 28 June 79, #229, binding damaged (£85). SH, 26 July 79, #174 (Janet, £100).

Richmond, George. Twelve drawings in Colnaghi's Nov. 79 cat., #1-12. The most important, both illus., are a portrait of Welby Sherman, 15.9 x

13.1 cm. (£1500), and "Figure of Plague," 33.3 x 21.6 cm. (£1500).
"Figure Weeping over a Grave," pen and ink, dated 1829, 8 x 12.5 cm. SL, 16 March 78, #55 illus. (£550).
Good Samaritan helping his charge onto the donkey, pencil sketch, 33 x 21.5 cm., eight pen sketches of a man's face on verso. Woodspurge Books, Oct. 79 cat. 1, #73 ($320); Special list 79-4, #80 ($450).
"Margaretta Reading," pen and ink, 22.5 x 13 cm. SL, 16 March 78, #54 (£220).
"Sisterly Affection," pen and ink, 17.5 x 16 cm. SL, 16 March 78, #53 illus. (£380).

Romney, George. "Family Affection," pen and ink, *c.* 1776, 16.5 x 19.5 cm. SL, 30 Nov, 78, #67 (£150).
"Iphigenia Asleep under a Tree," pencil, ink, and wash, 26.4 x 42.2 cm. Colnaghi, Nov. 79 cat., #28 illus. (£1500).
Sketchbook of figure studies, 8 x 6 1/2 in. CL, 20 Nov. 79, #9 illus. (£1400).
Sketchbook of figures and landscape studies, 6 1/2 x 7 3/4 in. CL, 20 Nov. 79, #10 (£900).
Sketchbook entitled "Satan's Fall," 5 1/2 x 9 1/4 in. CL, 20 Nov. 79, #11 illus. (£2000).
Sketchbook of studies, chiefly based on *Paradise Lost*, 5 1/2 x 9 1/4 in. CL, 20 Nov. 79, #12 illus. (£1600).
Study of a man in profile, pencil and ink, 14 1/4 x 7 5/8 in. CL, 20 Nov. 79, #13 (£380).
"Young Lovers Espied by a Child," pencil and wash, *c.* 1794, 37.5 x 54.5 cm. SL, 30 Nov. 78, #68 (£1650).

Sherman, Welby. "The Bacchante," wood engraving after Calvert. Agnew, May 79 cat., #81 (£180).

Stothard, Thomas. Architectural monuments, two pencil and wash sketches for, 10.5 x 12 and 11 x 8 cm. Woodspurge Books, Dec. 79 Special list 79-4, #82, 83 ($40 each).
Man rescuing a woman from stampeding horses, pencil, pen and wash studies, with 5 other drawings. CL, 19 June 79, #24 illus. (£240).

## FACSIMILES, EDITIONS, CATALOGUES, BIOGRAPHIES, CRITICISM

Note: "Special issue" in reference to Blake Trust facsimiles indicates a copy with trial proofs, stencils, and other additional materials related to the production of the volume.

*All Religions are One*, Blake Trust facsimile. Duschnes, Sept. 78 cat. 222, #42 ($75). Black Sun Books, Feb. 79 cat. 52, #41, special issue ($325). Swann, 21 June 79 ($50). Bromer Booksellers, Oct. 79 cat. 17, #21 ($75). Edwin Epps, special list 79-2, Nov. 79, #3 ($165); Woodspurge Books, special list March 80 ($65). Heritage Books, Dec. 79 cat. 8, #19, special issue ($450).
*America*, Blake Trust facsimile. Duschnes, May 79 cat. 225, #22 ($450). B. & L. Rootenberg, June 79 cat. 2, #36 ($425). SH, 26 Oct. 79, #432 (Quaritch, £125).
*America*, American Blake Foundation facsimile, intro. by Bentley. Serendipity Books, Dec. 79 cat. 39, #P13, hardbound, signed ($75).
*Art of William Blake*, exhibition catalogue, National Gallery, 1957. Woodspurge Books, Oct. 79 cat. 1, #41 ($15).
Bentley, ed., *Vala, or The Four Zoas*, facsimile ed. Quaritch, Nov. 78 cat. 992, #36 ($165). SH, 21 March 79, #230 (J. Wordsworth, £30). Bromer Booksellers, Oct. 79 cat. 17, #129 ($150).
Binyon, ed., *Blake's Illustrations to Job*, 1906. Duschnes, March 78 cat. 220, #27 ($37.50).
Binyon, *Drawings and Engravings of Blake*, 1922. Heritage Books, Spring 79 cat. 7, #8, large paper issue, boxed ($300). Swann, 21 June 79 ($80).
Binyon, *Followers of Blake*, 1925. Swann, 18 Jan. 79, worn ($45). SH, 21 March 79, #130 (Hatchard's, £100).
Bishop, *Blake's Hayley*, 1951. Edwin Epps, Oct. 78 list ($20).
Blair, *The Grave*, 1903 reproduction. Woodspurge Books, Oct. 79 cat. 1, #14 ($50).
*Blake Trust Facsimiles*. Quaritch, Nov. 78 cat. 992, #41-54, and summer 79 cat. 997, #259-72 (prices from latter in *italic*): *All Religions are One* ($36); *Book of Ahania* ($64, *$65.50*); *Book of Los* ($80, *$82*); *Jerusalem*, 1974 color facsimile ($275, *$265*); *Laocoon* ($60, *$62*); *Song of Los* ($200, *$194*); *Songs of Innocence* ($150); *Songs of Innocence and of Experience* ($900, *$1150*); *Book of Thel* (*$200*); *Gates of Paradise* (*$200*); *Marriage of Heaven and Hell* (*$400*); *Visions of the Daughters of Albion* (*$300*); *Dante Illustrations* (*$378*); *There is No Natural Religion*, special issue ($175), regular issue ($70); *Gray Illustrations*, special issue ($1,920, *$1,960*), regular issue, bound ($1,280, *$1310*), regular issue, unbound, boxed ($1240, *$1310*); *Complete Portraiture of Blake*, signed by Keynes ($110).
*Blake Trust Facsimiles*. Alan Thomas, Nov. 78 cat. 38, #38: *Songs of Innocence* (£55); *Milton* (£135); *Gates of Paradise* (£40); *There is No Natural Religion* (£35); *Gray Illustrations* (£590); *Book of Ahania* (£32); *Jerusalem*, 1974 color facsimile (£130); *Song of Los* (£95); *Book of Los* (£40); *Laocoon* (£30); *Complete Portraiture of Blake* (£55). See also individual titles in this list.
*Book of Ahania*, Blake Trust facsimile. Quaritch, May 78 cat. 985 (£32). Duschnes, Aug. 79 cat. 226, #25 ($85). Bromer Booksellers, Oct. 79 cat. 17, #122 ($75). Serendipity Books, Dec. 79 cat. 39 ($325).
*Book of Los*, Blake Trust facsimile. Quaritch, May 78 cat. 985 (£40). Duschnes, Aug. 79 cat. 226, #28 ($95); Jan. 80 cat. 227, #43, special issue ($425). Bromer Booksellers, Oct. 79 cat. 17, #123, special issue ($350); #124, regular issue ($75). Serendipity Books, Dec. 79 cat. 39 ($75).
*Book of Thel*, Muir facsimile, 1888. SH, 13 July 78, #150 (Quaritch, £80); Quaritch, Nov. 78 cat. 992, #38 ($300).
*Book of Thel*, illustrated by Ricketts, 1897. Swann, 18 Jan. 79 ($70). Duschnes, Aug. 79 cat. 226 ($50).
*Book of Thel*, Gollancz facsimile, 1928. Duschnes, March 78 cat. 220, #31 ($50); Aug. 79 cat. 226, #20 ($50). Woodspurge Books, Oct. 79 cat. 1, #15 ($50); Feb. 80 list 80-3, #34 ($35).
*Book of Thel*, Blake Trust facsimile. Duschnes, Sept. 78 cat. 222, #40, special issue ($475). Deighton Bell, Dec. 79 cat. 215, #94 (£110).
*Book of Urizen*, Blake Trust facsimile. SH, 27 Oct. 78, #358 (Quaritch, £240). CNY, 26 Nov. 79, #173 ($220).

Bray, *Life of Stothard*, 1851. SL, 1 Oct. 79, #243, in 2 vols., extra-illuminated with approximately 160 pls. (Way, £140). Woodspurge Books, Oct. 79 cat. 1, #75 ($105).
Butlin, ed., *Blake-Varley Sketchbook*, facsimile. SH, 21 March 79, #231 (Reed & Sims, £28).
Butterworth, *Blake Mystic*, 1911. SL, 22 March 79, #228 (£10).
Cary, *Art of Blake*, 1907. Swann, 21 June 79, #55 ($15).
Damon, *Note on the Discovery of a New Page of Milton*, 1925. Duschnes, Aug. 79 cat. 226, #18 ($85).
*Dante Illustrations*, 1922 portfolio. Quaritch, Nov. 78 cat. 992, #28 ($300). SH, 26 Oct. 79, #431, printer's proofs with corrections, lacking folder and color pl. but with six duplicates (Makiya, £30). Duschnes, Jan. 80 cat. 227, #37 ($375).
*Dante Illustrations*, Blake Trust facsimile. Serendipity Books, Dec. 79 cat. 39 ($375).
Ellis and Yeats, eds., *Works of Blake*, 1893. Quaritch, Nov. 78 cat. 992, #26A ($750). Howes, March 79 cat. 200, #265 (£285). Swann, 21 June 79, worn buckram rebinding ($80).
*Europe*, Blake Trust facsimile. B. & L. Rootenberg, June 79 cat. 2, #37 ($400).
Figgis, *Paintings of Blake*, 1925. Argosy Books, Nov. 78 list, #5 ($125). Blackwell's, Nov. 78 cat. A1119, #360 (£50); Jan. 80 cat. A1141, #257 (£80).
Garnett, *Blake Painter and Poet*, 1895. Quaritch, May 78 cat. 985, #29 ($70). W. & V. Dailey, June 79 cat. 14, #35 ($90). Woodspurge Books, Feb. 80 cat. 80-3, #45 ($60).
*Gates of Paradise*, Muir facsimile, 1888. Duschnes, Jan. 80 cat. 227, #36 ($350).
*Gates of Paradise*, W. A. White facsimile, n.p., n.d. David O'Neal, March 79 cat. 26 ($35). Woodspurge Books, Oct. 79 cat. 1, #16 ($75).
*Gates of Paradise*, Hollyer facsimile, 1925. Howes, summer 78 cat. 201, #51 (£12). Quaritch, May 79 cat. 225, #17 ($25). Duschnes, May 79 cat. 225 ($25).
*Gates of Paradise*, Blake Trust facsimile. Duschnes, Sept. 78 cat. 222, #41 ($95). CL, 11 July 79, #68 (Ars Artis, £30).
Gilchrist, *Life of Blake*. Duschnes, March 78 cat. 220, #28, ed. Robertson, 1907 ($37.50). Edwin Epps, 12 May 78 list, #4, 1863 ed. (#225). Howes, summer 78 cat. 201, #57, 1863 ed. (£75). SH, 27 Oct. 78, #350, 1880 ed., rebacked (Ayres, £36). Quaritch, Nov. 78 cat. 992, #56, 1880 ed. ($350); #57, 1880 ed., rebound ($300). Edwin Epps, 15 Jan. 79 list, #1, 1863 ed. ($175); #2, 1880 ed. ($220). SH, 21 March 79, #226, 1880 ed. (Reed & Sims, £90). SH, 10 May 79, #209, 1880 ed. (I. Sanger, £80). Swann, 26 July 79, 1863 ed. ($179); 21 June 79, 1863 ed., two copies ($30, $80). David O'Neal, July 79 cat. 27, 1863 ed., rebacked ($225). Woodspurge Books, Oct. 79 cat. 1, #52, 1863 ed. ($275): special list March 80 ($130). Blackwell's, Jan. 80 cat. A1141, #258, 1880 ed. (£120). Albion Books, Jan. 80 cat., #85, 1880 ed., rebacked ($60).
*Gray Illustrations*, Blake Trust facsimile. Duschnes, March 78 cat. 220, #45 ($1600); Sept. 78 cat. 222, #43 ($1600). SH, 26 Oct. 79, #433 (Marks, £380). Serendipity Books, Dec. 79 cat. 39 ($1600).
*Gray's Poems*, illus. by Blake, ed. Grierson, 1922. SH, 27 Oct. 78, #352 (Ars Artis, £36). SH, 21 March 79, #229 (Ayres, £12).
*Jerusalem*, Pearson facsimile, 1877. Quaritch, Nov. 78 cat. 992, #29 ($350).
*Jerusalem*, Blake Trust color facsimile, 1951. Duschnes, March 78 cat. 220, #32, with Wicksteed's study ($1350); Aug. 79 cat. 226, #21 ($1500). SH, 13 July 78, #161 (Quaritch, £680). SH, 27 Oct. 78, #357 (Quaritch, £620). Quaritch, Nov. 78 cat. 992 ($4000); summer 79 cat. 997, #264 ($4000). CNY, 20 April 79, #15, with Wicksteed's study ($1000). Henry Sotheran, July 79 cat. 967 (£885). SH, 25 Oct. 79, #307 (Quaritch, £580). Heritage Books, Dec. 79 cat. 8, #214 ($1750). Deighton Bell, Dec. 79 cat. 215, #93 (£1650). Lawson, Feb. 80 cat. 198, #92 (£1350).
*Jerusalem*, Blake Trust black and white facsimile of the Rinder copy, 1952. Edwin Epps, Dec. 78 list, #5 ($45). Woodspurge Books, Oct. 79 cat. 1, #17 ($45); #18, with Wicksteed's study ($115).
*Jerusalem*, Blake Trust color facsimile, 1974. Quaritch, May 78 cat. 985 (£130). Duschnes, Sept. 78 cat. 222, #44 ($325). Thorp, Jan. 80 cat. 426, #488A (£105).
*Job Illustrations*, Dent facsimile, 1902. Maggs, Jan. 79 cat. 197, #5 (£32). Bromer Booksellers, Oct. 79 cat. 17, #125 ($200).
*Job Illustrations*, portfolio ed. Binyon and Keynes, 1935. Quaritch, May 78 cat. 985, #25 ($2000). Blackwell's, Nov. 78 cat. A1119, #358 (£600). CNY, 20 April 79, #14, box worn ($700). Black Sun Books, Feb. 79 cat. 52, #39 ($1500). Monk Bretton Books, April 79 cat. 8, #24 ($1500). Duschnes, May 79 cat. 225, #20 ($1350). Swann, 10 May 79, #41 ($900). SH, 7 June 79, #488 (Marks, £260). Bromer Booksellers, Oct. 79 cat. 17, #126 ($1500).
Keynes, *Bibliography of Blake*, 1921. Monk Bretton Books, April 79 cat. 8 ($350). Swann, 14 June 1979, #169 ($550).
Keynes, *Bibliotheca Bibliographici*. SH, 11 May 79, #351 (Maggs, £35).
Keynes, *Blake Studies*, 1949. Duschnes, March 78 cat. 220, #31A ($37.50).
Keynes and Wolf, *Blake's Illuminated Books: Census*, 1953. Jonathan Hill Books, May 79 cat. 2 ($150).
Keynes, *Blake's Illustrations to the Bible*, Blake Trust. SH, 13 July 78, #163 (Caffyn, £230). Quaritch, summer 79 cat. 994, #263 ($700). Woodspurge Books, Oct. 79 cat. 1, #13, unnumbered review copy with only four color pls. ($500).
Keynes, ed., *Complete Portraiture of Blake*, Blake Trust. Duschnes, Aug. 79 cat. 226, #29 ($105). Serendipity Books, Dec. 79 cat. 39 ($145).
Keynes, *Engraving by Blake: The Separate Plates*. Quaritch, May 78 cat. 985, #33 ($425).
Keynes, ed., *Letters from Blake to Butts*, 1926. Duschnes, May 79 cat. 225, #18 ($25).
Keynes, ed., *Notebook of Blake*, facsimile, 1935. Kendall & Steigerwald, Dec. 78 cat. 1, #347 ($125). CL, 28 Nov. 79, #160 (Blackwell's, £70). Lawson, Feb. 80 cat. 198, #93 (£65).
Keynes, ed., *Pencil Drawings by Blake*, 1927. SH, 13 July 78, #158, out of series copy with five duplicate plates (Frankel, £85). SH, 27 Oct. 78, #353 (Waley, £50); #354 (George's, £48). Heritage Books, fall 78 cat. 6, #18 ($150). Quaritch, Nov. 78 cat. 992, #30 ($195). Jenkins Co., June 79 cat. 119, #65 ($125). Duschnes, Aug. 79 cat. 226, #19 ($150). Edwin Epps, special list 79-2, Nov. 79, #5 ($165); Woodspurge Books, March 80 special list ($100). CL, 28 Nov. 79, #113 (Josephs, £55). Lawson, Feb. 80 cat. 198, #94 (£95).

Keynes, ed., *Pencil Drawings by Blake*, second series, 1956. Duschnes, Sept. 78 cat. 222 ($100). Quaritch, Nov. 78 cat. 992 ($100). Swann, 21 June 79 ($70). SH, 25 Oct. 79, #271 (Makiya, £38). Jenkins Co., Feb. 80 cat. 123, #1580 ($150).

Keynes, *Study of the Illuminated Books*, 1964. Duschnes, March 78 cat. 220, #37, limited ed. signed ($100). Alan Thomas, Nov. 78 cat. 38, #380, limited ed. signed (£45). Quaritch, Nov. 78 cat. 992, #55, limited ed. signed ($90). Swann, 18 Jan. 79, limited ed. signed ($80). Edwin Epps, special list 79-2, Nov. 79, #4, limited ed. signed ($240); special list March 80 ($195). Duschnes, March 78 cat. 220, #38, regular issue ($45).

Keynes, ed., *Writings of Blake*, 3 vols., 1925. Duschnes, March 78 cat. 220, #30, one vol. ed. on India paper ($325). SH, 13 July 78, #151 (Lis, £60). Duschnes, Sept. 78 cat. 222, #36 ($250). Alan Thomas, Nov. 78 cat. 38, #36 (£95). Bow Windows Bookshop, Jan. 79 supplement 38, with Wilson's *Life of Blake* (£185). Brentano's, Jan. 79 cat., #9, full goatskin ($400). Howes, March 79 cat. 200, #458 (£145). SH, 21 March 79, #104, out of series copy (Maggs, £45). B. & L. Rootenberg, June 79 cat. 2, #34 ($385). Bromer Booksellers, Oct. 79 cat. 17, #401 ($350). SNY, 27 Nov. 79, #458 ($300). Duschnes, Jan. 80 cat. 227, #38 ($350). Bernard Rosenthal, Jan. 80 ($275).

*Laocoon, On Homer's Poetry and On Virgil, The Ghost of Abel*, Blake Trust facsimile. Duschnes, Sept. 78 cat. 222, #45 ($65); Aug. 79 cat. 226, #27 ($70). Jenkins Co., June 79 cat. 119, #65 ($115). Bromer Booksellers, Oct. 79 cat. 17, #128 ($75). Serendipity Books, Dec. 79 cat. 39 ($60).

*Marriage of Heaven and Hell*, Camden-Hotten facsimile. SH, 7 June 79, #487, incorrectly identified as a Muir facsimile, soiled (W. & V. Dailey, £25). Now in the Brown University Library.

*Marriage of Heaven and Hell*, Dent facsimile, 1927. Woodspurge Books, Oct. 79 cat. 1, #19 ($70); special list March 80 ($55).

*Marriage of Heaven and Hell*, Blake Trust facsimile. Duschnes, March 78 cat. 220, #36 ($225). Black Sun Books, Feb. 79 cat. 52, #40 ($450).

*Milton*, Muir facsimile, 1886. Quaritch, Nov. 78 cat. 992, #39 ($450).

Milton, *L'Allegro and Il Penseroso*, illus. by Blake, 1954. Deighton Bell, Dec. 79 cat. 25, #729 (£40).

Milton, *On the Morning of Christ's Nativity*, illus. by Blake, ed. Keynes, 1923. Claude Cox, June 79 cat. 12, #61 (£21).

Moss, W. E., sale catalogue of his collection, Sotheby's, 1937. Woodspurge Books, Oct. 79 cat. 1, #34 ($25).

Muir facsimiles, Swann, 10 May 79, #35-40: *America* and *Europe*, both colored ($650); *Marriage of Heaven and Hell* ($375); *Gates of Paradise* ($325); *Song of Los*, color printed ($325); *Book of Thel* ($275); *Songs of Innocence and of Experience*, 1884-1885 ($425).

Muir facsimiles, Quaritch, Nov. 78 cat. 992, #37, *Book of Thel*, *Marriage of Heaven and Hell*, *Visions of the Daughters of Albion*, *There is No Natural Religion*, bound in four vols. ($1250). See also individual titles in this list.

Newton, A. E., sale catalogue of his collection, Parke-Bernet, 1941. Edwin Epps, Oct. 78 cat., 3 vols. ($70). Woodspurge Books, Oct. 79 cat. 1, #38, 3 vols. ($75); #39, vol. 1 only, containing all Blake materials ($35).

Palmer, *Shorter Poems of Milton*, 1889, with illus. after Palmer's drawings. SH, 14 July 78, #457 (A. G. Thomas, £75). Alan Thomas, Nov. 78 cat. 38, #39 (£125). Duschnes, May 79 cat. 225, #129 ($400). Blackwell's, July 79 cat. A-1, #179, vellum binding (£150). Deighton Bell, Dec. 79 cat. 215, #730, foxed (£155). Blackwell's, Jan. 80 cat. A1141, #332 (£110).

Palmer, *Sketch-Book of 1824*, ed. Butlin, 1962. SH, 14 July 78, #458 (Cavendish, £120).

Plowman, *Introduction to Study of Blake*, 1927. Woodspurge Books, Oct. 79 cat. 1, #56 ($20).

*Poems of Blake*, published by Pickering, 1874. Duschnes, March 78 cat. 220, #26, rebound in morocco ($37.50). Blackwell's, Aug. 79 cat. 1333, #18 (£32).

*Poetical Sketches*, pub. Pickering, 1868. Claude Cox, June 79 cat. 12, #60 (£21). Swann, 26 July 79, #44 ($20).

*Poetical Sketches*, Noel Douglas facsimile, 1926. Quaritch, Nov. 78 cat. 992, #32 ($35). Woodspurge Books, Feb. 80 cat. 80-3, #36, U. S. issue ($20).

Robertson, W. Graham, auction catalogue of his collection, Christie's, 1949. Edwin Epps, 12 May 78 list, #5, paperbound ($27.50).

Robertson, autograph MS of his autobiography, *Time Was*, 341 pp. in 2 vols., with a print, photos, and a copy of the book. SL, 20 June 79, #744 (Rota, £100).

Roe, *Blake's Illustrations to the Divine Comedy*. Edwin Epps, Oct. 78 list ($22.50).

Russell, *Engravings of Blake*, 1912. Howes, summer 78 cat. 201, #59 (£50). SH, 27 Oct. 78, #351 (Ayres, £50).

Scott, W. B., *Blake: Etchings from His Works*. Bromer Booksellers, Oct. 79 cat. 17, #127 ($325). Duschnes, Jan. 80 cat. 227, #35 ($125).

Smith, George C., sale catalogue of his collection, Parke-Bernet, 1938. Woodspurge Books, Oct. 79 cat. 1, #35 ($20).

Smith, J. T., *Nollekens and his Times*. Quaritch, Nov. 78 cat. 992, #59, 2nd ed. ($300). SL, 1 Oct. 79, #242, 1st ed., two vols. in 4, extra-illustrated with approx. 350 pls. (Way, £160).

*Song of Los*, Blake Trust facsimile. Serendipity Books, Dec. 79 cat. 39 ($250).

*Songs of Experience*, Muir facsimile, 1885. Howes, March 79 cat. 200, #266, morocco binding (£90).

*Songs of Innocence*, Benn facsimile, 1926. Quaritch, Nov. 78 cat. 992, #35 ($60). George Houle Books, April 79 cat. 4, #49 ($65). Woodspurge Books, special list March 80 ($40).

*Songs of Innocence*, Blake Trust facsimile. SH, 13 July 78, #162 (Blackwell's, £35). Duschnes, March 78 cat. 220, #33 ($100); Aug. 79 cat. 226, #22 ($100). Woodspurge Books, Feb. 80 cat. 80-3, #37 ($135); special list March 80 ($100).

*Songs of Innocence and of Experience*. Contemporary facsimile "alpha" of *c.* 1825, as listed in Bentley, "Two Contemporary Facsimiles of *Songs of Innocence and of Experience*," *Publications of the Bibliographical Society of America*, 64 (1970), 450-63. Acquired in Jan. 79 by Colin Franklin, Oxfordshire, from John Howell Books. Copy "beta" is in the collection of Paul Mellon. Mr. Franklin believes that the only person who would make such a manuscript copy of the poems with the illuminations colored in a very Blakean manner, as he calls it, must have been Blake himself.

*Songs of Innocence and of Experience*, pub. Pickering, SL, 3 July 79, #63, second issue lacking "The Little Vagabond," from the Pollard collection, with "a number of manuscript additions and corrections in the margins. A note on the front free endpaper reads 'I have always understood that the pencil corrections in this book were made by D. G. Rossetti. James Gilchrist'." (A. K. Henderson, £270). Mr. Henderson has not responded to R. N. E.'s inquiries about this volume. Bernard Rosenthal, Dec. 79 private offer ($650).

*Songs of Innocence and of Experience*, pub. Pickering, 1866. Swann, 21 June 79, #48, the Frederick Locker copy, "first state without omissions that were later made in the fifth stanza of 'Mary' and lines 113-14 in 'Auguries of Innocence,'" with Pickering's pamphlet, *William Blake and His Editors* ($150). Woodspurge Books, Oct. 79 cat. 1, #24 ($72.50). Duschnes, Jan. 80 cat. 227, #34 ($250).

*Songs of Innocence and of Experience*, pub. Pickering, 1868. Swann, 20 Dec. 79, #65 ($60).

*Songs of Innocence* and *Songs of Experience*, Muir facsimiles, 1884-1885. Quaritch, Nov. 78 cat. 992, #40 ($500).

*Songs of Innocence and of Experience*, facsimile, Liverpool, 1923. Claude Cox, June 79 cat. 12, uncolored (£15). Bernard Rosenthal, Dec. 79 private offer, hand colored ($3000). This is a very beautiful, although little known, facsimile in its hand colored state. The Publisher's Note states that "the colouring and gilding have been done by Mr. Samuel Hurd, of London, who worked from Blake's original in the British Museum. Mr. Hurd promised to colour 100 copies, but the work proved to be so much more arduous than he had anticipated or could endure, that he felt compelled to call a permanent halt when, after a struggle lasting eight and a half years, he had finished, to his own satisfaction and ours, 51 copies." The facsimile is based on copy T.

*Songs of Innocence* and *Songs of Experience*, Benn facsimiles, 1926-1927. Quaritch, Nov. 78 cat. 992, #34 ($180).

*Songs of Innocence* and *Songs of Experience*, Muir-Quaritch facsimiles, 1927. Black Sun Books, June 79 cat. 54, #11-12 ($400 each).

*Songs of Innocence and of Experience*, Intro. by Ruthven Todd, 1947 facsimile. Edwin Epps, Oct. 78 list ($22). Woodspurge Books, Oct. 79 cat. 1, #23 ($25).

*Songs of Innocence and of Experience*, Blake Trust facsimile. Duschnes, Aug. 79 cat. 226, #23 ($850).

Swinburne, *Blake*, second ed., 1868. Swann, 18 Jan. 79, #35 ($75).

*There is No Natural Religion*, Blake Trust facsimile. Quaritch, May 78 cat. 985, special issue (£88); regular issue (£35). Duschnes, Aug. 79 cat. 226, #24, special issue ($275); regular issue ($95).

Thomson, James, *Shelley, A Poem . . . with the Essay on Blake*, 1884. Woodspurge Books, Oct. 79 cat. 1, #59, limited issue ($100).

*Virgil, Blake's Illustrations to*, ed. Keynes, 1937. SH, 13 July 78, #160 (Quaritch, £62). Edwin Epps, Oct. 78 list ($225). Kendall & Steigerwald, Dec. 78 cat. 1, #348 ($100). Howes, summer 78 cat. 201, #52 (£80). Swann, 18 Jan. 79 ($120). David O'Neal, March 79 cat. 26 ($80). Woodspurge Books, Oct. 79 cat. 1, #31 ($230).

*Visions of the Daughters of Albion*, Dent facsimile, 1932. Swann, 21 June 79 ($30). Woodspurge Books, Oct. 79 cat. 1, #25 ($75); special list March 80 ($65).

*Visions of the Daughters of Albion*, Blake Trust facsimile. Henry Sotheran, July 79 cat. 967 (£125).

Wicksteed, *Blake's Innocence and Experience*, 1928. SH, 26 Oct. 78, #16 (Brailey, £32).

Wicksteed, *Study of Blake's Jerusalem*, 1953. Quaritch, May 78 cat. 985, #37 ($125).

*William Blake 1757-1827*, Exhibition catalogue, Philadelphia, 1939. W. & V. Dailey, June 79 cat. 14, #37 ($45). Woodspurge Books, Oct. 79 cat. 1, #36 ($50); #37, damaged ($45).

*William Blake 1757-1827*, Exhibition catalogue, Hamburg, 1975. Edwin Epps, special list 79-2, Nov. 79, #17, hardbound ($40).

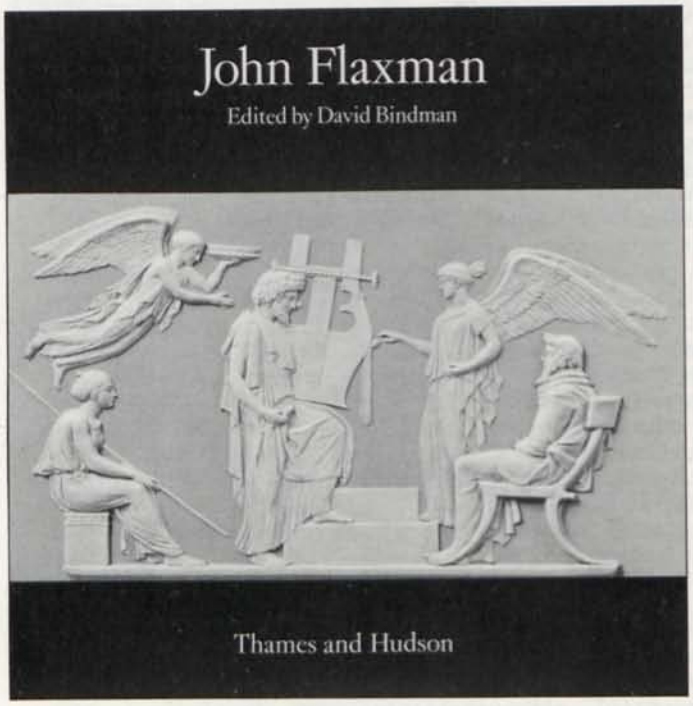
Wilson, *Life of Blake*, 1927. SH, 13 July 78, #154 (Rota, £22). Duschnes, Sept. 78 cat. 222 ($75); Jan. 80 cat. 227, #39 ($100). SH, 21 March 79, #105 (Maggs, £16). B. & L. Rootenberg, June 79 cat. 2, #35 ($85).

Wright, *Life of Blake*, 1929. Quaritch, Nov. 78 cat. 999, #60 ($200).

Yeats, ed., *Poems of Blake*, 1893. SL, 24 July 79, #405, inscribed by the editor "Lady Gregory from W. B. Yeats. Dec - 1897" and with the bookplate of Lady Gregory (Quaritch, £220). Heritage Books, spring 79 cat. 7, #19, large paper copy ($135).

Young, *Night Thoughts*, illus. by Blake, ed. Keynes, 1927. Quaritch, May 78 cat. 985, #38 ($295). SH, 13 July 78, #155 (A. G. Thomas, £70); #156 (A. G. Thomas, £50). Alan Thomas, Nov. 78 cat. 38, #35 (£120). Duschnes, May 79 cat. 225, #19 ($175).

# REVIEWS




**Flaxman at the Royal Academy**

David Bindman, ed. **John Flaxman.** London: Royal Academy of Arts, 1979. Pp. 188. 260 monochrome illus. & 4 color plates & 99 comparative illustrations. £7.50. Published simultaneously by Thames & Hudson, London, £12.50.

**Reviewed by Judy Egerton**

Anyone who missed the Flaxman exhibition but wanted a lively introduction to the man and his works might be well (if anachronistically) advised to begin with a replay of the Schorn interview, extracts from which are given in the exhibition catalogue. The German art historian and journalist Ludwig Schorn visited the aging sculptor in the spring of 1826; from notes made at the time, he compiled reminiscences published as a series of three articles in the *Kunst-Blatt* a year later, after Flaxman's death.

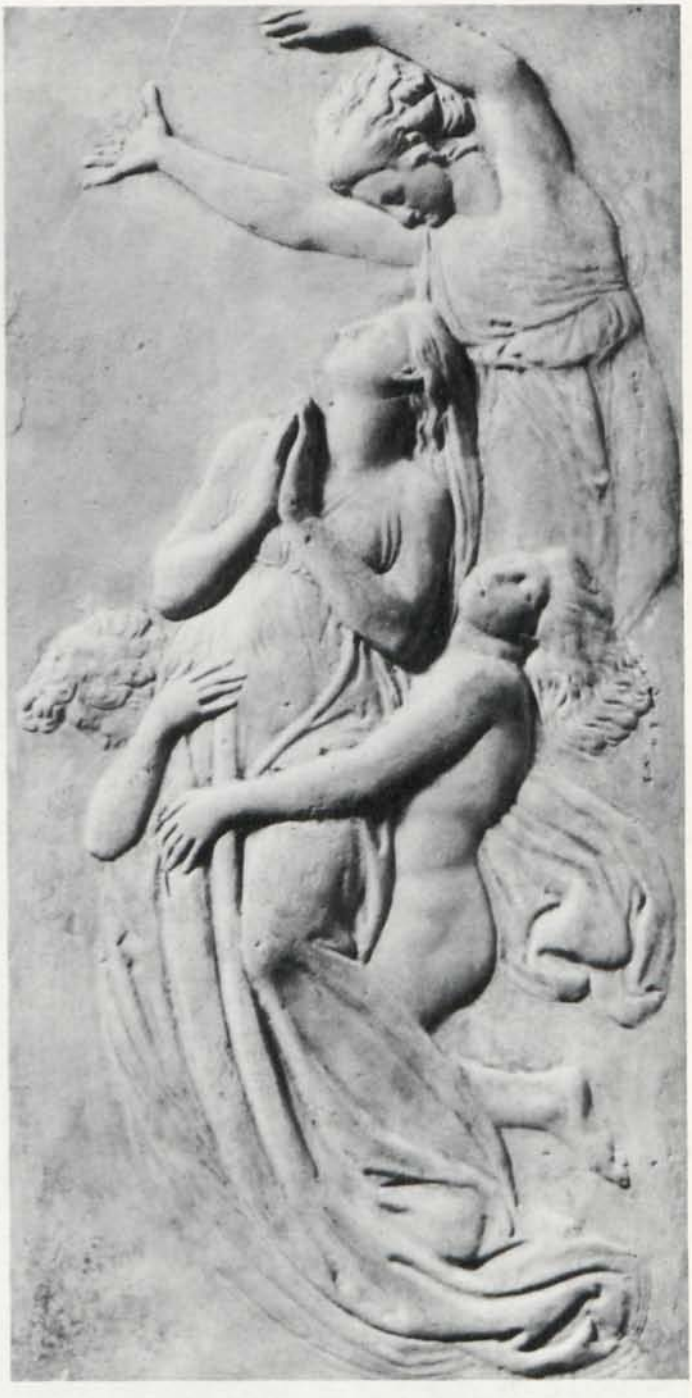
Schorn presents his encounter with Flaxman with a skill which many of our contemporary television interviewers might learn from. Having long admired Flaxman as the draughtsman of those outlines to Homer, Aeschylus and Dante which, through engravings, had already secured Flaxman's European reputation, Schorn secures a personal introduction to him. Arriving in London, he prepares for his interview by going to see (and through his enthusiastic but not uncritical descriptions showing us, almost as if he had a television camera at his command) works by Flaxman currently on display: sculptures such as the Nelson Monument in St. Paul's and the Mansfield Monument in Westminster Abbey, models for busts of Raphael and Michelangelo in the Royal Academy's newly-opened exhibition, and, in the silversmiths' shop on Ludgate Hill of Messrs. Rundell & Bridge ("suppliers of costly and tastefully executed deluxe vessels") a copy of the Achilles Shield. Ornamented with episodes from the *Iliad* and acclaimed as a "masterpiece of modern art," designed and modeled by the master himself but cast and chased in metal by the firm's workers, four replicas had already been made in silver, for the King, the Duke of York, the Duke of Northumberland and Lord Lonsdale ("gilded, the article costs 2000 pounds, ungilded 1900. In bronze it is to be had for 450 pounds . . . "). Having done his ground-work, Schorn goes to Flaxman's house off Fitzroy Square ("a small, simple house, but nice and well-kept": just what one might expect from a plain-living Low Churchman) to meet the great man himself. After a short wait in the drawing-room, "a very small, thin and exceedingly hunched man" came in (Flaxman, never robust, had been a cripple from youth). Schorn quickly perceives that this unprepossessing exterior radiates "mildness," "seriousness" and "sweetness of conduct." He begins by avowing his long admiration for Flaxman's outlines to Homer and Aechylus: Flaxman remarks that they have been over-praised, adding that artists who imitated them (and they were by now as much part of an artist's training as Le Brun's *Physiognomy*) "would have done better to follow nature." Schorn leads Flaxman on to his role as Professor of Sculpture at the Royal Academy: Flaxman declares that his purpose both as artist and teacher has been to show that "Art in Christianity can rise higher than in paganism, since Christian ideas are more sublime than pagan ones." Cut to Flaxman's workshop, where the sculptor uncovers a clay model of the figure of Hope, "still damp," on which he is currently working: Schorn notes the sensitivity of the modeling, which achieves tenderness without sentimentality.

Discussion of Flaxman's art then develops along two main lines: the relative importance of classical and Christian themes in his art, and the extent (if any) to which he worked from nature. Admiring two small reliefs of Justice and Innocence in the workshop, Schorn praises the naturalness and simplicity of their poses, and exclaims "One sees here how the gifted mind may find enough beauties

and motives in nature, and once arrived at the realization of beauty, have no need to imitate the ancients." He has struck absolutely the right chord: "in a particularly melodious voice and with a cheerful look which seemed to project the innermost depths of his soul," Flaxman responds with his credo: "The works of God are always better than the works of man, and nature, even if imperfect in particulars, still remains forever unattainable. The artist unites in his works the most beautiful he has seen in it: yet it is not the beauty of nature that is the highest but that of the idea . . . All the beauty which we can portray is . . . individual, not merely because it appears only individually in nature itself, but because it also results from the character peculiar to the artist and is, as it were, the blossoming of noble powers which are laid on him and which he must carefully preserve and develop."

Chief honor for initiating and presenting an exhibition in which Flaxman's "noble powers" were shown in all possible aspects belongs to Ludwig Schorn's latterday compatriot Dr. Werner Hofmann, Director of the Kunsthalle in Hamburg, where the exhibition was first shown (20 April to 3 June 1979) as one of Professor Hofmann's great series of exhibitions devoted to "Kunst um 1800." It was then seen at the Thorvaldsen Museum in Copenhagen, and finally (26 October to 9 December 1979) at the Royal Academy of Arts in London. Professor Hofmann was fortunate in being able to count on the assistance of Dr. David Bindman, both in helping to select an exhibition of 260 works and (no doubt a heavier task) in coordinating the work of thirteen Flaxman scholars in his capacity as editor of a catalogue which now becomes the most comprehensive work on Flaxman ever published.

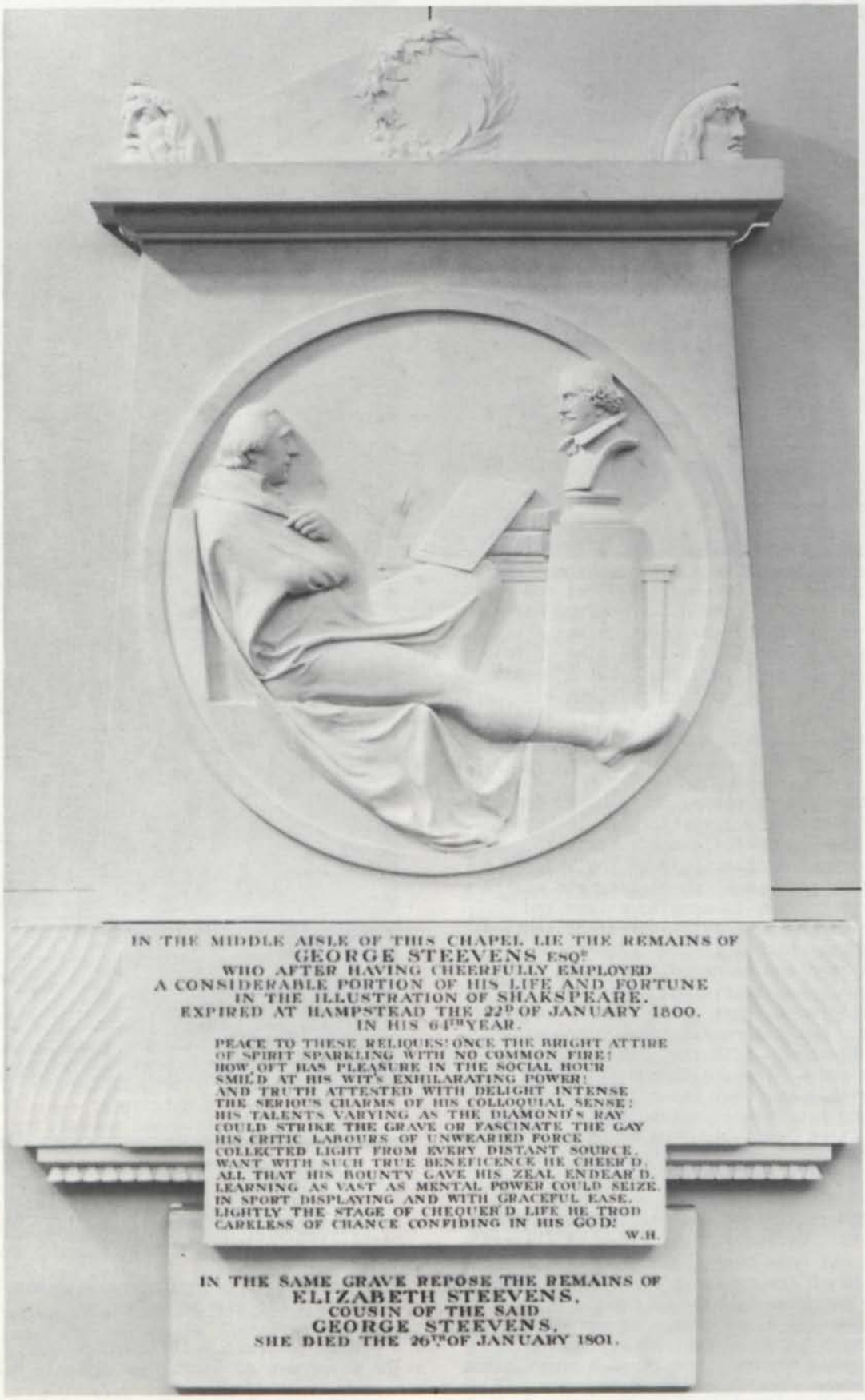
In his introductory essay, Dr. Bindman predicted that the chief surprise for visitors to the exhibition would be the range of Flaxman's activity. It was certainly true that the stuff of the objects shown ranged from paper through plaster and wax to marble, and from pottery to bronze, silver and gold; and each of the materially-different sections of the exhibition, which included "Flaxman as sculptor," "Flaxman and Wedgwood," "Flaxman and designs for medals and coins" and "Flaxman as a designer of silverwork," was intelligently selected and catalogued. But two reservations concerning "the range of Flaxman's activity" insistently obtrude themselves. First, although Flaxman's style is invariably graceful and often moving, it was not profoundly original in inspiration. Its elements were taken initially from his study of Greek vase painting, Roman sarcophagi and Gothic sculpture: Flaxman's own contribution lay in deploying these elements, freshly and inventively, in sensitive and restrained designs infused with moral sentiments. Secondly, "the range of Flaxman's activity" does not mean that all the works connected with his name (even the products of his own sculpture workshop) were produced by his own hand. Flaxman was in fact primarily a designer. He was always aware, in whatever he drew, that he was designing potentially plastic shapes: but through whose hands and in what various materials they took eventual form was of less importance to him than the cultiva-



1 "Come thou Blessed," plaster sketch-model for the monument to Agnes Cromwell, c. 1797-98. 52 x 26 cm. University College, London.

2 "Monument to George Steevens," marble relief, 173 x 108 cm. Diocese of London.

3 "Self-Portrait," 1797, pen & ink. 24 x 27 cm. The Governors of Earls High School, Hales Owen.



IN THE MIDDLE AISLE OF THIS CHAPEL LIE THE REMAINS OF
GEORGE STEEVENS ESQ^R
WHO AFTER HAVING CHEERFULLY EMPLOYED
A CONSIDERABLE PORTION OF HIS LIFE AND FORTUNE
IN THE ILLUSTRATION OF SHAKSPEARE.
EXPIRED AT HAMPSTEAD THE 22^D OF JANUARY 1800.
IN HIS 64^TH YEAR.

PEACE TO THESE RELIQUES! ONCE THE BRIGHT ATTIRE
OF SPIRIT SPARKLING WITH NO COMMON FIRE!
HOW OFT HAS PLEASURE IN THE SOCIAL HOUR
SMIL'D AT HIS WIT'S EXHILARATING POWER!
AND TRUTH ATTESTED WITH DELIGHT INTENSE
THE SERIOUS CHARMS OF HIS COLLOQUIAL SENSE!
HIS TALENTS VARYING AS THE DIAMOND'S RAY
COULD STRIKE THE GRAVE OR FASCINATE THE GAY
HIS CRITIC LABOURS OF UNWEARIED FORCE
COLLECTED LIGHT FROM EVERY DISTANT SOURCE.
WANT WITH SUCH TRUE BENEFICENCE HE CHEER'D,
ALL THAT HIS BOUNTY GAVE HIS ZEAL ENDEAR'D.
LEARNING AS VAST AS MENTAL POWER COULD SEIZE.
IN SPORT DISPLAYING AND WITH GRACEFUL EASE.
LIGHTLY THE STAGE OF CHEQUER'D LIFE HE TROD
CARELESS OF CHANCE CONFIDING IN HIS GOD!

W.H.

IN THE SAME GRAVE REPOSE THE REMAINS OF
ELIZABETH STEEVENS,
COUSIN OF THE SAID
GEORGE STEEVENS,
SHE DIED THE 26^TH OF JANUARY 1801.

tion of his own role as the originator of "severely beautiful" designs. In a particularly telling passage (p. 26), Dr. Bindman instances Flaxman's confidence in the "transferability" of his designs as typical of "the tendency among Neoclassical artists (partly in reaction against the Baroque concern to please the eye) to disdain material as being of less importance than the 'idea'."

We first see Flaxman's designs taking shape in the hands of Wedgwood's potters. Wedgwood & Bentley opened their factory at Etruria in 1769, aiming to produce ornamental wares in a "truer antique taste." A few years later, scouting for talent among London plaster-cast makers (of whom Flaxman's father was one) in the hope of finding something "less hackneyed" than the usual copies or squeezes from classical, French or Italian sources, Wedgwood found that young Flaxman could produce remarkably elegant designs which, though chiefly variations on the classical theme, had a new grace and simplicity which connoisseurs such as Sir William Hamilton pronounced to be in the "true simple antique style." Flaxman was to work for Wedgwood for some fifteen years, the connection providing him with financial stability through the 1770s and 1780s and making possible his departure for Italy in 1787.

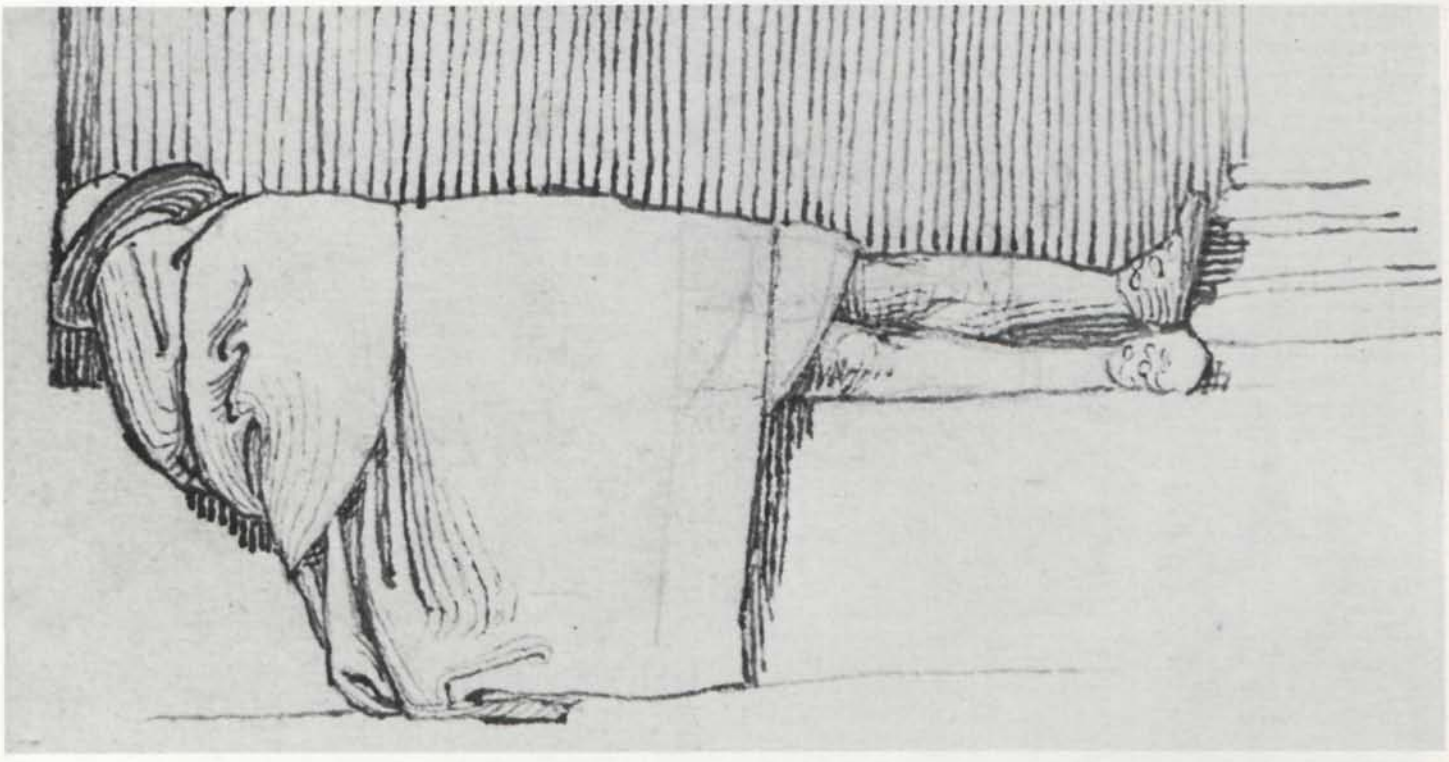
The minimal extent to which Flaxman was involved in the actual production process is succinctly summarized by Bruce Tattersall, former Curator of the Wedgwood Museum. Flaxman would send Wedgwood a drawing of his proposed design; Wedgwood would return it with notes of any necessary alterations. "Flaxman would then send Wedgwood a wax model of the design. At this stage Flaxman's involvement would cease. Once Wedgwood obtained the wax it became his property and he could do as he wished with it." Specialist modelers at Etruria would adapt the wax for reproduction, frequently simplifying or breaking up the design into component parts. Whether Flaxman's designs for Wedgwood eventually materialized in blue, green or lilac jasper or in black basalt, or whether his design of "The Dancing Hours" was used to decorate a rum kettle or a salt cellar (examples of both were exhibited) was beyond Flaxman's control; luckily it also seems to have been beyond his concern. Similarly with his designs for coins, medals and silverwork; the executants were craftsmen whom Flaxman in most cases never encountered. In these sections, then, we chiefly saw Flaxman's work at one remove, and not always to full advantage, just as Schorn had seen the Achilles Shield, sensing that the thing was "permeated by a genuine spirit of antiquity," but left wondering to what extent a "somewhat superficial" execution betrayed the absence of the master's hand.

"The master's hand" was not even responsible for the final form of the monumental sculptures which provided Flaxman with most of his commissions. The point is fairly made by Mary Webster in her essay on "Flaxman as sculptor" (pp. 100-01). "Greatly admired for his sensitive work with the modelling tool, Flaxman was less adept with the chisel and he worked very little on the actual marbles; he adopted, in fact, the pernicious practice of handing over the entire execution of the marble to workmen in his studio. The sometimes flat and dull execution which resulted robs more than a few of his marbles of the merit of a fully-realized execution." But as she points out, there was an intermediary stage between the design and the execution by which Flaxman's gifts as a sculptor should more fairly be judged. This stage was the fashioning, in Flaxman's own hands, of a small sketch-model in clay, later cast in plaster.

It is in these sketch-models that Flaxman's sensitivity and poetic gifts as a sculptor are most fully demonstrated. He himself realized that these models were the fullest expression of his powers, for he kept them in their hundreds round the walls of his studio (they are now chiefly in the collection of University College, London). A judicious selection of them was exhibited, including the model for "Come thou blessed," the monument to Agnes Cromwell in Chichester Cathedral, which Flaxman himself called "one of my favourites" (illus. 1): its gently soaring rhythms are a deeply poetic expression of Christian faith.

Inevitably (for one could hardly expect large-scale monuments to be dismantled from cathedrals for exhibition) only three finished works in marble were shown in the exhibition: the Royal Academy's own charming bas-relief "Apollo and Marpessa" of c. 1790-94, later presented as Flaxman's diploma work; the Thorvaldsen Museum's strictly Neoclassical but (for Flaxman) almost sensuous bust of Henry Philip Hope, c. 1801-03, a sitter then in the prime of life; and the marble relief monument to George Steevens (d. 1800) from St. Matthias, Poplar, complete with William Hayley's epitaph. In its attempt to echo the departed's own attitude to life ("Lightly the stage of chequer'd life he trod"), the Steevens monument (illus. 2) was probably the most light-hearted work in the exhibition, though the nearest approximation to "light-hearted" allowed for it in the catalogue was "genial." Few smiles occur in Flaxman's work, as Hayley had already found when commissioning a medallion (not included in the exhibition) of his illegitimate son Tom: would it not be possible, he suggested, "to add a little gay juvenility to the features, without producing (what I by all means wish to avoid) a *Grin* or a *Smirk*?" But Flaxman was not in his profession to produce smiles, let along grins; even his domestic scenes are of affliction rather than bliss.

It is to Flaxman's drawings, even more than to his sketch-models, that one must look for the most intimate expression of his ideas. Luckily, drawings ran like life-giving blood through almost the entire exhibition, revivifying images which had taken shape in other media and often revealing astonishingly inventive and imaginative powers. Paper thus became, in a very real sense, the most important material in the exhibition, though hardly the most colorful: most of Flaxman's drawings are in pencil or pen and ink, sometimes with a wash--Flaxman's work in full watercolor is extremely rare, and only one example (no. 152) was included. Flaxman's early drawings revealed influences from Mortimer, Barry, Fuseli and Blake. They included the highly-finished self-portrait (illus. 3) and the remarkable study for



4 "Study of a woman and child," pen, 140 x 111 cm. University College, London.

5 "A sleeping man," pen, 57 x 105 cm. University College, London.

6 "Deliver the Captive," for *The Acts of Mercy*, 144 x 327 cm. The British Museum.

"Chatterton receiving a bowl of poison from Despair," the high point of Flaxman's youthful romantic style, in which Sarah Symmons (surely correctly) has detected Flaxman's features in Chatterton's face; they also included medieval subjects taken from such works as Percy's *Reliques*, of the sort Blake too was painting at this time. Two early drawings by Blake, "Edward III and the Black Prince" and "The Death of Ezekiel's Wife," were included here for comparison. David Bindman, who provides perceptive commentaries on Flaxman's drawings throughout the catalogue, points out that the early drawings have a poetic and atmospheric quality which Flaxman never regained after experiencing "the severity of the antique" in Rome.

The Italian drawings of 1789-94 included the small but nobly-proportioned study of a woman and child (illus. 4) which proved capable of sustaining enlargement into an impeccable Neoclassical image for the Kunsthalle's exhibition poster. (In choosing a poster to advertize the London showing, the Royal Academy's exhibitions staff elected rather over-fulsomely to acknowledge generous support from the firm of Wedgwood: instead of the Kunsthalle's powerful and appropriate design, Burlington House's railings and London Transport's walls displayed the chessmen designed by Flaxman for Wedgwood in 1785, Gothic "toys" magnified not only out of all proportion to their purpose but also to the relative importance in Flaxman's long career of his work for Wedgwood.) The "Sleeping Man" (illus. 5) was described, fairly enough, as "one of the most spontaneous of Flaxman's Roman life studies": but few of Flaxman's drawings, whether made in Rome or at any other time, were as directly observed as this. Observations from life may have kindled Flaxman's imagination, but almost all his drawings are refined from life rather than studied directly from it, and almost all of them evince the sculptor's instinct to model his subject-matter, to redesign, rearrange and interlock its shapes. The results can be exciting, even on the tiny scale of his studies of women and children; they can be deeply moving, as in the designs for "The Lord's Prayer" and the "Acts of Mercy" (see illus. 6); but they are invariably deliberately generalized and potentially monumental.

Flaxman himself stressed that the designs for which he was most celebrated in his own time, the outlines to Homer, Aeschylus and Dante, were primarily made as compositions on which sculptures could be based. He wrote to William Hayley on 26 October 1793 that "My view does not terminate in giving a few outlines to the world. My intention is to shew how any story may be represented in a series of compositions on principles of the Antients, of which, as soon as I return to England, I intend to give specimens in Sculpture of different kinds, in groups of basrelieves, suited to all the purposes of Sacred and Civil architecture." Flaxman never in fact converted his outlines to sculpture; nevertheless, those outlines, engraved by Piroli and

first published by him in 1793, quickly secured Flaxman's fame throughout Europe. The exhibition showed selections both of Flaxman's drawings and Piroli's engravings. The excitement felt throughout Europe on first looking into Flaxman's outlines (especially in the form of Piroli's rather genteel and monotonous line) is now difficult to recapture; but there is abundant evidence for the stimulus given to contemporary artists by these starkly dramatic sequences. "Cet ouvrage fera faire des tableaux," David remarked. An important section of the exhibition (compiled by Sarah Symmons) illustrated the ways in which they provided inspiration for artists as different from each other as Ingres, Delacroix, Runge and Goya. Two works by Blake were included in this section, "The Hypocrites with Caiaphas" and "The Circle of the Lustful"; but it was decided to confine the coverage of Flaxman's influence chiefly to the continent, as a separate exhibition devoted to Flaxman's influence in England is projected. Perhaps the most bizarre suggestion for using Flaxman's outlines was to come in 1863 from G. F. Watts, who suggested that they should be painted on the walls of public schools, so that "the young men of Eton would grow up under the influence of works of beauty of the highest excellence."

Any present-day jaded appetite for Flaxman's outlines may be whetted by a delightful spin-off from the exhibition entitled *Superflax: Zorrrrrrrn (Idee*: Homer; *Zeichnungen*: John Flaxman; *Buch und Regie*: Achim Lipp; paperback, 25pp.). Published under the auspices of the Hamburger Kunsthalle, this presented Flaxman's outlines to Homer as a lively adventure strip, taking a few liberties (such as reversing occasional details of the engravings to emphasize a clash of arms or the thundering of hooves) but recapturing much excitement. The witty (but not facetious) text was in German. The book was not available at the Royal Academy exhibition: should some enterprizing publisher essay an English edition?

A brief tabulated survey of the chief editions of engravings after Flaxman's outlines published between 1793 and 1845 (pp. 184-5 of the exhibition catalogue) testifies to their wide circulation. Compiled by Detlef W. Doerrbecker, with acknowledgments to Gerald E. Bentley Jr.'s study of 1964, it draws on further material kindly supplied by Professor Bentley from his new and greatly expanded edition of *The Early Engravings of Flaxman's Classical Designs*, publication of which is expected shortly.

Flaxman's outlines to Hesiod's *Theogony*, begun in 1807, engraved by Blake in 37 stippled line engravings and published in 1817 (no. 155 in the exhibition) attracted little of the attention received by the outlines to Homer, Aeschylus and Dante. Blake at this period was undergoing a period of extreme neglect and poverty. Throughout his life he received none of the fame which accrued to Flaxman. This is not, after all, surprising. Flaxman gave his contemporaries what they (or at least connoisseurs among them) considered to be in the best possible taste, especially where commemoration of the dead was concerned. His vision of eternity did not extend beyond that of accepted Christian teaching; he was untouched by mysticism, and not temperamentally inclined towards exuberance. His morality was unimpeachable and, above all, it was readily intelligible. Blake's work by contrast seemed to his contemporaries to be unconventional and worse, unintelligible; few of them bothered to discern that (in Dibdin's phrase) Blake was "flapped by the wings of seraphs."

7 "Ulysses terrified by the Ghosts," *Odyssey* Book XI, 779, pen, 22.9 x 29.8 cm. Royal Academy of Arts, London.

# MINUTE PARTICULARS

## "POISONOUS BLUES," AND OTHER PIGMENTS

**By Ruthven Todd**

NOTE: Several years ago, in *Blake Newsletter* 28, we published a short piece by Robert M. Ryan on Blake's phrase "poisonous blue," concerning some of the chemical properties of the painter's pigment "prussian blue." Soon we received a letter from Ruthven Todd giving us his preliminary thoughts on the matter and promising, as Ruthven's letters always did, further thoughts in publishable form. After his death in 1979, the following unfinished draft was found among his papers. THE EDITORS.

### DRAFT 28 DE NOVIEMBRE DE 1974

As a consistent contributor to "Minute Particulars" I feel somewhat abashed in querying or even contradicting any other contributor, so I hope that Robert M. Ryan will accept my apologies in advance.

For a man whose principal occupation has been that of a writer, I have spent a possibly unreasonable amount of my life experimenting with and using the tools and materials of the graphic artist. Abetted by my friends, particularly S. W. Hayter, Joan Miró, Fred Becker and the late Harry Hoehn, I have engraved and etched, learning how to handle a burin and how to behave with acids, for more years than I like to recall. Most of my interest in the techniques having been historical, I had never, until the spring of 1974 (when I made some experiments with Harvey Breverman and his associates at Buffalo) tried zinc or any other etchable material, such as magnesium or iron. So my experience practically, and visually, can be said to be that of a worker in copper.

The basic mordant used in the biting of copper is Nitric acid ($HNO_3$), prepared as follows, according to that standard work, S. W. Hayter, *New Ways of Gravure*, Oxford University Press, London, New York, Toronto, 1966, p. 57: "1 part nitric acid to 2 parts water. There should be some copper in the solution or the acid will not bite regularly. Some old acid may be added; or a copper penny dropped in for a few minutes until the acid is coloured blue. Nitric acid reacts with copper to produce bubbles of nitric oxide gas."

The virulence of this brilliant blue liquid, from which the fumes curl off, as the copper is bitten, in yellowish-brown purlings, has always suggested to me that this was the "poisonous blue" with which "They stain'd him" on Plate 65 of *Jerusalem*. I knew that the acid destroyed clothing easily and that my skin, over-dipped in the stuff, and inadequately washed, peeled off in vegetative or seaweed-like strips of autumnal coloring. I also knew that the fumes hurt my breathing during the long bitings which I used when experimenting with Joan Miró.

Now it seems to me that, firstly, since I will not live forever, and, secondly, the information should be immediately available, I should go beyond the assumption which I had, and give away whatever information I have at hand or can remember.

For a start, and in support of my belief that nitric acid was, indeed, the "poisonous blue," I have looked up and quote from W. F. von Oettingen, M. D., Ph. D., *Poisoning A Guide to Clinical Diagnosis and Treatment*, Second Edition, W. B. Saunders Co., Philadelphia, London, 1963, p. 454: "Nitric acid is a clear colorless, fuming, corrosive liquid, which upon contact with air and exposure to light turns yellow to brown-red because of formation of nitrogen oxide. [This, of course, makes no allowance for the bluing action of copper]. The reagent grade nitric acid [used by etchers] contains 68 to 70 per cent and the 'diluted' nitric acid, 10 per cent of nitric acid. Nitric acid is used in many industries and trades and in medicine as a caustic agent. Its contact with the skin causes yellow discoloration (xanthoprotein reaction), very painful inflammation, blisters, necroses, and gangrene. Prolonged exposure to the fumes of nitric acid causes discoloration and corrosion of the teeth. Splashes in the eye cause severe conjunctivitis, palpebral edema, ulceration of the conjunctiva and cornea, and subsequently turbidity of the latter. The inhalation of the fumes causes more or less severe irritation of the upper respiratory tract."

While "There is no chronic copper poisoning analogous to that of lead," it should be remembered that copper, particularly in its various combinations with other substances, is also a poison. When I was young and the modern pesticides or parasiticides had not yet appeared, those who were unlucky enough to be attacked by the crab louse, *Phthirus pubis* (which, according to *The Merck Manual*, Twelfth Edition, Rahway, N. J., 1972, p. 1457, *is* acquirable "from such objects as toilet seats, clothing, and bedclothes") used to go to a chemist's and buy, for a few pence, a jar of "blue ointment" with which to rout the invaders. This was Cupric Sulfate, also known as copper sulfate, blue vitriol and blue stone, and commonly understood to be a solution of copper in dilute sulfuric acid. While it is no longer listed as a cure for crabs, it still retains its place in *United States Dispensatory and Physicians' Pharmacology*, 26th Edition, J. B. Lippincott Co., Philadelphia & Toronto, 1967, p. 343, for, among other uses, its value in abolishing algae from swimming pools.

I think I have shown that copper, in combination with acids, is not only blue but also poisonous. I could, with access to a larger library than I have here in Spain, probably extend the matter, with gruesome details, but feel that to do so would be to attempt to blue the Mediterranean. Further, I cannot think of any liquid blue capable of staining

and also leaving the impression of vegetation, in the peeling strands of yellow-grown skin, which Blake could have meant except the nitric acid, colored with copper, which he used all his working life.

II

By chance it happens that the other blues, with two exceptions, which could have been known to Blake are reasonably innocuous. In this part, I am going to have to rely very largely upon that most important book, Rosamond D. Harley, *Artists' Pigments c. 1600-1835 A Study in English Documentary Sources*, London, Butterworths, 1970, and I am going to steal from it in the most unashamed way since it seems that my effort to say how important it is, in *Blake Newsletter*, 4 (August 1970), has passed unnoticed. All references to Harley are, unless specified as coming from personal correspondence, to this book.

To dispose, first of all, of the matter of Prussian Blue, I am going to give Dr. Harley's entry on this from her book, pp. 65-68. [In all my quotations from Rosamond Harley and, later, Geoffrey Grigson, I have omitted their references to their sources, not only because such an action saves space, but also because I think that students should also investigate them, as nobody knows what peripheral material may prove to be pertinent.]

> Prussian blue, potassium ferric ferrocyanide, has been described as 'the first of the artificial pigments with a known history and an established date of preparation'.[97] However, the idea that a definite date may be associated with it may be a modern misconception. It is true that the circumstances of its accidental discovery were reported by Stahl some years after the event and that his account has been referred to many times since, but it is noticeable that throughout the period up to 1835 every writer who mentions any date in connection with the pigment states that it was discovered *circa* 1710, whereas the date, 1704, given by so many later writers was not mentioned until the late nineteenth century. Earlier writers based the date on the knowledge that the pigment had been advertised for sale in Berlin in 1710 and on the words of the German chemist, Stahl, whose account of the discovery was printed in 1731. He wrote of it as occurring by chance twenty years previously '*ante quatuor forte lustra*' (one *lustrum* being a period of five years). Unfortunately, nineteenth-century and twentieth-century writers who quote the date 1704 fail to state the source on which their information is based, and, in the absence of new evidence, any enquiry into the date of the discovery must begin with an examination of the remainder of Stahl's account: he mentions two people, Diesbach the colour-maker who made the discovery and Dippel the alchemist who supplied some of the raw materials, and he states that both were resident in Berlin. Dippel did not live there permanently, however; an eighteenth-century biography contains the information that just before 1704 he was in Giessen and Darmstadt, and, after some time, he went to Berlin. From there he went to Frankfurt-am-Main and then moved on to Holland at the end of 1707.[98] This evidence suggests that the discovery of Prussian blue could have been made at any time between 1704 and 1707. A modern authority states that Dippel is known to have been practising chemistry in Berlin in 1705.[99]
>
> Stahl's account of Prussian blue was written because the fortuitous nature of its discovery appealed to him. The chance manufacture of the pigment resulted indirectly from Dippel's production of an animal oil which was used medicinally; in the purification process the oil was distilled over some potash which was then treated as waste. Diesbach, who used to make Florence lake from cochineal, alum, English vitriol (ferrous sulphate) and a fixed alkali, ran short of alkali and asked Dippel for some of the potash which he saw had been thrown away. He was allowed to use it, and, after he had proceeded by his usual method, the lake appeared to be very pale. When he attempted to concentrate it, it turned purple and then deep blue. Diesbach returned to Dippel for an explanation and was told that the potash was tainted with animal matter. Stahl's account concludes with the comment that for some considerable time the pigment was made only in Berlin.[100]
>
> Details of the manufacturing process were kept secret until 1724, when an account was sent from Germany to Woodward in England who allowed it to be published in *Philosophical Transactions*. The instructions were lengthy, but the method can be summarised as follows. To an alkali calcined with bullock's blood, dissolved and brought to boiling point, a solution of alum and ferrous sulphate was added while also boiling. During the effervescence which followed the mixture turned green, and, after it had been allowed to stand, it was strained. The residual greenish precipitate turned blue as soon as spirit of salt (hydrochloric acid) was poured on it. The pigment was then left to stand and was washed several times with pure water the next day, after which it was filtered and dried under gentle heat.[101] Woodward's communication was written in Latin and it doubtless became common knowledge quite quickly. By the 1730s manufacture of Prussian blue was widespread, as Shaw states in his *Chemical Lectures*, which contain manufacturing instructions in English: 'The Method of making this Prussian Blue in perfection, has been held and purchased as a very valuable Secret, both in England, Germany and elsewhere; but it is now got into several hands.'[102] No evidence has been found concerning the early manufacture of the pigment in England, nor has it been possible to verify statements concerning early manufacture which appear in nineteenth-century and twentieth-century works. For example, a number of modern writers give the impression that a colour-maker named Wilkinson was the first English manufacturer and that Wilkinson's

blue became a synonym for Prussian blue. The information can be traced back to Hurst writing in the late nineteenth century, but he merely states that Wilkinson developed the pigment.[103] Literary sources of the eighteenth century contain no evidence that the name Wilkinson's blue was ever used by artists. Colour names listed by Field in the nineteenth century are Berlin blue, Parisian blue and cyanide of iron. The origin of the first and last is obvious, and the second can be explained by the fact that a good quality blue was made in Paris. During the second half of the eighteenth century, considerable research was undertaken by French chemists in order to analyse the pigment and extend its use to the dyeing industry.[104]

Although Prussian blue was at one time used as a dye, it must be emphasised that it was originally advertised in 1710 as a pigment for artists' use. Following a summary of the limitations of other available blues, the notice in *Miscellanea Berolinensia* contained the announcement that the new blue which had been discovered a few years previously had been subjected to accurate tests. It was said to be absolutely durable in either oil or water colour and totally unaffected by nitric acid, fire or exposure to air. It could be ground to an impalpable powder and easily tempered with a knife, so it was suitable for miniature painters and oil painters alike; in addition, its softness meant that it would brush out well and mix easily with any other colour. Its versatility was such that, at full saturation, it was useful in painting shadows and, when thinned, it could be used as a lighter and brighter colour without any need for tinting with white. A great recommendation was its non-poisonous quality; it was said to be made from a kind of sugar so that it was edible, which meant that beginners could safely lick their brushes as they were liable to do. Finally, its price was attractive, being scarcely one-tenth that of ultramarine.[105]

Following the extravagant claims of the original manufacturer, one might expect the pigment to have been acclaimed immediately by artists, but such was not the case. Dossie states that anyone desiring permanent Prussian blue should prepare it himself instead of buying the pigment from a shop, because the commercial sort varied in strength and was unreliable. He further states that it can be used in all techniques except enamel, apparently overlooking fresco, a technique for which it is unsuitable. Quite possibly English painters were not particularly concerned with fresco, but Dayes mentions that Prussian blue is liable to be destroyed by alkali and that its colour is extracted by lime. Although no very early references to the uses of the oil colour in England have been found, it appears to have been well established by the middle of the eighteenth century, and painters in oils were well satisfied with the colour. Bardwell states that it 'is a very fine Blue and a kind working Colour', adding only the reservation that it should not be used alone in painting flesh. Nevertheless, he does not give is such high praise as ultramarine, and it was not until the second half of the eighteenth century that Prussian blue came to be the most important oil colour blue, as in Williams' *Mechanic of Oil Colours* where it is the only blue mentioned. The colour was reasonably priced, so amateurs used it as well as professionals, although not always without difficulty. It was probably no coincidence that a writer chose Prussian blue, a strongly staining colour, as an example in describing the difficulties to which self-taught amateurs were prone: ' . . . a bladder of Prussian blue bursts over one's arm, and paints one's fingers and clothes.'[106]

In water-colour painting Prussian blue was held in distrust for a considerable time. It appears somewhat as an afterthought in Smith's *Method of Painting in Water Colours*, where ultramarine is recommended for the best painting, otherwise smalt 'or Prussian-Blue will do as well'. In *The Art of Drawing*, 1731, the colour is said to be difficult to use because of its oily quality. Water colours were kept in shells ready for use, and it appears that whenever a wet pencil was applied to Prussian blue in the shell the colour went yellow where the water ran round the edge, suggesting therefore that the pigment was poorly manufactured at that time. Naturally, the presence of yellow was unwelcome because it accentuated the tendency towards green which is a natural characteristic of Prussian blue. By the end of the eighteenth century its manufacture must have improved, because Payne states that it is a good colour for miniature painting and that no other blue can equal its strength and transparency. Even so, there were many complaints that it did not flow freely and some writers, including Field, cast doubts on its permanence.

I hope that this, rather lengthy, quotation will clear things up a bit. [Over the years, I, myself an amateur given to pointing my brush (or *pencil* as it would have been called in the 18th Century), with my tongue and lips, must have ingested a monstrous amount of Prussian Blue without real hurt.]

My immediate feeling, not having access to the translation of Scheele's *Essays* by Thomas Beddoes (father of the author of *Death's Jest Book*, is that there is a general chemical mix-up which has led Robert M. Ryan astray, and that the sorting of matters requires further reference to Scheele's essays in German and in the modern translation by L. Dobbin, London, 1931, as well as the *Encyclopédie*, in French. It should be mentioned that the Swedish Scheele, investigating the properties of arsenic, did discover a green, later to be refined as Emerald Green, of copper arsenite. This discovery was made in 1775, but its composition is "made known because, as Scheele explained in 1777 in a letter to another scientist, he felt that potential users should be

warned of its highly poisonous nature, and, in addition, he wished to prevent anyone else claiming credit for the discovery," Harley, pp. 75-76. Ralph Mayer, whose *The Artist's Handbook*, Third Edition, The Viking Press, New York, 1970, is invaluable in many ways, is slightly untrustworthy on the history of pigments, during the period with which we are concerned, as are the authors of another necessary book, Rutherford J. Gettens & George L. Stout, *Painting Materials A Short Encyclopaedia*, Dover, New York, 1966, but both mention the more widespread use of copper aceto-arsenite, Emerald Green, probably first produced commercially in Schweinfurt in 1914, as a popular insecticide, Paris Green, which was in use, to my personal knowledge, into the 1940s, and it still retains an important place in von Oettingen, *op. cit.*, p. 242, as well as, still a pigment, in the newspapers recording the misfortunes of children eating the flaking paint in old houses.

One thing that is certain is that Prussian Blue has nothing whatever to do with the Zyklon-B used at Auschwitz or the cyanide-tablets formerly employed in certain American states. There is no possible excuse for giving a good color a bad name, Junkers, Berlin, Prussian, and condemning it with no trial or reason, as Robert M. Ryan has done in *Blake Newsletter*, 7 (Spring 1974), 87-89. [If I can digress for a moment, I would like to say that whenever I have a brilliant idea, I note it down and then spend a week or two in playing the Devil's Advocate and trying to tear it to pieces. If it stands up to my vicious attacks, I assume that, even if I am wrong, it is worth exposing to the blasts of my peers. A plenitude of references *is* too persuasive, and, even though the theory is false, can lead others astray.]

Now, having stated my tentative idea that the "poisonous blue" was merely the nitric acid with which Blake bit his copperplates, and having done my best, thanks to Dr. Harley, to show the innocence of Prussian Blue, I feel that I should list the various blues, with some note of their toxicity, which were available to William Blake. In doing this I draw not only upon Dr. Harley's book but also upon personal correspondence with her. I should remark here that Woad is kept for a third section of these notes. It had a more symbolical than actual pigmentary meaning by the end of the 18th Century.

[Todd's typescript leaves off here.]

## YOUNG'S NIGHT THOUGHTS (LONDON: R. EDWARDS, 1797): A NEW UNILLUSTRATED STATE

**By G. E. Bentley, Jr.**

William Blake's five hundred thirty-seven watercolor drawings and forty-three folio engravings for the edition of Young's *Night Thoughts* which Richard Edwards published in 1797 were the largest commercial undertaking on which he ever engaged, but surprisingly little is known of it. No review has ever been discovered, only one periodical announcement is known,[1] and the publisher evidently went out of business within a year or so of its publication. Any light in this obscurity is welcome.

The work is generally known today in two illustrated States:

1) With the forty-three engravings uncolored--though in a few copies (such as that in Bodley) one or a few of the plates may have been accidentally omitted from the text-pages on which they were supposed to be printed--these uncolored copies are not uncommon;

2) With the engravings colored, at least some of them by Blake and his wife--some twenty-one copies of these are traced in *Blake Books* (1977), 642-646, 956-957.

A new unillustrated State of the work has recently been noticed:

3) Without any of the normally integral engravings.

Note that the engravings were normally printed on the same leaves as the text, surrounding the text. Consequently there is no question of the unillustrated copy having been separated from its illustrations during its subsequent history. The engravings were never present at all. And fairly clearly this was an original mode of issue, though no other copy in this unillustrated State has yet been traced.

The unillustrated copy may be described as follows:

BINDING: Bound in original pale green (card)boards, now much faded, covered with green paper in the same shade, with a leather lable on the spine reading "YOUNG'S / NIGHTS." There is no clear ownership mark or date in it, but a modern printed slip inserted reads "3530 / 994"[2]; the recto of the first flyleaf reads "[2.298 *del*] 2. 323" (presumably a shelf-mark); the top left and bottom right corners of the inner front board read in pencil "J / E" (?for James Edwards, Richard's brother); the bottom right corner of the back inner board has, upsidedown, "5/-" and, right side up, "9 / 70 / eoo" (presumably a code for the price at which a dealer bought it in September 1970). The first and last free flyleaves are watermarked 1794 / J WHATMAN and are conjugate with the front and back paste-downs, indicating that they were probably bound about the time the work was printed, since the binding uses the same paper for fly-leaves and paste-downs as is used in the text.

HISTORY: Sold by Maggs Bros. in 1979 to G. E. B.

SIZE: 32.5 x 41.6 cm. (the uncut size is 33.0 x 42.2 cm.); edges trimmed but not gilt.

WATERMARKS: 1794 / J WHATMAN vertically at the outer margin (where it would be in a quarto) on the first and last free fly-leaves (there is only one at each end) plus pp. [i-ii], 5-6, 9-10, 15-16, 23-24, 33-34, 35-36, 39-40, 47-48, 53-54, 59-60, 61-62, 71-72, 75-76, 83-84, 93-94. This gives a pattern of watermarks impossible in a quarto but possible in a folio using half-sheets. In the following list, italic numbers have the watermark:

| | | | | | | |
|---|---|---|---|---|---|---|
| *i*-iv | | | 5-8 | *9*-12 | 13-*16* | |
| *23*-26 | | *31*-34 | *35*-38 | *39*-42 | *45*-48 | |
| *53*-56 | *57*-60 | *61*-64 | | *71*-74 | *75*-78 | |
| *83*-86 | | *91*-94 | *95*-96 | | | |

*N.B.* In the unillustrated copy there are many more leaves with watermarks (16) than in my illustrated copy (7): pp. 29-30, 43-44, 51-52, 55-56, 59-60, 79-80, 89-90: in the former, two-thirds of the half-sheets are watermarked, in the latter one-third.

Because the sheets are unsigned and the work was ordinarily taken apart after the text was printed in order to print the illustrations on the same leaves, it has always been difficult to ascertain the format of the book. The present evidence indicates fairly clearly that it was printed as a folio on half-sheets.[3]

In the illustrated State of the work, all the engravings are printed on text-leaves except the titlepages for each of the four Nights. These titlepages have no letterpress text at all, their versos are blank, and they would therefore have appeared as entirely blank leaves in the unillustrated State. The unillustrated State has the same letterpress text on the same paper as in the illustrated State, with the following exceptions:

| *State with Plates* | *State without Plates* |
|---|---|
| has pp. [ix--x] with titlepage for *Night the First* | lacks pp. [ix--x] |
| has pp. [17-18] with titlepage for *Night the Second* | lacks pp. [17-18] |
| has pp. [43-44] with titlepage for *NIGHT THE THIRD* | lacks pp. [43-44] |
| has pp. [65-66] with frontispiece for Night IV | lacks pp. [65-66] |
| has the leaf of Explanation of the Engravings | lacks Explanation |

Fairly clearly, the half-sheets of text of this unillustrated copy were not sent with the others to have the engravings added, presumably by Blake at his own press.

Note incidentally that no attempt was made to accommodate the text to the space left for it in the engravings, or vice versa, for pp. 16, 63, and 95 at the ends of Nights I, III, and IV have text which ends well short of the space left for it in the designs.

It is possible that this unillustrated State of the 1797 *Night Thoughts* is not rare, as Maggs Brothers and other dealers have claimed. On the other hand, neither I nor Sir Geoffrey Keynes, Professor Robert N. Essick, D. V. Erdman, and John E. Grant have any evidence about other copies of this unillustrated State, and it is at least possible that this copy of it is unique. The "J / E" on the boards may suggest that it belonged to Richard Edwards' brother James, who was a book-seller and book-collector of some importance, though it did not appear in the sales of his library by Christie on 25-28 April 1804 and by Evans on 5-8, 10-11 April 1815.

As is the case with most Blake discoveries, this raises as many questions as it answers. If this copy of the unillustrated State is unique, was it printed for Richard Edwards, or was it an accident? If there are other such copies, were they part of a commercial issue? If so, the book might have been issued by pre-arrangement in three States:

1) Unillustrated, for the benefit of Richard Edwards, who had paid the paper and letterpress printing expenses;

2) Illustrated but uncolored, for the joint benefit of Richard Edwards and William Blake;

3) Illustrated and colored, for the benefit of Blake, who had apparently borne all but about £21 of the expenses of designs, engravings, and perhaps plate printing.

At any rate, we have now one more fact about the edition of Young's *Night Thoughts* which Richard Edwards published in 1797. Unfortunately it does not answer any question very clearly.

[1] *The Monthly Epitome and Catalogue of New Publications*, I (Jan 1797), 79: "*Young's Night Thoughts*, with Etchings and Engravings, in Four Parts, Atlas sized 4to. to Subscribers 51.5s. to Non-subscribers 61.6s. (Part I. in a few days.) *Edwards, Bond-street.*" It cannot have been published before June, for some plates are dated 1 June 1979. Notice that Blake is not named.

The integral "Advertisement" to the book is dated 22 December 1976. If the notice in *The Monthly Epitome* is to be trusted, the letterpress was probably printed not long thereafter. The letterpress text may therefore have been finished six months before the last of the plates.

[2] I cannot identify this symbol.

[3] Roger R. Easson & Robert N. Essick, *William Blake: Book Illustrator:* A Bibliography and Catalogue of the Commercial Engravings, I (1972), 13, argue that the work was imposed as a quarto on whole sheets ("the absence of conjugacy can only be explained by the necessity of imposing the plates on quarter-sheets"), whereas the new evidence indicates that it was imposed as a folio on half-sheets.

## JOHN DENNIS AND BLAKE'S GUINEA SUN

### By Edward Strickland

In the long fourth chapter of his 1704 essay "The Grounds of Criticism," John Dennis draws a distinction between "Vulgar Passion" and "Enthusiastick Passion, or Enthusiasm." In delineating the latter he uses as an example our various perceptions of the sun: ". . . [T]he Sun mention'd in ordinary Conversation, gives the Idea of a round flat shining Body, of about two foot diameter. But the Sun occurring to us in Meditation, gives the Idea of a vast and glorious Body, and the top of all the visible Creation, and the brightest material Image of the Divinity."[1] In his famous conclusion to "A Vision of The Last Judgment," Blake echoes Dennis' exemplary contrast both in his imagery and diction. Blake, however, is contrasting the world of Imagination, rather than Enthusiasm, and Generation: "What it will be Questiond When the Sun rises do you not see a round Disk of fire somewhat like a Guinea O no no I see an Innumerable company of the Heavenly host crying Holy Holy Holy is the Lord God Almighty . . . ."[2] In the original, ironically, Dennis, while acknowledging the aesthetic superiority of "Enthusiastick Passion," proceeds in most un-Blakean fashion to recommend to poets the mastery of eliciting "Vulgar Passion," since more readers are capable of experiencing it.

[1] *The Critical Works of John Dennis*, ed. Edward Niles Hooker (Baltimore: Johns Hopkins, 1939-43), I, 338-39.

[2] *The Poetry and Prose of William Blake*, ed. David V. Erdman (Garden City: Doubleday, 1965), p. 555.

## BLAKE'S ARGUMENT WITH NEWBERRY IN "LAUGHING SONG"

### By Thomas Dilworth

Although David Erdman claims that "Laughing Song" in *Songs of Innocence* owes much to Anna Barbauld's *Hymns in Prose for Children* (1781), and David Bindman has discovered a visual influence on Blake's illumination for "Laughing Song," no specific literary source or influence has been proposed for Blake's lyric.[1] Certain affinities in form and content suggest, however, that in literature for children Blake's song does have a prototype--a short lyric entitled "How to Laugh," which appears in Newbery's *A Pretty Book for Children* (1761) and *A Collection of Pretty Poems* (1770).

John Newbery (1713-1767) wrote, printed, and published some of the best and most beautifully bound books produced for children during the eighteenth century. His collections of rhymes are relatively free of the repressive moral and religious indoctrination characteristic of the vast majority of books for children then in print. For this reason, he has been seen as a possible influence on Blake.[2] At the very least, Newbery's work can be said to stand largely outside the implied criticism, in *Songs of Innocence*, of traditional and contemporary literature for children. His rhyme "How to Laugh" seems a special case, however, in that it is Newbery's only lyric to which Blake specifically alludes, and with which he apparently takes issue.

The verbal and conceptual similarities between Blake's "Laughing Song" and Newbery's "How to Laugh" are striking. Newbery's four-line rhyme concerns human laughter as an expression of Nature in relation to other of Nature's modes of expression:

> Nature a thousand Ways complains,
> A thousand Words express her Pains:
> But for her Laughter has but three.
> And very small ones, Ha, Ha, He.

Blake's subject is the same, and he uses the same laughing sounds to conclude the last two of his three stansas.

But Blake contradicts the assertion in Newbery's rhyme that Nature has only "three words"--"and very small ones"--to express happiness, whereas her numerous other sounds complain and express pain. In Blake's lyric, expressions of pain are altogether absent. And instead of personifying nature as a whole, Blake humanizes her various aspects. Parts of the landscape, together with birds, grasshoppers, and even the air, laugh independently though in harmony with man's own preverbal "Ha, Ha, He":

> When the green woods laugh, with the voice of joy
> And the dimpling stream runs laughing by,
> When the air does laugh with our merry wit,
> And the green hill laughs with the noise of it.
>
> When the meadows laugh with lively green
> And the grasshopper laughs in the merry scene,
> When Mary and Susan and Emily,
> With their sweet round mouths sing Ha, Ha, He.
>
> When the painted birds laugh in the shade
> Where our table with cherries and nuts is spread
> Come live & be merry and join with me,
> To sing the sweet chorus of Ha, Ha, He.[3]

Joyful innocence is here shared equally by man and by nature in its broad diversity and particularity. This is not mere personification or pathetic fallacy, but a clarity of vision in which, as Blake later put it, "All Human Forms" are "identified even Tree Metal Earth & Stone" (*Jerusalem* Ch. 4, pl. 99:57).

The whole of *Songs of Innocence* implies the metaphysical equality and communion of man, nature, and the divine. But there is more human expression on the part of nature in "Laughing Song" than in all the rest of *Songs of Innocence*.[4] That makes "Laughing Song" a focal point in the *Songs* for the

visionary identification of "Human Forms" in nature. The poem is exceptional in this regard probably because it was conceived and written as an antithesis or corrective to Newbery's "How to Laugh," which excludes nature from full and equal participation in human life.

[1] See *Blake: Prophet against Empire* (Princeton, 1969), p. 124. In *Blake as an Artist* (Oxford, 1977), pp. 59-60, Bindman discusses the probable influence on Blake of Stothard's illustration for "Drinking Song" in Joseph Ritson's *English Songs* (1783). Blake executed engravings after Stothard for this book.

[2] Foster Damon, *William Blake, his Philosophy and Symbols* (New York, 1924), p. 42.

[3] *The Poetry and Prose of William Blake*, ed. David Erdman (New York, 1970), p. 11. The subsequent quotation from Blake is also from this edition.

[4] In "Night," the moon smiles, and a lion speaks. In "A Dream," an emmet and glow worm speak. In "Spring," birds delight--which may or may not be a humanization.

## BLAKE'S TRIAL DOCUMENTS

### By G. E. Bentley, Jr.

The court documents concerning William Blake's trials for sedition and assault at Petworth in October 1803 and at Chichester in January 1804 are set out in *Blake Records* (1969), pp. 127-40. Recently I asked my colleague John Beattie, whose office is next to mine and whose field is the administration of justice in England in the eighteenth century, whether the court documents reported in *Blake Records* were likely to be all that survived and whether they were there interpreted plausibly. After reflecting for an embarrassingly brief time, he replied in as friendly and helpful a way as possible, No, and No. More important, he explained the way trials of the time were recorded and preserved and lent me his copy of a directory of the Sussex Record offices. The most obvious point he made is that the court documents quoted in *Blake Records* are in the West Sussex Record Office in Chichester, while no reference is made to the East Sussex Record Office in Lewes, which preserves materials relating not only to East Sussex but to the County as a whole. I am sorry to say that it had never occurred to me that there might be *another* relevant Sussex Record Office. The tardiness of this note I can only attribute to John Beattie's not telling me so earlier.

I therefore wrote to Lewes and was sent very promptly by A. A. Dibben, County Records Officer of the East Sussex County Council, reproductions of four documents relating to Blake's trial. Two of these are minor; the third and fourth are of major importance but are already quoted in their entirety in *Blake Records* from the transcripts of Herbert Jenkins, who had not indicated the locations of the originals. Using the information so generously provided by John Beattie and A. A. Dibben, the alterations to *Blake Records* should be as follows:

PAGE 127, for the last paragraph read:

> On the morning of Tuesday the 16th, Blake, the soldier named Scolfield, his accomplice John Cock, and their lieutenant, who was responsible for preferring the charge, entered into recognizances for their appearance at the Quarter Sessions: . . .

PAGE 128, for the end of the top paragraph and the beginning of the next read:

> Blake misremembered Hayley's recognizance as £100 rather than £50. *N.B.* No money changed hands.
>
> Scholfield and Cock had to enter recognizances for £50 each:

No "bonds were taken" from them; they merely acknowledged that, if they didn't appear at the Quarter Sessions, they *would* "be indebted to our Sovereign Lord the King" in the sums specified. No borrowing was necessary, no cash was needed.

PAGE 131, fn 2: Omit

> The primary source is in the Sussex County Record Office . . . . The secondary document, which amplifies the primary one and which may be the transcript Blake's lawyer applied for on December 25th 1803 (q.v.), was transcribed, from an original I have not traced, by Herbert Jenkins in a typescript (now in my possession) and printed in his 'The Trial of William Blake for High Treason [*i.e., Sedition and Assault*],' *Nineteenth Century*, lxvii (1910), 853-5, and *William Blake*, London, 1925. The Jenkins transcript has a few words . . . Sussex County Record Office . . . Sussex County Record Office . . .

Jenkins typescript . . . Record Office . . . Record Office . . . Jenkins transcript . . . Record Office . . . Jenkins typescript

In their place read:

The primary source is in the West Sussex Record Office . . . . The secondary document, transcribed from a reproduction of QO / EW35 (Order Book) in the East Sussex Record Office, has a few words . . . West Sussex Record Office . . . West Sussex County Record Office . . . East Sussex Record Office . . . West Sussex Record Office . . . West Sussex Record Office . . . East Sussex Record Office. . . . West Sussex Record Office . . . East Sussex Record Office.

As I understand, the main document, the Indenture &c., was inscribed on a parchment roll and annotated as the trial proceeds, e.g., "Trav$^{d}$". The lesser documents such as recognizances were inscribed on paper and often wrapped in the parchment roll to preserve them. Sometimes the paper documents were separated from the parchment roll and even destroyed, but the main parchment document was normally preserved if anything was. However, in this case there seems to be no surviving roll, and the paper documents are widely dispersed.

I ignore most differences in capitalization (the East Sussex document gives "ff" for "F"), punctuation, and size of writing. The substantive differences in the East Sussex document are as follows: PAGE 131, l. 5 of the document adds after "(that is to say)": "SUSSEX, to wit"; PAGE 132, l. 3 omits "said"; l. 7 reads "said said"; l. 13 reads "incite"; l. 16 omits the dash; PAGE 133, l. 17 "(to wit)" is within parentheses; PAGE 134, ll. 3-5 are omitted.

The Jenkins transcript was wrong in giving "would" for "could" on p. 132, l. 30.

PAGE 134, l. 11, for "*raise*" read "*cause*"; l. 13, for "*Ackw. 100£*" read "*Acknd 100!*"; l. 14, "*William Hayley*" should not be in capitals; l. 15, for "*50£*" read "*50!*"; l. 17, for "*Ackwd*" read "*Acknd*".

The East Sussex document continues:

*THE SAID WILLIAM BLAKE late of the Parish of ffelpham in the County of Sussex Designer and Engraver came here in Court in his own proper person and desired to hear the Indictment of Record against him Read why he on the twelfth Day of August in the fforty third year of the Reign of our Sovereign Lord George the Third of the United Kingdom of Great Britain and Ireland now King with fforce and Arms at the Parish of ffelpham aforesaid in the County aforesaid in and upon one John Scholfield in the Peace of God and of our said Lord the King then and there being Did make an Assault and him the said John Scholfield then and there Did beat wound and ill treat, so that his life was greatly despaired of and other wrongs to the said John Scholfield then and there did, to the great Damage of the said John Scholfield and against the Peace of our said Lord the King his Crown and Dignity, And having heard the same Read says and pleads that he is thereof not Guilty and for his Trial puts himself upon the County and William Ellis Gentleman Clerk of the Peace for the said County who for our Sovereign Lord the King in this behalf prosecute &c doth so likewise therefore the Sheriff of the said County is Commanded &c to cause to Come a Jury &c To try &c*

*Plea not Guilty*

*AND the William Blake Acknd.* — 100!
*AND William Hayley of ffelpham aforesaid Esquire and Joseph Seagrave of Chichester in the said County Printer ..... Acknd* — 50! *each*

*Recogns to prosecute*

*UPON CONDITION for the said William Blake to appear at the next Sessions and try his Traverse with Effect &c Then &c Otherwise &c // . --*

This True Bill was also reported upon a printed form:

Add at the bottom of the page:

It should be noticed that the violence of these statements concerning Assault ("his Life was greatly despaired of") is in the printed part of the document and is merely a matter of form.

If Blake had pleaded Guilty to the Indictment (a rare occurrence in 18th Century rural courts), the case would have been tried immediately. When the accused pleads Not Guilty, however, 'the officer of the court asks the party whether he be ready to try then, or will traverse [put off the trial] to the next sessions', as was normal. Blake clearly denied his guilt and chose to be tried for sedition and assault at the next Quarter Sessions in January 1804, so the Bill was marked 'Trav$^{d}$'

And in the summary of the proceedings in the Minute Book was recorded:

W$^{m}$. Blakes Ind.$^{t}$ for Sedit.$^{n}$
D$^{o}$ for an assault
} Ind.$^{ts}$ trav$^{d}$
. . .
W$^{m}$ Blake's 2 Trav$^{s}$ tried--

Purged of redundancies, 'said' and 'to wit', what Blake was alleged to have said was:

> The English know within themselves that Buonaparte could take possession of England in an hour's time, and then it would be put to every Englishman's choice for to either fight for the French or to have his throat cut. I think that I am as strong a man as most, and it shall be throat cut for throat cut, and the strongest man will be the conqueror. You will not fight against the French. Damn the King and Country and all his subjects. I have told this before to greater people than you. Damn the King and his Country; his subjects and all you soldiers are sold for slaves.

PAGE 134, fn. 1: Omit paragraph 2 and all but the first sentence in paragraph 1 as being no longer necessary.

PAGE 134, fn. 2: Richard Burn, *The Justice of the Peace, and Parish Officer*, rev. George Chetwynd (1825), V, 541.

PAGE 134, fn. 3: East Sussex Record Office QM / EW 16 (Minute Book).

PAGE 135, fn. 1 should read:

> These sums [*£1,000*] are absurdly exaggerated, for in Jan 1803 and Oct 1804 Blake's recognizance was for £100, and those for Hayley and Seagrave, his two sureties, were for only £50.

PAGE 140, l. 7: for "registered the indictment" read "taken the evidence."

PAGE 140, in the indented quotation read:

> ffogden . . . premised [*for* premises] . . . Assault [*not* Assualt] . . . alledged [*not* alleged]

PAGE 145, at the end of the first paragraph add:

> As a last formality, Hayley, Seagrave, and Blake were discharged from their recognizances, since they had appeared at the trials:
>
> Sussex / s[*ession*]s / Epiphany Sessions at Chichester on Tuesday the 10$^{th}$ Day of Janry 1804--
> . . .
> In Co$^{t}$ last Sess W$^{m}$ Blake of Felpham Cōm Sussackū 100$^{l}$ W$^{m}$ Hayley of the same place Esq & Joseph Seagrave of Chichester Cōm prōēd printeruckū 50$^{l}$ ea.
> Disch$^{d}$ Cond[*iti*]ōn for s$^{d}$ W$^{m}$ Blake to app$^{r}$ at the next Sess & try his traverse with effect for Sedition
>
> D$^{o}$ The s$^{d}$ W$^{m}$ Blake ackn 100$^{l}$ & the s$^{d}$ W$^{m}$ Hayl[*e*]y & Joseph Seagrave ackn 50$^{l}$ Cond$^{n}$ for s$^{d}$ W$^{m}$ Blake to app$^{r}$ at the next Sess & try his traverse with effect for an Assault on John Scholfield--
> WILLIAM BLAKE of Felpham Cōm Sūss [*in the County of Sussex*] Designer & Engraver ackn 100$^{l}$ William Hayl[*e*]y of the same place Esq$^{re}$ Joseph Seagrave of the City of Chichester Printer ackn 50$^{l}$ ea. Condn for s$^{d}$ W$^{m}$
> Disch$^{d}$ Blake to app$^{r}$ & answer to the above---[1]

PAGE 145, fn. 1: Quoted from a reproduction of QZ / EW 9 (Recognizance Book) in the East Sussex Record Office.

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Compiled by Thomas L. Minnick, The Ohio State University

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