### CONTENTS

- **Ruthven Todd's Blake Papers at Leeds,** by G. E. Bentley, Jr., 72
- **The Derivation and Meaning of "Ololon,"** by Donald H. Reiman and Christina Shuttleworth Kraus, 82
- **The Norton Critical Edition of Blake: Addenda and Corrigenda,** by Mary Lynn Johnson and John E. Grant, 107
- **Blake and His Circle: A Checklist of Recent Publications,** by Thomas L. Minnick and Detlef W. Dörrebeck, 111

### REVIEWS

- **Diana Hume George, Blake and Freud,** Reviewed by Thomas A. Vogler, 121
- **Johann Caspar Lavater, Aphorismen on Man (1788),** Reviewed by Jenijoy La Belle, 126
- **William Blake, The Everlasting Gospel/L'évangile Éternel,** Reviewed by Krzysztof Z. Cieszkowski, 128
- **Grant, Rose, Tolley, Erdman, eds., William Blake's Designs for Edward Young’s 'Night Thoughts': A Complete Edition,** Reviewed by Detlef W. Dörrebeck, 130

### NEWSLETTER

©1982 by Morris Eaves & Morton D. Paley

---

**G.E. BENTLEY, JR.** of the University of Toronto is working on the Great Illustrated Book Pollides of the 1750s.

**KRZYSZTOF Z. CIESZKOWSKI** is a librarian at the Tate Gallery.

**DETLEF W. DÖRRBECKER,** who teaches art history at the University of Trier in West Germany, has published several articles, reviews, and bibliographical contributions on Blake, Flaxman, and Fuseli, many of which appeared in earlier volumes of this journal.

**ROBERT N. ESSICK** is the Graduate Adviser in the Department of English, University of California, Riverside. He would be delighted to receive inquiries about the graduate program from bright undergraduates interested in studying Blake.

**MARY LYNN JOHNSON AND JOHN E. GRANT** are the co-editors of the Norton Critical Edition of *Blake’s Poetry and Designs.*

**CHRISTINA SHUTTLEWORTH KRAUS,** a 1980 graduate of Princeton in classics, has served on the staff of the Carl H. Pforzheimer Library and now holds a graduate fellowship in classics at Harvard.

**JENIJOY LA BELLE** is an Associate Professor of Literature at the California Institute of Technology.

**THOMAS L. MINNICK** is Assistant Dean and Director of Honors for University College at the Ohio State University.

**JUDITH W. PAGE,** an Assistant Professor of English at Millsaps College, has published in *Blake and Modern Philology* and has an article on Wordsworth forthcoming in *Philological Quarterly.*

**DONALD H. REIMAN,** Editor of *Shelley and his Circle* at the Carl H. Pforzheimer Library, New York, has lectured during the past year on the Yale critics; on contemporary American poetry; on the symbolic uses that Wordsworth, Coleridge, Land, and De Quincey made of Mary Robinson, "the Beauty of Buttermere"; and on Shakespearean tragedy and Shelley's *The Cenci.*

**THOMAS A. VOGLER** is Chair of the Board of Studies in Literature at the University of California, Santa Cruz, and author of *Preludes to Vision: The Epic Venture in Blake, Wordsworth, Keats and Hart Crane.* He was director of the "Blake and Criticism" Conference at Santa Cruz in May, 1982, and is currently working on a book on Blake's Songs.

---

**CONTRIBUTORS**
EDITOR

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

BIBLIOGRAPHER: Thomas L. Minnick, Ohio State Univ.

REVIEW EDITOR: Nelson Hilton, Univ. of Georgia, Athens.

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.

Nelson Hilton, Department of English, University of Georgia, Athens, GA 30602.

Frances A. Carey, Department of Prints and Drawings British Museum, Great Russell Street, London WC1B 3DG, England.

EDITORIAL ASSISTANTS IN CHARGE: Marcy Erickson, Susan Corban, Univ. of New Mexico. EDITORIAL ASSISTANTS: Peter Chase, Leslie Donovan, Univ. of New Mexico

TYPIST: Denise Warren.

BLAKE/AN ILLUSTRATED QUARTERLY is published under the sponsorship of the Department of English, University of New Mexico.

SUBSCRIPTIONS are $15.00 for 1 year, 1 volume (4 issues). Special rates for individuals, $12.00 for 1 year surface mail subscriptions. Air mail subscriptions are $10.00 more than surface mail subscriptions. U.S. currency or international money order if possible. Make checks payable to Blake/An Illustrated Quarterly. Address all subscription orders and related communications to Marcy Erickson, Blake, Dept. of English, Univ. of New Mexico, Albuquerque, N.M. 87131, USA.

Some BACK ISSUES are available. Address Marcy Erickson for a list of issues and prices.

MANUSCRIPTS are welcome. Send two copies, typed and documented according to the forms suggested in the MLA Style Sheet, 2nd. ed., to either of the editors: Morris Eaves, Dept. of English, Univ. of New Mexico, Albuquerque, N.M. 87131; Morton D. Paley, Dept. of English, Univ. of California, Berkeley, California 94720.

INTERNATIONAL SERIAL NUMBER is 0006-453X. Blake/An Illustrated Quarterly is Indexed in the Modern Language Association's International Bibliography, the Modern Humanities Research Association's Annual Bibliography of English Language and Literature, English Language Notes' annual Romantic Bibliography, ARTBIBLIographies MODERN, American Humanities Index, (Whitson Pub.), and the Arts and Humanities Citation Index.

INFORMATION
RUTHVEN TODD'S BLAKE PAPERS AT LEEDS

G. E. BENTLEY, JR.

n 1978, the books and papers of Ruthven Campbell Todd relating to William Blake were given by his son Dr. F. C. C. Todd to the Brotherton Library of the University of Leeds. The Brotherton Library, named after Lord Brotherton who paid for its construction, is the main library of the University for the humanities and social sciences. It is nobly housed and is especially rich in English literature of the eighteenth and nineteenth centuries.

What follows is primarily a catalogue of Ruthven Todd's papers relating to William Blake presented to the Brotherton Library, but it is both more and less than that. It is less in that some of the Papers from Todd seem to have no connection with Blake or are merely printed works without annotation, and consequently they are dealt with only in footnotes here. It is more in that it includes a) some works related to Blake in the Library which did not come from Ruthven Todd, and b) some works in the Todd collection which are not about Blake but which are about his contemporaries.

This catalogue is organized round Ruthven Todd's Blake publications in chronological order of date of publication. Each entry begins with the earliest version of the work and concludes with the published version or, if it was revised after publication, with the revisions. At the conclusion of the list of publications are a number of entries related to Blake but not published, also arranged in chronological order.

The Todd Blake manuscripts have been catalogued anonymously by Miss Jean Radford and Mr. P. S. Morrish, sub-librarian (MSS and Special Collections) of the Brotherton Library, in University of Leeds

The Library MS. 470 Blake Letters and papers of Ruthven Todd, Handlist 49 [1981], on which the following list is based. I have, however, with Mr. Morrish's consent, taken a number of liberties with the list. For one thing, I have omitted Nos. 1-291, which are letters of 1927-78 from Blake scholars and collectors such as C. H. C. Baker, G. E. Bentley, Jr., David Bindman, Martin Butlin, Morris Eaves, D. V. Erdman, R. N. Essick, Sir Geoffrey Keynes, T. L. Minnick, W. E. Moss, M. D. Paley, Leslie Parris, Kerrison Preston, Kathleen Raine, Lessing J. Rosenwald, Mark Schorer, and R. R. Mark. This is the section of the list to which access is restricted, at least until A. D. 2071. (Written applications from bona fide Blake scholars for a dispensation to consult specific items may be considered by the Librarian and the representatives of Ruthven Todd.)

For another, I have added further information from a personal inspection of the Todd manuscripts and from other sources.

And for another, I have reorganized the material. However, each entry is preceded by the Handlist 49 entry number.

Ruthven Todd's Life

Two statements by Ruthven Todd in these papers may be sufficient to establish a biographical context for these manuscripts. The first is in an application to the Chapelbrook Foundation on 15 June 1968 for support in preparing the new edition of Gilchrist's Life of William Blake:

I don't know what I should say about myself. Fifty-four yesterday, born in Edinburgh, art-student, farm-laborer, editor,
moved to London, worked as tutor and publisher's reader, reviewer and other jobs. War years was in Civil Defence [as a conscientious objector to military service], and then worked in a bookstore before (bombed out) moving to Essex. To U.S.A. January 1947. Lived mostly in New York (apart from short semester in Iowa City) till 1960. Came to Mallorca to spend summer as guest of Robert Graves. Got ill and spent return money. Have now got a cottage home. Have written several books of poems, novels (not really good enough), essays on art and science, and edited books on painting and selections from poets. Much more could be said, but I think that may serve.

[No. 44]

And in a latter to the distinguished Blake collector George Goyder he wrote on 6 February 1970:

I dropped out of the Blake world into a strange world of alcoholism, and only pulled myself out of that some six years ago. More details may be found in a moving obituary by M. in the Majorca Daily Bulletin, in Julian Symons, "Ruthven Todd 1914-1978: Some Details for a Portrait," London Magazine (April-May 1979), 62-80, and especially in his autobiography which has been edited by his Majorcan friend Robert Latona and excerpts from which will appear in Malahat Review in January and April 1982. One particularly intriguing piece of information provided by Symons is that Symons' first crime story, The Immaterial Murder Case, ... was meant to be a collaboration, but Ruthven never did any writing. I wrote it, made him the murderer, and put the typescript in a drawer for several years.

[P. 66]

As a young man, Todd became fascinated by Blake and collected works by and about him as assiduously as his very slender means permitted. He once had an extensive library of Blake and Flaxman, and the Flaxmans in particular were quite important. The bibliography section of Todd's copy of his edition of Gilchrist's Life of William Blake (1942), below, is annotated:

All items underlined in red were in my library at Tilty Mill House nr. Dunmow, at the end of 1946 (dotted lines show that I owned only the plates). It was a pretty good library as libraries go and like all good libraries it went. The rest of my Blake collection [of scholarship] is also now scattered.

According to this marked list, among works with Blake's engravings he once had Allen, History of England (1797) and Roman History (1798), Arosto, Orlando Furioso (1783), Blair, The Grave (1808; 1813), Boydell, Graphic Illustrations of the Dramatic Works of Shakspere ([1803]), Burger, Leonora (1796), Cumberland, Thoughts on Outline (1796) and Outlines from the Antienta (1829), Darwin, Botanic Garden (1791; 1795; 1799), Flaxman, Iliad (1805), Fuseli, Lectures on Painting (1801), Gay, Fables (1793), Hayley, Little Tom the Tailor (1800), Essay on Sculpture (1800), Designs (1802), Life ... of William Cowper (1803), Triumph of Temper (1803), Ballad (1805), and Life of George Romney (1809), Henry, Memoire on Albert de Haller (1783), Hoare, Academia Correspondence (1803), Burke, Historical Journal of ... Fort Jackson (1793), Lavater, Aphorisms (1798), Malkin, A Father's Memoirs (1806), Mora, Meditaciones Poeticas (1826), Remember Me! (1825), Shakespear, Plays (1805), Stedman, Surinam (1796), The Wit's Magazine (1784), Mary Wollstonecraft, Original Stories (1791), and Young, Night Thoughts (1797). Notice that in the thirty some years after these were lost, apparently only one was recovered or replaced.

**Ruthven Todd's Blake Work**

Most of Ruthven Todd's accomplishments were in poetry and fiction, but he made a major contribution to Blake scholarship. From his earliest published work on Blake (1941) to his latest (1980), he showed an extraordinary skill in finding new facts and relating them illuminatingly to Blake's work, in areas as diverse as the two engravers named William Blake, to his pigments, to the discovery of his advertisement for his "Exhibition of Paintings in Fresco." Todd's earliest and his greatest Blake enterprise was his revised edition of Alexander Gilchrist's Life of William Blake which, from its first publication in 1863, was recognized as being of central importance for Blake studies:

Its effect was thunderous. Never has an important [English] literary reputation been posthumously established so instantaneously and effectively.

Gilchrist's biography was repeatedly reprinted, in 1880, 1906, 1907, 1922, and 1928 and proved its lasting value.

There were, however, a number of serious defects to the work. For one thing, the collection of Blake's writings in Volume II, edited by D. G. Rossetti and a syndicate of the Pre-Raphaelite Brotherhood, was seriously incomplete and inaccurate, though it displayed to the public far more of Blake's work than had previously been popularly available. For another, Gilchrist's transcriptions of Blake's letters in his biography were often merely approximate and usually at one or two removes from the manuscripts. And for a third, Gilchrist was alarmed by footnotes and systematically omitted identification of the sources of his information. All these factors made the work difficult to depend upon, but, because Gilchrist had talked to many of Blake's young disciples such as John Linnell and Frederick Tatham and Samuel Palmer, his book cannot be ignored.

Ruthven Todd approached these problems boldly and solved them successfully. First, he simply omitted Gilchrist's Volume II with its incomplete and inaccurate writings, reproductions, and catalogues of Blake. Second, he corrected the texts of Blake's letters and poems in Gilchrist's biography (except where Gilchrist is the only authority for them, of course). Thirdly, and most laboriously, he sought out systematically the factual bases for Gilchrist's
conclusions and anecdotes and displayed them in meticulous notes to the biography. Todd's edition appeared in a modest Everyman edition in January 1942, was promptly recognized as a major work of scholarship, and a new edition appeared in 1945 with somewhat expanded notes. With its handsome prints from the Virgil electrotypes, it was attractive as well as useful, and it is certainly the cheapest and probably the best biography of Blake which has appeared.

For the next forty years, Ruthven Todd collected materials for a new edition of his Gilchrist. After the war, he went to the United States of North America, partly to experiment with methods of recreating color-printing as Blake practiced it. He also wrote the Blake section (1945) of his Tracks in the Snow, a little, cancelled book on Blake (1947), an essay on Blake's illuminated printing (1948), introductions to facsimiles of Songs of Innocence and of Experience (1947) and America (1947), and trifling, popularizing essays on Blake for an exhibition in Hong Kong (1949) and a collection of Blake's Poems (1949). Thereafter, except for a brief note on Blake and Fuseli (1954), a short poem on Blake (1961), and a slight edition of Blake (1960), he produced nothing on Blake until his announcement of "Gilchrist Redivivus" (1968). Thereafter, there was a flow of correspondence and notes about Blake, focusing on Gilchrist.

He had a large correspondence with Blake scholars and collectors—he wrote to many scholars with queries and advice, and he wrote at enormous length. One might receive three ten-page, single-spaced, densely argued letters in a month—and then hear nothing for a year or more. These letters were often mini-essays, and generous and admiring editors made more than one into published articles—such as the posthumous one of 1980. Much of Ruthven Todd's best work on Blake was in stimulating others through this private correspondence.

Besides his surprisingly extensive Blake publications and correspondence, Ruthven Todd worked on at least four books on Blake which he did not live to finish. One is the catalogue raisonné of Blake's art (298.1 below) on which Sir Geoffrey Keynes also worked and which was a basis for Martin Butlin's great Paintings and Drawings of William Blake, 2 vols. (1981). Another is the Phoenix House book on William Blake of 1947 (No. 300 below) which was cancelled after it reached galley proof stage. Another was to be called William Blake: The Commercial Engraver.

Illus. 1-6 are botanical drawings and notes of 1965-66 in Majorca by Ruthven Todd, from a notebook belonging to his son Dr. C.C. Todd, by whose permission and generosity they are here reproduced.
Most important was his new edition of Gilchrist. For this work, he made extensive additions to a copy of his 1942 edition, which he subsequently lost in 1968 and then recovered years later. In the interval, in 1968 he had a copy of the 1945 edition taken apart and mounted on large leaves in three volumes, and these he annotated extensively and often differently than in the for-a-time-lost copy. At the same time he was corresponding vigorously with scholars and making tentative arrangements with the Clarendon Press to publish the new edition. The work he did was detailed and valuable, and much of it is new and fascinating. For instance, he quotes a "Cutting, dated 9.11.1920 from Catalogue" (not further identified) of a "MS. Petition in favour of Mr. Carey being appointed Keeper of Paintings, etc., signed by Jas. Northcote, Hy. Fuseli, Jas. Ward, Maria Cosway, Wm. Blake, Rd. Westall, Geo. Clint, John Constable, and other artists of the period, 1 p. folio" (1942, p. 221)—this must be the original of the printed document of December 1820 quoted in Blake Records (1969), 269. He also quotes an unpublished letter from Samuel Palmer to George Richmond of March 1879 in which Palmer speculates about a portrait of Milton etched by Blake "when three years of age."8

These fascinating materials for a new edition of Gilchrist are very extensive and very incomplete. They deserve to be brought into order and up to date and published. I have agreed to serve as midwife if a publisher can be found—Ruthven Todd wanted the work to be very extensively illustrated and very inexpensive—but thus far no publisher has shown interest in it. Meanwhile there is a great storehouse of biographical information about Blake among the Ruthven Todd Papers at Leeds.

Catalogue

Symbols

Brotherton = The work is in the Brotherton Library but not among the Todd MSS (MS 470)
f. (ff.) = folio (folios)
MS = Manuscript
n.d. = not dated
TS = Typescript
298 = The entry number among the Todd MSS

Published Works

1942

Brotherton Alexander Gilchrist, The Life of William Blake, ed. W. Graham Robertson (1907), Todd's copy marked on the endpaper and flyleaves "Working Copy No. 1 Ruthven Todd 1940 Annotated and
Corrected", with his address at 41 Mansionhouse Road, Edinburgh. The notes are in the margins; some pages have many corrections, many have none.

Brotherton  Ibid. (1906 [sic]) in gatherings, apparently without additions, among the Todd books. Each of these volumes was doubtless preparatory to Gilchrist's Life of William Blake, ed. Ruthven Todd (1942); it was expanded in the 1945 edition.

Brotherton  Alexander Gilchrist, Life of William Blake, ed. Ruthven Todd (1942 [marked by Todd "Published January 29, 1942"]), interleaved and annotated. This is apparently the copy which was lost or stolen, turned up in Iowa, and was returned to Todd. The extensive marginalia often duplicate those in the COMPLETELY REVISED 1945 edition (below), but sometimes it does not, and some of it is intriguing. Associated with it are letters about the copyright of Gilchrist and his understanding with the Clarendon Press about it.

Alexander Gilchrist, Life of William Blake, ed. Ruthven Todd (1942, 1945), the leaves separated, pasted by a Mallorcan girl on Spanish legal-size paper, interleaved, and bound in three albums, the copyright page emended to read "COMPLETELY REVISED, 1968", each volume dated "6 de julio de 1968", copiously annotated by Todd:


293 Vol. II, with pp. 135-302; at the end is a TS letter to Todd from Morchard Bishop [Oliver Stoner] (30 Aug 1968) containing various emendations for pp. 123-400.

294 Vol. III, with pp. 303-366, 402, 401, 403-406 and index; also pasted in is a revised TS bibliography by Todd, 13 ff.

304 Papers about a proposed revision of his edition of Gilchrist's Life of William Blake (c. 1968).

i  "A Modest Proposal" (n.d.), TS, 1 ff.


iii Photocopy of ii, with MS amendments (n.d.).


v "Pictures mentioned by Gilchrist with their owners in 1944" (n.d.), TS, 2 ff.

vi "List of names, for index, for checking . . . " (n.d.) TS with MS additions, 10 ff.

vii "Papers and books I should have--listed 29 August 1968" (1968), TS, 5 ff.

305 "Outline and material for a version of 'A Bibliographical check-list for William Blake'" (latest date in the bibliography is 1969 [f. 18]), TS, 30 ff.

1945

"William Blake and the Eighteenth-Century Mythologists." Pp. 68-75 of New Road: Directions in


318

i Draft index, TS with MS alterations, 37 ff.
ii Another version, TS with MS alterations, 20 ff.
iii A third version, TS (carbon) with MS alterations, 47 ff.
iv List of plates, TS (carbon), 3 ff.
v Seventeen glossy black-and-white photographs, being some of the plates listed in iv above.
vi Miscellaneous fragments, MS and TS, 13 ff.

According to information received at Leeds from Dover Publications in July 1980, this project was first mooted in 1966, but most of their correspondence with Todd about it was between 1971 and 1974; the project was never formally cancelled, but Todd's death intervened.

1948


319

ii Photocopy of version revised and reprinted in The Visionary Hand, ed. R. N. Essick (1973), 19-44, on 26 ff.
iii Another copy of ii.

1949


1968


302 Galley proof.

303

i "Blake's Dante Plates." TS draft of a letter to the Editor, Times Literary Supplement, 5 ff.
ii Photocopy of the letter as printed in TLS, 29 Aug. 1968, p. 928, 2 ff.

iii TS draft of a further letter to the Editor, TLS, 18 Sept. 1968, 1 f.
iv TS draft of a new version for Book Collecting & Library Monthly, 10 ff.
v Carbon copy of iv, with amendments, 10 ff.
vi TS (carbon copy) second draft of iv, 11 ff.
vii Photocopy of vii, 1 ff.
viii Page-proof of the version which appeared in Book Collecting & Library Monthly, No. 6 (1968), 164-171, 12 ff. [A cleaning of Blake's Dante copperplates has made possible a printing of 25 new sets "considerably superior to the earlier [contemporary] ones."

310 "Blake's Copy of Dante." Blake Newsletter, IV, 2 (1970), 49-50 (photocopy). [Where is Blake's copy of Dante?]

1970

308 "Traditional pigments available prior to 1800" (1970), TS. Attached to it are rough notes by Todd on the same subject, in connection with a letter from Dr. Rosamond Drusilla Harley of 29 Jan. 1970 (No. 132).


1971


i Draft introduction, partly autobiographical (n.d.), MS.
ii Another draft of an introduction, partly autobiographical (n.d.), TS, 6 ff.
iii "Draft and working copy of a chronology of William Blake" (n.d.), TS with MS additions, 8 ff.
iv "Supplementary material, to be embodied in the chronology" (n.d.), TS with MS notes, 8 ff.
vi Further notes on the chronology of William Blake (n.d.), MS (pencil), 2 ff.

1977

vii Folder containing a full draft (n.d.), TS with MS amendments (the list of proposed illustrations is a photocopy of TS), 75 ff.

viii Two yellow ring binders containing photocopy of TS draft with MS amendments (n.d.), 64 + 49 ff.
ix A red spring-back binder containing photocopy of TS draft (n.d.), 115 ff.
x Galley proofs, extensively marked (n.d.), 19 ff.
xi Galley proofs, with only a few marks (n.d.), 20 ff.

xii A folder containing 117 glossy black-and-white photographs for illustrations, mostly marked for printer's block-maker.


311 "Two Blake Prints and Two Fuseli Drawings with some possibly pertinent speculations." (1971)

i TS preliminary notes, much amended (n.d.), 7 ff.
1977

321 "A Tentative Note on the Economics of 'The Canterbury Pilgrims'." (1977)

i TS draft with MS alterations (n.d.), 4 ff.
[Estimates of the costs of copper, printing, etc.]

1980

322 i Notes on pigments (on verso of a price list of Windsor & Newton Ltd. dated 31 Dec. 69), MS (pencil), perhaps connected with "Poisonous Blues and Other Pigments," Blake: An Illustrated Quarterly, XIV, 1 (Summer 1980), 31-34.
[Prussian blue is not poisonous, as has been alleged; Blake was probably referring to nitric acid.]

Unpublished Works

1946

298. 1 Draft Catalogue of the Drawings and Paintings of William Blake (contains matter datable up to 1946 [f. 110]), TS and MS, 231 ff.; the MS annotations are probably in the hand of Geoffrey Keynes. [There is a typescript (1942) of the catalogue in the Library of Congress (pressmark: NC 1115. B7270). The work was completely revised by Martin Butlin, whose great catalogue raisonné was published as The Paintings and Drawings of William Blake, 2 vols. (1981).]

1947

300 William Blake:[ The Vision of Reality de] [A Mental Prince de] (London: Phoenix House, 1947), TS preliminaries (32 plates described but not reproduced), appendices, and index, 35 ff., and 29 galley proofs of the text (c. 33,000 words).

Recently I was asked by Ruthven Todd's son Christopher to look at the work to judge whether it is worth publishing today, thirty-five years after its printing.

The book is aimed at a popular rather than a scholarly audience.

This short account of the life and works of William Blake... is primarily concerned with
Blake as an artist [but] considerable attention has had to be devoted to his philosophy and mythology in order to present an understandable picture of the man whom I believe to be one of the greatest of Englishmen.

[Prefatory Note]

Its alternative, deleted sub-titles indicate the wider context: The Vision of Reality; A Mental Prince. It consists of ten chapters: Orientation; Childhood and Youth; Poetic Genius; Experience and Expression; The Enemy of Oil; Felpham; With a Different Face [about Cromek and Blair's Grave designs]; The Grand Style of Art Restored [dealing with Blake's 1809 exhibition]; "I am Hid"; His Own Eternal House. There is also a typescript Dedication to B. C., Prefatory Note, Contents, Notes on the [32] Illustrations, a note on The Location of Blake's Pictures, Bibliography of Books by and About Blake, and an Index.

The book is sensible and useful but not very original or interesting, and it is now seriously outdated. Much of it is quotation from Blake--The Proverbs of Hell are here in full, for instance--but there are no notes or specific indications of sources, though Todd does cite scholars such as M. O. Percival and Anthony Blunt. The Prefatory Note gives thanks to "my friends Geoffrey Grigson, Geoffrey Keynes, W. E. Moss, and W. Graham Robertson for unpublished information and material", and some facts and documents quoted here were otherwise unknown in 1947. He quotes, for example, from John Linnell's (still) unpublished autobiography about Blake, and he relates that Mr Graham Robertson ... told me that when, nearly fifty years ago, he first visited Captain Butts, the grandson of Blake's benefactor ..., he found pictures painted on copper hanging against hot water pipes, a treatment no picture, unless it was one of George Stubbs' enamels, could have been expected to survive.

Had Ruthven Todd's William Blake been published in 1947, it would have brought him some money and extended William Blake's fame, but it would not have made a permanent addition to our understanding and appreciation of Blake. It was a competent moneyspinner which suffers little disservice from being known only through this notice.

There is no reference to the book in the Phoenix House archives now in Reading University Library, as I am informed by Michael Bott, Assistant Archivist there. The galleys bear corrections by the house editor but apparently none by Todd--perhaps he never returned the proofs.

n.d.

332 List of books in Ruthven Todd's possession, including some by Blake, apparently the latter part of a letter (n.d.), TS (photocopy), 2 ff.

301 "Books read by Blake: a minimal list." (n.d.--not before 1964) TS with MS additions, 10 ff.


1972 "A Plea for availability" (1972, dated "10 de enero" on f. 4), TS, 4 ff. Refers to the Tate exhibition of Blake's watercolors for Gray's poems.

William Blake: The Commercial Engraver. According to his letter to GEB of 28 May 1972 (not in the Leeds collection), the work was to consist of separate essays (originally published individually) on

1 "Commercial Engraving at the Time of Blake" ("last to be written")
2 "Henry Fuseli and William Blake"
3 "Thomas Stothard and William Blake" ("to appear in the Private Library")
4 "John Flaxman and William Blake" ("for an anthology being edited by Morton [Pailey]")
5 "William Blake after William Blake" ("promised to Blake Newsletter")
6 "William Blake and Sundry Artists"

This book is subsequent to and therefore distinct from his William Blake The Artist (1971) but may have been designed to incorporate fallout from it. (It may be the same as the "study of Blake's illustrative techniques to be called William Blake: The Technical Man" which was announced in Blake Newsletter, IV, 1 [Aug. 1970], 30, as being in progress.) The two following groups of MSS may be related to it.

312 Miscellaneous notes mainly on Blake's artistic techniques.

1 Begin "The book should begin ..." (n.d.) TS, 2 ff.
2 Begin "Title ..." (n.d.) MS (pencil), 1 f.
3 Begin "Many books have been written ..." (n.d.) TS, 10 ff.
4 Begin "Regarding the Hesiod ..." (refers to Blake Records [1969]) MS (pencil), 1 f.
5 Begin "Introductory notes ..." (refers to his William Blake The Artist [1971]) MS (pencil), 1 f.

331 Fragment of a draft letter on techniques of engraving: begin "P.P.S. Mr. Anselmini has pointed out" (1968) TS (carbon).

316 "William Blake and Thomas Stothard (1755-1834);
materials" (n.d.), 6 ff. [A list of engravings in chronological order.]

Other Significant Works Related to Blake in the Leeds University Libraries

Todd Collection

Bible: *Illustrations of The Book of Job* (1825) pl. 20-21, India proofs [Blake Books No. 421]

"Canterbury Pilgrims", separate plate (8 Oct. 1810 [printed in 1941, says Todd, on modern card-board]), given him about 1947 (according to his Gilchrist [1945], p. 247 MS note)

"Christ Triumphant Over Urizen", separate plate

Dante: *Blake's Illustrations of Dante*, pl. VI, "The Whirlwind of Lovers", no inscription [Blake Books No. 448]

--- Two prints labeled by Lessing J. Rosenwald as restrikes of 1955 [Blake Books No. 448C]


298 Album entitled on the spine "William Blake Papers IV", iv, 75 [171] ff., containing photocopies of Todd's letters about Flaxman bibliography to Col. William Edward Moss and one other document (1941-45) from the originals in Bodleian

Henry Fuseli, *Lectures on Painting* (1801) [Blake Books No. 459]

324 Notes on the major paintings in oil of John Martin, a bound notebook compiled by Ruthven Todd [c. 1945], MS, 90 ff.


J. G. Salzmann, *Elements of Morality* (1791) [Blake Books No. 492]

*Songs of Innocence and of Experience* (London: Pickering, 1839) [Blake Books No. 171]

Brotherton Collection


*Poetical Works of William Blake*, ed. W. M. Rossetti (1875) [Blake Books No. 299B] with A. C. Swinburne's signature, of "dubious" authenticity (according to the Brotherton catalogue)

Henry Fuseli letter to F. J. Du Roveray of 27 Dec. 1802


Brotherton Library

Bible: *Illustrations of The Book of Job* (1825) India proofs [Blake Books No. 421]

John Flaxman letters to Benjamin Gott of 19 May 1825, 19 Jan., 23 May 1826, and Gott's replies of 13 Feb., 20 May 1826 (in the Gott Family Papers, MS 194)


Thomas Lawrence letters of 1818-29 (in the Gott Family Papers, MS 194)
The catalogue here also omits most of Todd's miscellaneous collection of printed works about Blake including

325 A Description Hand-List of a Loan Exhibition of Books and Works of Art by William Blake... chiefly from the Collection of Mr. Lessing J. Rosenwald, assembled by Mrs. George M. Millard (Pasadena, California), 1936, TS, 8 pp.
323 Arts & Crafts Exhibition organized by the Bognor Post... 11-15 January 1927: The William Blake Centenary section [a scrap-book of newspaper cuttings] [1926-27], 16 ff. Title on front board: "The Man Who Lived at Felpham;" half-title: "Blake Centenary Commemoration;" the exhibition and scrapbook were arranged by G. P. Baker, whose printed monogram is mounted on f. 15; autograph of Ruthven Todd on f. 1r.

295-297 Three albums, entitled on the spines "William Blake Papers I-III," containing photocopies of miscellaneous critical papers on Blake:
Vol. II: vi, 244 pp., MS and TS contents on pp. 1 and iii (n.d.)

3 There appears to be nothing relating to a number of Todd's works on Blake, especially the earlier ones:

"The Two Blakes," TLS, 10 Feb. 1945, p. 72 [the signatures of both W. S. Blake the writing-engraver and William Blake the poet appear on a testimonial of 1797]
Foreword to Albion Facsimile No. 1 of Songs of Innocence and of Experience [facsimile of copy b] (London + N.Y., 1947; Folcroft, Pennsylvania), 1969, which also appears in Songs of Innocence [facsimile of copy b] (N.Y. [1794])
Foreword to Albion Facsimile No. 2 of America (N.Y., 1947: n.d.)
Introduction (pp. 7-13) to William Blake, Poems (London, 1946)
Crown Classics
" Fuseli and Blake: Companions in Mystery," Art World LIV (Feb. 1964), 26, 57-68 [about the interchange of ideas between them]
"Miro in New York: A Reminiscence," Malachites Revue, No. 1 (Jan. 1967), 27-92, reprinted as a 15-page booklet (Brookville, N.Y., 1967) [Details about Todd's experiments with Blake's method of relief etching (pp. 81-88) not recorded elsewhere--for more details, see S. M. Hayter, New Ways of Gravure (N.Y., 1949), 85, 143-144, 207]
"The Bohn Catalogue and James Vine," Blake Newsletter, IV, 4 (Spring 1971), 149 [correction of a misprint in the Keynes & Wolf Cenana]

4 The bulk of Todd's private papers are in the National Library of Scotland; large selections of poetry MSS are in the State University of New York at Buffalo; correspondence is in the Huntington Library, National Library of Scotland, New York Public Library, University of California (Berkeley), University of Texas, etc.
5 No. 136; this is the ribbon copy, perhaps never sent or sent only in modified form.
6 No. 333. Some more information may be found in "Todd Collection," Blake: An Illustrated Quarterly, XII, 4 (Spring 1979), 274 [It is going to Leeds] and [his son] Francis Christopher Crow Todd, Ruthven Todd (1916-1967); a preliminary finding-list [Revised] (1980), typescript, 58 pp. (No. 334-336, three versions).
7 Blake Books (1977), 25.
9 Another copy of Gilchrist (1942) annotated by Ruthven Todd, mostly with notes on the location of pictures mentioned by Gilchrist, is in the possession of his friend Mr. Robert S. Latona of Mallorca.

I am grateful for many and unfailing kindnesses from Mr. Cox (Librarian of the Brotherton Library), from Mr. Morris (compiler of the Todd checklist for the Brotherton Library), and from Mr. Latona.
Northrop Frye suggested that the name Olololon in Milton derives from "ululation," a word Blake himself uses in *The Four Zoas.* In both English and Latin (from which the English words come directly), *ululate* means to howl, wail, or lament, and *ululation* either a howl, wail, or cry of lamentation, or the action of howling or wailing (*OED; Lewis & Short, A Latin Dictionary*).

Frye's etymology has gone generally unchallenged although some scholars mention (in passing) what is clearly the single, direct origin of the name. Peter F. Fisher remarks simply that Olololon was "a name probably derived from a Greek word (ολολούς) which signified the crying of women to the gods." Harold Bloom also notes that Olololon is from ολολούς, but he misinterprets the Greek and follows Frye in discussing "the lamentation of women to the gods." Grief and mourning, however, may not be the aspects of ολολούς that Blake wished to suggest. As defined in Liddell and Scott's *Greek-English Lexicon* (1961), the verb ολολούσι, with the related words ολολούνι and ολολονάς, applies to "women crying aloud to the gods in prayer or thanksgiving," to "the cries of goddesses," and to "women crying to the gods... mostly in sign of joy." A survey of classical uses of the word from Homer (e.g., *Od. 22.411, Il. 6.301*) to Aristophanes (e.g., *Birds 222, Knights 1327*) and the tragedians indicates not only that the word has jubilant connotations, but that it was sometimes used in specific opposition to a cry of lament. This is particularly evident in a scene from Euripides' *Medea,* in which a messenger describes Creusa's death from poison and her handmaiden's reaction to it. The servant initially thinks it a portent from the gods:


καί τις γεραία προσπόλων ὁδεγοὶ οἱ

'the god's or she who guides the god's

'αναλούσες...


An aged woman servant who, I take it, thought This was some seizure of Pan or another god, Cried out, "God bless us..."

But, as she realizes what is happening, she howls in terror:

'Εἶτ' ἀντίμολον ἦκεν ολολούμενας μέγαν

Then she raised a different cry from that "God bless us."

A huge shriek..."

Her second cry, a κωκυτός, is a wail of grief (the hellish river Cocytus takes its name therefrom), and Euripides is careful to stress, with his ἀντίμολον...ολολούμενας ("sounding different from ululation"), the change in the nature of the outburst.

There is a secondary meaning of ολολούμενα which may have influenced Blake in the choice of a name for his character. Johannes Scapula's sixteenth-century lexicon Graeco-Latinum, the standard Greek lexicon of Blake's day (used, for example, by Shelley and members of his circle in their Greek studies), gives, along with the earlier meanings of the verb, the Aristotelian definition of ολολούμενα: *Ulutatur: et peculiariter is quem marem variae sudant, sumi feminae ad voitum vocant* (1.1816: "out-cry: and particularly that which male frogs emit when they
call the females to coitus". Although this is a technical term which applies to the male of the species—in contrast to the literary ὀλολόειν, which is an exclusively female activity—it is possible that Blake read Scapula and chose to incorporate sexual connotations into his Ololon, perhaps overlooking the masculine emphasis that appears only in μάρια of the Latin definition ὀλολόγαν, which transliterates as olologan, is the form of the word closest to the name Blake selects: he need only drop the penultimate syllable to arrive at "Ololon."

Although Blake did not enjoy a formal education, he did study foreign languages and literatures. His library certainly contained books in French and Italian, and Frederick Tatham maintained that Blake also owned Hebrew, Latin, and Greek texts. In 1803, Blake wrote to his brother James that the Greek lessons which he was taking from William Hayley were progressing well: "I go on Merrily with my Greek & Latin; am very sorry that I did not begin to learn languages early in life as I find it very Easy. . . . I read Greek as fluently as an Oxford scholar & the Testament is my chief master: astounding indeed is the English Translation, it is almost word for word." Blake's own estimation of his fluency may be taken with a grain of salt (the two men apparently confined their studies to the New Testament and to collating Cowper's Homer), but one may assume that the poet had a working knowledge of classical Greek and doubtless made use of a Greek lexicon—in all likelihood Scapula's. He could, therefore, have been aware of the range of meaning and the subtle ramifications thereof that the word ὀλολόζειν suggests for the character he creates.

How appropriate, then, is this derivation of "Ololon" for the Blakean character and for Milton as a whole? Susan Fox's study of the poem, Poetic Form in Blake's "Milton" (Princeton University Press, 1976) provides insight into Ololon's nature and into her relations with the poet-character Milton. Accepting Fox's outline of the structure and action of Milton, we suggest that there are additional nuances in the poem when one takes into account the Greek derivation and meanings of the name "Ololon."

When Ololon first appears in Book I (Plate 21), it is as a "sweet River, of milk & liquid pearl" (21:15). At this point, Ololon is the lifegiving river of Eden—unconscious and undifferentiated sexuality—its qualities of "milk and liquid pearl" suggesting a union of the milk of women's breasts and the pearly semen of the male. But a crucial change in the status of Ololon takes place in Plate 21. On the "milk banks" of the river Ololon "dwell those who Milton drove / Down into Ulro" (both grammar and context demand that we read "those . . . who" as the subject of "drove" and "Milton" as the object, driven "Down into Ulro"). As Ololon will ultimately be revealed to Blake-in-Felpham as human history ("the Woof of Six Thousand Years," 42:15), we can infer from the varied descriptions of Ololon on Plate 21 that the river represents the flow of historical process, while "those who dwell on its "milk banks" are individual historical figures and societies. In Eden, where all contraries are united, these embody both the potentialities and the past realizations of the historical process. Among them, therefore, are both the beings and forces who conditioned the historical Milton in his failure to fulfill his potentiality (hence driving him to Ulro) and all unrealized potentialities in the idea of Milton awaiting redemption through incarnation: "they wept" and "The mountains" (identified as "the river's living banks," that is, the limiting parameters of historical necessity) "wail'd!" at the fate of Milton. Each dawn "the Family / Of Eden heard the lamentation" though "the clarions of day" soon "drowned the lamentations / And when night came . . . all refused to lament" (21:23-26). But the lamentation at dawn suffices to begin "Providence," which Blake saw as the ambiguous intrusion of Eternity into Time.

When the laments reach "the Family Divine" and "the Cloud of Milton" stretches "over Europe," the Four Zoas unite into the figure of "One Man" weeping over Ololon (21:39). Ololon then begins to "feel Pity" for Milton (21:54) and thereby breaks the unconscious unity of its self-contained Edenic state incarnating through a series of transformations, beginning with a metamorphosis from river into the "Clouds" which accompany the manifestation of "One Man even Jesus" (21:58-60).

In Book the Second, this composite group of clouds descends to Beulah, the "place where Contrarieties are equally True" (30:1). Their "descent" is not a qualitative one; as Fox notes, Beulah is not a lesser, but simply a different state from Eden. Unlike the Edenic world of sexual union between contraries, Beulah is incapable of accepting the potential stress of conflict between opposing essences. It is a world of protected, infantile sexuality and maternal love: "Beulah to its inhabitants appears . . . / As the beloved infant in his mother's bosom round incircled" (30:10-11). As Ololon passes through this place, the inhabitants of Beulah lament, fearing the impending struggle of the final judgment as the Lord comes / In the Clouds of Ololon with Power & Great Glory" (31:15-16). As the Clouds of Ololon pass through this moony world, they begin to lament with Beulah. The river of sexual union destabilizes and dissolves as it drifts through the half-realized realm of childish innocence—its contraries are separated, and Ololon, now split into distinguishable "Sons & Daughters" (30:4), lamets in a world in which mature sexual love is frustrated: "Men are sick with Love!" (31:62).

As "the Divine Voice was heard in the Songs of Beulah" (33:1 ff.), there comes a change in the quality of union from a "mild and gentle" state to a period of jealousy and strife: "now thou art terrible / In jealousy & unlovely in my sight, because thou hast cruelly / Cut off my loves in fury till I have no love left for thee" (33:5-7). Yet a temporary answer to this pain of division is offered: the "Songs of Beulah in the Lamentations of Ololon" end with a promise of a renewal of self-effacing trust, "When the Sixfold Female" (the Emanations representing Milton's wives and daughters) shall "relent" and "give / Her maidens to her
husband: delighting in his delight" (33:14-18); "then & then alone begins the happy Female joy, / As it is done in Beulah" (33:19-20). In the infantile/maternal state of Beulah, the female's abnegation of self takes the form of nourishing the male by providing him with whatever he desires, "delighting in his delight."

This self-effacement, however, does not solve the problem posed by historic Milton's descent to "Eternal Death." Ololon must continue to journey until the potentialities inherent in the eternal idea of Milton reunite with the figure fixed by history, rejoining Milton's aggressive maleness with the principle of selfless union hitherto possible to maleness only in the Edenic realm of potentiality. To that end, Ololon continues its descent into the generated world of the "Mundane Shell." Reaching "rocky Albion," it takes on a final incarnation in Blake's own garden as "a Virgin of twelve years" (36:17).

Oolon, now embodied as an unthreatening female Emanation, meets her ideal Spectre, "Milton," now embodied in William Blake. After admitting to him that she has fostered false natural religion in her previous incarnations, she hears "Milton" declare the need for mutual annihilation and replies once again "in clouds of despair" (41:29). Then, the virgin "with a shriek" separates into six parts, splits "Away from Ololon" (i.e., the Eden potentiality), and flees "into the depths / of Milton's Shadow" (42:3-6). The explosive chemistry of the union of Spectre and Emanation produces the vision of "One Man Jesus the Saviour," wrapped in a garment "named the Woof of Six Thousand Years" (42:11, 15): in short, the union of the Divine Image of Man, clothed in the matrix of human history. This final action, occurring in the world of generation and yet not fully partaking of it, restores to Ololon the ideal unity of sexuality that had been its original nature in Eden. Now, however, its wholeness results not from complacent, unthinking acceptance of its potentiality but from self-conscious choice in the realm of actuality.

Milton is, among many other things, the story of a journey from a pre-sexual state through childhood/motherhood to the full awareness of adult sexual maturity. The union of male and female in the original river Ololon and the similar union in the final plate of the poem are both manifestations of a perfect fusion of contrary; only the last combination, however, which takes place within the Mundane Shell, redeems William Blake and, through him, mankind, existent within the Mundane Shell.

If "Ololon" means, as we maintain, a cry of joy or a cry to the gods, then the "lamentations" attributed to manifestations of Ololon throughout the poem have a multiple significance. First, they are, even in the depths of despair, cries to the gods--i.e., to the powers of self-knowledge and self-sacrifice that will eventually destroy false natural religion and enable Ololon to recombine with Milton in a mutual redemption. Secondly, on a linguistic plane, Ololon's journey represents a passage from meaning through nonsense to full meaning again. While in her river state, "Ololon" is both a cry to the Divine within humanity and an expression of sexuality. When she at last rediscovers her true nature, in the garden at Felpham, she is once again this combination of sexuality and joy. Her lamentations of Milton's fate in Eden and in Beulah are, like her incarnation in Beulah in the form of clouds, incomplete. They do not represent Ololon's true nature--until the female potentialities in her can be united with Milton, neither is she whole in any sense, nor has the full significance of her name unfolded. Finally, the fact that those lamentations that begin in Eden are replaced by the rejoicing implicit in Ololon's name only within the Mundane Shell demonstrates again that Blake's ideal state lies within the quotidian world of full human experience--not in some external heaven or realm of forms.

The etymology of "Ololon" reinforces the idea that the names Blake "coins" are neither arbitrary nor merely onomatopoeic, but have traditional historical or linguistic bases. And despite the uncompromising condemnation of the classics in the Preface to Milton (later suppressed), the classical antecedents of "Ololon" indicate that Blake was at least interested enough in ancient secular literature to pursue the implications of a few words therefrom--more, perhaps, than have thus far been identified.


9 Alexander Gilchrist, Life of William Blake, ed. Ruthven Todd (London: J. M. Dent & Sons Ltd., 1942), p. 146, quotes a letter dated 8 Nov. 1801 from Hayley to the Rev. John Johnson describing how he and Blake "read every evening that copy of [Cowper's] Iliad . . . comparing it with the first edition and with the Greek as we proceed."


12 Compare Shelley's Epipsychidion, lines 568-72: the wells Which boil under our being's inmost cells, The fountains of our deepest life, shall be Confused in passion's golden purity, As mountain-springs under the morning Sun. (As the note in the Norton Critical Edition of Shelley's Poetry and Prose [p. 387] points out, the explicit sexual images here are accompanied by an allusion to the myth of Alpheus and Arethusa.) See also Fox, Poetical Form, p. 216, fn. 16.


14 Fox, Poetical Form, pp. 9-10, 128 ff.

15 Compare Shelley's use of the hydrogen cycle in Prometheus Unbound, II.11.70-82.

16 Cf. the trusting cry of the despairing Trojan women in Iliad 6, as they plead with Athena: ὁδὸς ἀπολογησάτε ἀθήνη τις ἄναι σφόδρα γυναικεῖα (6.301: "all the women, in a cry [ololug] to Athena, lifted up their hands . . . ").
BLAKE IN THE MARKETPLACE
1980-1981

ROBERT N. ESSICK

Since the last survey of sales (Blake 14, [summer 1980] 4-21), the market for books by and about Blake has continued its steady upward course, in some cases beating the general inflation rate by a fair margin. Libraries and individuals building a Blake collection will have to pay more than ever, but at least the major scholarly works continue to be available. Early facsimiles have increased more than other genres of Blakeana, and the publications of the Blake Trust have held their value in spite of wide availability. The spectacular increases registered by a few books with engravings by Blake, such as Stuart & Revett’s Antiquities of Athens and Hunter’s Historical Journal, have little to do with Blake’s contributions. Travel books of all sorts, classical antiquities, and natural history books have shot well ahead of the general Blake market. The exception is of course original copies of the illuminated books. Certainly the most notable sales of 1980-1981, from both a financial and scholarly perspective, were in this area. Two copies of Song of Innocence and of Experience reappeared on the market, one printed by Blake and lost from sight since 1830, the other a posthumous copy not recorded since 1920. The former is an exceedingly important discovery, for it is the only copy printed by Blake containing all the poems he is known to have etched for the Song. Both copies have been described in the summer 1981 issue of this journal.

It is always difficult to assess the market values of Blake’s original graphics because of the rarity of his best separate plates. “Chaucers Canterbury Pilgrims” used to make frequent appearances on the auction block, but I have found none since the second state impression sold in February 1979 and recorded in the last survey of sales. The only important separate plate sold in the last two years is an impression of “The Man Sweeping the Interpreter’s Parlour” (illus. 5) which, because of its weak inking and/or printing, fetched £1200 less than a fine impression (now at the Yale Center for British Art) sold at auction in July 1979. The Job series, that masterpiece so readily available every season, set what are probably new records at auction (£6300) and in a dealer’s catalogue (£15,000).

Only two important drawings or paintings changed hands in 1980-1981. St. Paul Shaking Off the Viper merely passed from one dealer to another; but Every Man Cave Him a Piece of Money, a lovely small drawing with a checkered history in recent years, has found a permanent home at the Tate Gallery. The market for Blake’s lesser drawings has been in the doldrums for at least ten years, and the auctioning of three early works (illus. 1-4) in November 1980 offered little hope for movement. But one year later, two drawings did very well in a London sale room. Saul and David, an early drawing not of overwhelming beauty, is exactly the sort that has attracted few bidders in recent years and frequently resulted in a buy-in for the vendor (no sale). Yet, at £1100 hammer price (the bid for which it was “knocked down” at auction), it fetched a sum at the upper end of the house estimate (£800-1200). The second work in the same Christie’s sale, A Male Nude with an Urn, looked like an even better candidate for failure. I doubt that it would even be attributed to Blake if it were not for the rather convincing signature. At £800 hammer price, this pen & ink sketch far outdistanced the estimate of £300-400. If this sale represents a trend, what could have caused a reversal of a decade-long pattern?
One answer might be the appearance of Martin Butlin's monumental catalogue of Blake's paintings and drawings. Such a book gives to its subject a position in the art world he would not otherwise command, the imprimatur of professional acceptance within the canon of artists deemed worthy of a catalogue raisonné. I need not comment at length on the circularity of such bestowals of value or the irony of giving Blake importance by finding his pigeonhole in the pantheon. More practically, the inclusion of a sketch like A Male Nude in Butlin's catalogue endows it with an authenticity no auction blurb could summon. One successful sale of lesser material does not mean, however, that Blake's work has entered the big-money art market. The next important Blake picture—for example, a biblical water color or 1795 color printed drawing in good condition—to be offered at auction will be a better harbinger of a change in taste. The public knows Blake, or at least knows "The Ancient of Days," and book collectors have increased the market value of his illuminated books well beyond his drawings and paintings. Art professionals and major art collectors have yet to follow suit, at least with their checkbooks.

The following record of Blake sales for 1980-1981 is in the same format as the last two lists, with but three exceptions. The section on Blake's Circle and Followers has been expanded to include British artists of the generation before Blake's (James Barry, John Hamilton Mortimer, and Alexander Runciman) who may have influenced him or at least worked in similar genres and styles. The coverage of Thomas Stoathard has been extended to his engraved book illustrations. As in the past, oil portraits by Romney and Richmond are excluded. The amount of information on secondary materials has been much abbreviated—see the headnote to the final section.

Abbreviations

cat. catalogue or sales list issued by a dealer or auction house (usually followed by a number or letter designation; always followed by a date)

CL Christie, Manson & Woods, Ltd., Main Rooms, London
CNY Christie, Manson & Woods, New York
CSK Christie, Manson & Woods, South Kensington Rooms, London
illus. the item or part thereof is reproduced in the catalogue
pl(s). plate(s)
SB Sotheby Parke Bernet & Co., Belgravia Rooms, London
SBA Sotheby Parke Bernet, Beresford Adams Rooms, Chester
SH Sotheby Parke Bernet, Hodgson's Rooms, London

SL Sotheby Parke Bernet, Main Rooms, London
SLA Sotheby Parke Bernet, Los Angeles
SNY Sotheby Parke Bernet, New York
st. state of an engraving or etching
Swann Swann Galleries, Inc., auctioneers, New York

Both Sotheby's and Christie's have begun to add their 10% surcharge to the hammer price in their price lists. These net amounts have been given here, following the official price lists in all cases.

I wish to thank those friends, particularly Martin Butlin, Edwin Epps and Ruth Fine, who have generously given me information about Blake sales.

Illuminated Books


Songs of Innocence and of Experience, posthumous copy h, 57 pls. printed in black, light brown, and reddish brown on quarto size leaves, nine of which are watermarked 1831 or 1832. CNY, 22 May 81, #36, "A Divine Image" and "The Sick Rose" illus. ($15,000 to Essick). Described in Blake: An Illustrated Quarterly, 15, (1981), 59-60.

Drawings


Cabinet and Thronot with Shepherd's Crooks, Leaning Against Trees. Pencil, pen, and wash preliminary drawing for the fourth wood engraving for Thornton's Virgil, 1821. 3.6 x 9.3 cm., c. 1820. Formerly collection of Mrs. Matthew Baird; purchased Nov. 80 by Arthur Vershbow, Boston, from Goodspeed's Book Shop, Boston. Butlin #769.3.

Every Man Gives Him a Piece of Money. Alternative design for the Job series, pencil, pen, blue and gray washes, 23 x 18 cm., c. 1821-23. Acquired early

The Good Farmer. Pen and wash over pencil, 22 x 18.1 cm., c. 1780-85. Figure studies for The Good Farmer on verso. SL, 13 Nov. 80, #107, recto and verso illus. (not sold; estimate $2000-3000). Butlin #120A. See illus. 1 and 2.

A Male Nude with an Urn. Pen and ink, signed, 13.9 x 7.5 cm., c. 1779-80? CL, 17 Nov. 81, #67 (L880 to the bookdealer Sanders of Oxford). Butlin #179A.

Searching Among the Dead on a Battlefield. Pen and gray wash over traces of pencil, 13.8 x 16.5 cm., c.

---

1 The Good Farmer. Pen and wash over pencil, 22 x 18.1 cm., c. 1780-85. Butlin #120A recto. Private collection, Great Britain. Probably the second version of at least seven versions of this composition. Reproduced by permission of Sotheby Parke Bernet & Co.


---

1780. SL, 13 Nov. 80, #108, illus. (not sold; estimate £2000-3000). Butlin #197A. See illus. 3.

Sheet of studies (not by Blake) derived from his illustrated books, pen & ink, one inscribed "Nebuchadnezzar," 39.5 x 11.5 cm. SL, 22 May 80, #56 (not sold; estimate £100-150).


Saul and David. Pen and wash, signed, 18.8 x 24.7 cm., c. 1780-85. CL, 17 Nov. 81, #66, illus. (£1210 to the Suffolk dealer Stanhope Shelton). Butlin #119.

Ugolino: "Does thy God, O Priest, Take Such Vengeance as This?" Indian ink and wash, 24.8 x 36.1 cm., c. 1780-85. SL, 13 Nov. 80, #106, illus. (£3800 to the Kunsthalle, Hamburg). Butlin #208. See illus. 4.

Manuscripts

Inscription, "Louisa Corneck. The Gift of Wm Blake, April 23, 1803." On front flyleaf of a copy of William Mason, The English Garden, 1803. Family Album Bookshop, Oct. 80 cat., #4 ($100), stating that "Louisa Corneck [sic]" was R. H. Cromek's sister. I inspected this volume when it was brought to the Heritage Bookshop, Los Angeles, in Nov. 80; I do not believe that the inscription is by our Blake.

Receipt, signed by Blake, to Thomas Butts for £6.6s., 9 Sept. 1806. The Rendells, Oct. 80 cat. 152, #3, illus. ($25,000). Previously sold SNY, 23 May 79, #1 ($2500). The Rendells seem to specialize in record markups.

Separate Plates and Plates in Series including plates extracted from printed books


"Beggar's Opera, Act III," after Hogarth. Swann, 22 May 80, #276, apparently 4th or 5th st., 1790, no margins, foxed ($110). SL, 24 Nov. 80, #162, not given, with a large folio collection of Hogarth pls. (not sold).


Dante's Inferno, engraved illus. to. SNY, 15 Feb. 80, #811, pl. 4 only, margins soiled ($1100). SL, 14 Nov. 80, #295, complete, laid India, 1838 issue, some staining, from the collections of John Linnell, J. T. Linnell, the latter's daughter (Mrs. Bates), and D. R. Bolland, her son, 3 pls. illus. (L500). John Howell Books, Feb. 81 list, 1838 issue, bound ($12,000). CL, 17 June 81, #215, 1892 printing, label, pl. 1 illus. (L4000).

Darwin, Botani Garden, 3rd ed., 1795. SL, 19 June 81, #363, "Fertilization of Egypt" and "Tornado" only, foxed (L95).

Gay, Pables, 1793. Woodspurge Books, Feb. 81 cat. 81-2, three pls. only, Dog & Fox, Tame Stag, Goat without Beard ($12.50, $10, $15).

Job, engraved illus. to, 1825. Weston Gallery, March 80 cat. 141, #3, pl. 5 only, proof issue on Whatman paper, "fine impression," illus. ($1083). CNY, 2 May 80, #29, complete on 1824 Whatman paper, margins stained, pl. 14 with thin spot in middle, individually matted, pl. 20 illus., from the Boston Museum of Fine Arts ($9000). SL, 29 May 80, #296a, pl. 9 only on wove paper ($200). SNY, 25 June 80, #69, pls. 19 and 20 only on laid India, margins soiled ($900). Swann, 4 Dec. 80, #39, pls. 3 and 6 only, final states (withdrawn). California Book Auction Galleries, 28 Jan. 81, #77, complete on laid India, 1874 printing, loose (not sold; estimate $8000-12,000; top bid $6500); acquired by John Howell Books. John Howell Books, Jan. 81 list, first issue, boards ($10,000 to a private collector). Swann, 12 March 81, #32, pls. 3 and 6 only, apparently final states ($450). J. Stephen Lawrence, April 81 cat. 53, #76, complete proofs on laid India, sheets loose, pl. 15 illus. ($15,000). CL, 23 April 81, #11, pl. 1 only, thick wove paper ($240). SNY, 6 May 81, #652, pl. 9 only, laid India, slight soiling ($450). CNY, 22 May 81, #35, published proofs on French paper, buff boards with label "laid down," some foxing, slip on cover inscribed "Copy of proofs presented to G. Wythes Esqr. by John Linnell Decr. 1863," pl. 5 illus. ($1000). SL, 19 June 81, #364, published proofs on laid India, boards with label, pl. 15 illus. ($630; a record at auction?); Murdoch MacTaggart, Nov. 81 cat. 32, #33, pl. 14 only, published proof, "immaculate" condition, "from the Sir Thomas Lawrence collection," illus. (L575). CNY, 20 Nov. 81, #65, complete on Whatman paper, 1825, pl. 14 illus. ($7500). Justin Schiller, Dec. 81 cat. 39, #152, complete, laid India proof issue ($15,000); the set once bound with the Butts water colors of Job, sold by the Pierpont Morgan Library, SNY, 24 May 77, #154, ($5500).


"Lowry, Wilson," engraving by Blake and Linnell after Linnett, 1825. SL, 19 June 81, #410, 4th st. (with "proof" lower right), illus. (not sold).

"The Man Sweeping the Interpreter's Parlour." white-line metal cut, 2nd st. CL, 3 Dec. 80, #161, tightly printed in black on unwatermarked wove paper, pencil sketch by Blake on verso, some surface dirt and staining on verso, illus. (Andrew Edmunds for Essick, L2000). See illus. 5.

Remember Me?, 1824. Weston Gallery, June 81 cat. 4, #5, "Hiding of Moses" only, illus. (L475).

Stedman, Narrative, 1796. SH, 1 May 80, #189, 10 pls. only, including 2 by Blake, inserted in a copy of the 1963 reprint (Stirling, L16). Woodspurge Books, Feb. 81 cat. 81-2, "Group of Negroes" and "Private Marine" only ($30 each).

"Upton, James," engraving by Blake and Linnett after Linnett, 1819. SL, 19 June 81, #406, 2nd st. ($200 to Sir Geoffrey Keynes; on deposit at the Fitzwilliam Museum). SL, 19 Nov. 81, #178, 2nd st., trimmed, creased, soiled (withdrawn). Only the third and fourth impressions to appear in recent years.

Virgil, wood engravings for Thornton's ed. of. SL, 6 March 80, #170, 2 blocks only on laid India, no
doubt printed by Linnell (£100). Weston Gallery, July 80 cat., #110, 12th block only on light wave paper printed by Linnell (£120). Krown & Spellman, June 81 cat. 3, #13, 6 blocks printed by Linnell, green cloth portfolio (£1000).

Wit's Magazine, 1784. SNY, 1 July 81, #8, "Blind Beggars' Hats" with 5 pls. not by Blake (£200).

Books with Engravings by and after Blake


Swann, 9 Oct. 80, #34, "folio" (quarto?), 1808, foxed (£400). SBA, 21 Oct. 80, #193, 1870 small paper folio, stained and worn (D. Salinas, £30).


Boy dell, Graphic Illustrations c. 1803. SL, 27 Jan. 81, #456, lacking frontispiece, spotted, covers loose (Mistralli, £220). Deighton Bell, Feb. 81 extra cat. series 10, #39, rebound, some waterstaining (£185).

Bryant, New System of Ancient Mythology. SL, 19 Feb. 81, #206, 1st ed., binding rubbed, half-title in vol. 3 only (Traylen, £60); same copy (7), Traylen, Jan. 81 cat. 91, #5 (£130). SL, 26 Jan. 81, #153, 1st ed., with another work (Martin, £46); #154, 1st ed., with two other works (Jones, £80). SL, 1 Oct. 81, #18, 2nd ed. (Wade, £30).

Chaucer, Poetical Works, 1782 (in Bell's Edition of the Poets of Great Britain). CSK, 8 May 81, #61, complete in 103 vols., fine bindings (£1000). No indication that this set contains Blake's pl. rather than the Cooke re-engraving of 1787.

Cumberland, Outlines from the Antiquities, 1829. SH, 9 April 81, #53, with T. Baxter, Egyptian... Costume, 1810 (Crete, £20).

Cumberland, Thoughts on Outline, 1796. Heritage Books, private offer, June 80, rubbed, foxed (£400). SBA, 21 Oct. 80, #195, with Cumberland, Outlines from the Antiquities, stained and rubbed (M. Koike, £60).


Darwin, Works, 1806. Figgis Rare Books, Oct. 80 cat. 33, #78, 10 pls. hand colored (£95).

Euler, Elements of Algebra, 1797. Swann, 5 June 80, #117 (Essick, £150). SL, 9 Feb. 81, #124 (Bicker, £60); same copy, David Bickersteth, April 81 cat. 66, #228 (£150).

Flaxman, Classical Compositions (including Hesiod pls. by Blake), 1870. Beeleigh Abbey Books, Oct. 80 cat. 32, #402, fancy binding, some foxing (£145).

Flaxman, Compositions from... Hesiod, 1817. William Duck, Feb. 80 cat. 29, #148, with Ilia & Odyssey, 1805, Aeschylus, 1831 (k50). SH, 1 May 80, #251, with Aeschylus, 1831, spotted, rubbed (Duran, £82). Quaritch, July 80 cat. 1009, #115, with Ilia & Odyssey, 1805, Aeschylus, 1831 (£1400). SL, 14 Nov. 80, #289, reissue, foxed, binding partly broken (£60). Marlborough Rare Books, Nov. 80 cat. 87, #673, original boards rebacked, cover label (£173); same copy, Oct. 81 cat. 92, #36 (£150). SBA, 4 March 81, #87, with Aeschylus, 1831, Ilia & Odyssey, 1805, rubbed, dampstained (£32).

Fuseli, *Lectures on Painting*, 1801. SH, 1 May 80, #105, spotted, rubbed (Fine Art Society, k55). SBA, 14 July 81, #137, original boards rebuckled, worn, with another vol. (not sold).


Hayley, *Ballads*, 1805. Rota, Aug. 81 Blake list #11, foxed ($200).


Hayley, *Triumph of Temper*, 1803. R. & J. Balding, Winter 79 cat. 65, #224, fancy binding (L175). SNA, 9 April 80, #110, marginal stains, upper cover detached ($350). Ravenstree Books, June 80 cat. 62, #99, large paper, worn, slight foxing ($355). SL, 28 July 80, #163, lacking half-title (Mags, L160). Quaritch, July 80 cat. 1009, #19 ($550). CSK, 6 March 81, #68, one pl. shaved, binding worn (L60). Lawson, April 81 cat. 204, #97 (L125); same copy, Nov. 81 cat. 208, #20 (L125). SBA, 21 Oct. 81, #404, some staining (not sold). Justin Schiller, Dec. 81 cat. 39, #155, large paper, lacking half-title ($1750; a rare price?).


Hoogarth, *Worke*, Boydell and later issues. A good many copies of the 1822 and undated reissues were sold in 1980-81 for $520-950. None of the catalogues specified the presence of Blake's pls., often lacking in these issues and always well worn if included. The only Boydell issue was sold SL, 21 May 81, #56, n.d., worn, soiled (Sephton, k360).

Hunter, *Historical Journal*, 1793. SL, 14 April 80, #242, quarto, some leaves loose, soiled, covers detached (Traylen, k330); #248, octavo, frontispiece and title-page damaged, binding worn, with another vol. (not sold). CSK, 18 April 80, #36, quarto, soiled (L300). Lawson, April 80 cat. 200, #74, quarto, slight foxing (L800). SL, 4 Nov. 80, #622, quarto, foxed (Mags, L400). CL, 25 Feb. 81, #104, octavo, worn (Mags, L80). CL, 25 Nov. 81, #153, quarto, minor spotting (Quaritch, L1430; a record auction price?).


Malcolm, Father's Memoir, 1806. SH, 1 May 80, #107, spotted, rubbed (Henderson, L85). Quaritch, July 80 cat. 1009, #150 ($400).

Nicholson, Introduction to Natural Philosophy, 1782. SL, 18 Feb. 80, #81, worn, covers detached, one missing, with 4 other vols. (Meiner, L50). Dawson Pall Mall, Nov. 81 cat. 287, #194, "fine copy" (£345).


Olivier, Fenceing Familiarized, 1780. SL, 6 Oct. 81, #410 (Harris, L77).


Ritson, Select Collection of English Songs, 1783. SL, 15 July 80, #461, rubbed (H. Landry, L120). Balding Books, July 80 cat. 73, #181, rubbed (£165). Dawson Pall Mall, Nov. 80 cat. 282, #167, worn, some spotting (£160). Swann, 5 Feb. 81, #289, worn, some covers detached ($130); 14 May 81, #183 ($400). Blackwell's, April 81 cat. A17, #185 (£300).


Scott, Poetical Works, 1782. SBA, 21 Oct. 80, #202, lacking one text gathering, with Hayley, Life of Cowper, 2 of 3 vols., worn (M. Koike, L70). Woodspurge Books, Jan. 81 cat. 80-5, front cover detached ($250); another copy, lacking one pl. not by Blake ($210); some copies, Feb. 81 cat. 81-2 ($125, $100). CSK, 25 Sept. 81, #6, spotted, fancy binding rubbed ($90).


Whitaker, The Seraph, 1824. Swann, 10 Sept. 81, #318, first issue of first 3 numbers of vol. 2 (not sold).


Young, Night Thoughts, 1797. SNY, 9 April 80, #109, with explanation leaf, soiled, last leaf repaired, binding worn ($2200). SH, 1 May 80, #177A, stained, tears, lacking explanation leaf (Salber, L900). CL, 27 May 80, #72, some leaves trimmed, very worn, one cover loose (not sold; estimate L100-200). SL, 29 May 80, #296, with explanation leaf, minor foxing

SL, 24 Nov. 80, #30, with explanation leaf, some leaves trimmed, some spotting, rubbed (Nobson, L900). Thomas Thorp, May 81 cat. 432, #169, pls. shaved, lacking explanation leaf (£1000). Heritage Bookshop, private offer June 81, uncut, lacking explanation leaf (£3500). SL, 10 Nov. 81, #104, lacking explanation leaf, title to Night the First Illus. (Salinas, L1430). CNY, 20 Nov. 81, #63, morocco gilt, worn, foxed, lacking explanation leaf (£1200).

Blake's Circle and Followers

Works are listed under artists' names in the following order: paintings and drawings sold in groups, single paintings and drawings, letters and manuscripts, separate plates, books with plates by or after the artist.

BARRY, JAMES


"The Expulsion," etching, proof before letters, signed in pencil. SL, 12 March 81, #359, illus. (£300).


"Temptation of Adam," etching. SL, 12 March 81, #362, creased, small tears (£170).

"This Colloquial," etching, two impressions, one an unfinished proof, and "In the Elysium," etching, late imprint. SL, 12 May 81, #364 (£190).

"Venus Arising from the Sea," mezzotint by V. Green, 1st st. Christopher Mendez, Nov. 80 cat. 45, #51, illus. (£300).

Barry, Series of Stochings, 15 pls., 1808. Christopher Mendez, Nov. 80 cat. 45, #2, one pl. illus. (£680).

CALVERT, EDWARD

Tyrtapea. Oil on board, signed, 9 3/4 x 10 in. Christopher Powney, Sept. 80 cat., #36, illus. (£1800).

A young shepherd on a journey. Colored chalks, 11.5 x 21 cm., based closely on Blake's wood engraving for Thornton's Virgil showing a traveller passing a milestone. SL, 13 Nov. 80, #105, illus. (£80). See illus. 6.

"Cyder Feast," wood engraving. Craddock & Barnard, Nov. 80 cat. 141, #80, from the Memoir (£375).


Calvert, Carfax Portfolio of Graphic Works, 1904. Justin Schiller. Dec. 81 cat. 39, #213, original wrapper worn (£18,000; probably a record price).

Calvert, Memoir of, 1893. SH, 1 May 80, #135, "Cyder Feast" illus. (Garton, £1400). SL, 29 May 80, #310, 2 pls. illus., some foxing (£1800). SL, 12 March 81, #365, slight foxing, binding rubbed, "Cyder Feast" illus. (£1400).

FLAXMAN, JOHN

Album of landscapes, portraits, and figure studies by Varley, Flaxman, the Wilson Lowry family and others. SL, 13 Nov. 80, #44, 2 illus. (£1700). The portrait of Lowry in this group is unrelated to the engraving by Blake and Linnell after Linnell.

Six pencil & pen studies in 6 lots, all designs for the facades of Buckingham Palace, c. 1826. CL, 24 March 81, #92-97, all illus. (£650-1200).

5 "The Man Sweeping the Interpreter's Parlour." White-line metal cut, 8 x 16.1 cm. 2nd st., unwatermarked wove paper, 12.2 x 19 cm., recently cleaned. Pencil sketch (of Samson?) by Blake on verso; recto inscribed "W. Blake" in pencil (not by Blake). Weakly printed on the left, but the only impression to show all the white lines on the right. Author's collection.

6 Edward Calvert. A young shepherd on a journey. Colored chalks, 11.5 x 21 cm., based on Blake's ninth wood engraving to Thornton's Virgil, 1821. This drawing, in Calvert's later style, demonstrates his continued study of Blake's work. Present owner unknown. Reproduced by permission of Sotheby Parke Bernet & Co.
"But Deliver us from Evil." Gray wash, 9 1/2 x 4 1/4 in. Christopher Powney, Sept. 80 cat., #19, (L650).

"Descending Spirits." Pencil, pen & washes, inscribed "Enoch," 21.5 x 29.5 cm. SL, 16 July 81, #60 (L200).

Design for a monument or altar, pencil and gray wash, 14.5 x 12.5 cm. With a design for a monument with mourning figures (pencil and gray wash, 22 x 16 cm.) and "Vengeance or Justice and the Murderer" (pencil and brown wash, 23 x 18.5 cm.). SL, 18 Dec. 80, #26 (L160).

"The Eumenides and the Ghost of Clytemnestra." Pencil, pen & ink, 8 5/8 x 13 in. CL, 17 Nov. 81, #64 (L308).

Figure studies attributed to Flaxman, ink and wash, 9 x 7 in. CSK, 30 March 81, #241 (no price record).

Figure studies, ink and pencil, water colors, 9 x 7 in. CSK, 11 May 81, #4 (no price record).


"Looking out of Heaven." Pencil, pen and wash illus. to the Book of Enoch, 8 7/8 x 7 1/16 in., formerly collection of Sir Geoffrey Keynes. Stanhope Shelton, Spring 81 cat., #T.8484 (L220); list 16, #T.8483 (L210).

"Moses and Aaron Confounding the Egyptian Magicians." Pen and gray wash, 11 x 15 in. Christopher Mendez, Sept. 80 cat. #18, illus. (L1200).

"Sleeping Ulysses borne to his Native Shore by the Phaecean Sailor." Pen & Ink, 8 1/4 x 11 1/4 in., for pl. 22 of the Odyssey illus. Christopher Powney, Sept. 80 cat., #17, illus. (L950).

Statue designs, three in pencil, ink, wash, circle of Flaxman. SL, 24 March 81, #100 (L80).

Swedenborg's Araeana Celestia [sic?], 2 illus. to, pencil, pen & ink, 12.5 x 17 cm. and 9.5 x 12.5 cm. SL, 16 Oct. 80, #89 (L170).


Aescylus illustrations, 1795. CSK, 11 April 80, #150, with 40 loose pls. from a later ed. (L40).

Sanderson, April 80 cat. 96, #35, n.d. reprint (L18). Equinox Books, May 80 cat. 2, #64, original boards, cover label, some foxing (#75). Peter Murray Hill, Spring 80 cat. 152, #68, with some Iliad and Odyssey pls. (L35). SBA, 23 July 80, #497 (Hammer, L55).

Anatomical Studies, 1833. SL, 17 March 80, #80, foxed, repaired binding (Canale, L90). Marlborough Rare Books, Nov. 80 cat. 87, #234 (L150); same copy, Oct. 81 cat. 92, #244 (L150).

Classical Compositions. See also Flaxman in section on Books with Engravings by Blake.


Iliad and Odyssey Illustrations, 1793. SBA, 23 July 80, #496, few leaves spotted (Quaritch for Essick, L90).

Iliad Illustrations, n.d., engraved Piroli. CSK, 21 Nov. 80, #78, soiled, original wrappers torn (K6).

Lectures on Sculpture, 1829. Ravenstreet Books, Winter 79-80 cat. 55, #879 ($115). SL, 18 Feb. 80, #41, very worn (Marlborough, L40); same copy, re-bound, Marlborough Rare Books, Nov. 80 cat. 87, #235 (L80); same copy, Oct. 81 cat 92, #328 (L90).


Odyssey Illustrations, 1835. Argosy, Feb. 80 cat. 686, #243 ($45).


Oeuvres des Jours ... d'Helesiode, Paris, 1835. W. & V. Dailey, Dec. 81 cat. 24, #227, original wrappers soiled, spotted pls. ($50).

FUSELI, HENRY

Four pencil, pen & ink drawings of heroic figures in 4 lots, c. 8 x 9 in. CL, 24 March 81, #30-33, all illus. (L4500-1900).

"Allegorical Figure Reading a Scroll." Pen & ink, 4 1/4 x 2 5/8 in. CL, 17 Nov. 81, #63, illus. (L418).

"Cleopatra with the Asp." Pencil, 3 1/2 x 5 1/2 in. Christopher Powney, Sept 80 cat., #112, illus. (L800).

"Cupid and Psyche." Oil, 68.5 x 64.1 cm., c. 1825. CL, 27 March 81, #106, illus. (L8500).

"Fuseli, Mrs., with Elaborately Arranged Hair Looking over her Shoulder." Pencil and stump. Verso: a young woman leaning over a parapet, pencil and gray wash. 16 x 18.5 cm., c. 1798-1805. SL, 13 March 80, #63, recto illus. (L2000).

"Gertrude, Hamlet and the Ghost of Hamlet's Father." Oil, 125.5 x 134 cm. SL, 17 June 81, #77, illus. color (not sold; estimate L12000-18000).

"Head of Satan." Oil, 51.5 x 32.5 cm. SL, 9 July 80, #57, illus. (not sold; estimate L1200-1600).
"Jeremiah," after Michelangelo. Pen & ink, 8 x 6 1/4 in. CL, 17 Nov. 81, #62, illus. (£990).

"Lapland Orgies," from Paradise Lost. Oil, c. 1796, 100 x 125 cm. SL, 9 July 80, #79, illus. color (£22,000).

"Marie Soeur de Marthe." Pencil, 33 x 26 cm. SL, 19 Nov. 81, #74, illus. (£3300).

Mellon, Harriet, portrait of. Pencil, 7 x 4 1/4 in. CL, 18 March 80, #21, illus. (£1500).

"Satan Musing on His Works." Oil, 87 x 76 cm. SL, 17 June 81, #78, illus. (£2600).

Sheet of studies of reclining figures, pen & ink, 10 x 15 1/4 in. CL, 18 March 80, #20, illus., letter by Bartolozzi on verso (£750).

"Themistocles at the Court of Admetus." Ink and wash, c. 1805, 30 x 40 cm. SL, 19 March 81, #84, illus. (£7500).

"Venus and Cupid." Pencil and wash, 27 x 21.5 cm. figure studies on verso. SL, 16 July 81, #39, recto illus. (£2700).

"Venus and Cupid." Pencil and ink, 7 7/8 x 9 3/4 in. CL, 18 June 80, #107, illus. (£1100).

Warrior on a ladder decapitating his enemy with a sword, pen & ink, 9 1/4 x 7 1/8 in. CL, 18 March 80, illus., letter of 1782 on verso (£1200).

Young girl kneeling, four ladies at their devotions on verso, both pencil, sheet 22 x 31 cm. SL, 16 July 81, #65, recto and verso illus. (not sold).

Autograph letter signed, 1 p., 11 Dec. 1821, declining a dinner invitation. Lion Heart Autographs, Spring 81 cat. 4, #50 ($850).

Bell, British Theatre, 46 vols., 1791-96. SL, 1 Oct. 81, #7, rubbed (Wade, £88).


Boothby, Sorrows Sacred to Penelope, 1796. SH, 1 May 80, #137, rubbed (Marlborough, £52); same copy, Marlborough Rare Books, Nov. 80 cat. 87, #14 (£150).

Deighton Bell, Feb. 81 cat. 220, #91, large paper, boards (£170); same copy, Oct. 81 cat. 92, #35, (£150).


Boydell, Illustrations to the Dramatic Works of Shakespeare, elephant folios, 1803. SL, 29 May 80, #31, open letter proofs, fine impressions, with 5 other pts. bound in, some foxing, Fuseli's "Tempest" illus. (£6000). CL, 20 May 81, #7, 2 pts. cut down, some foxing, worn (Barker, £350). CSK, 12 June 81, #44, some damage, worn (£360). CSK, 2 Oct. 81, #100, soiled, some staining, worn (£320).

Darwin, Temple of Nature, 1803. Sanders, Dec. 80 cat. 98, #118, some foxing, rebacked (£95).


Gray, Poems, 1800. SH, 1 May 80, #138, worn (Fine Art Society, £52).

Milton, Paradise Lost, 1808. CSK, 14 Nov. 80, #229, with 2 other vols. (£15).


Sotheby, Oberon, 1805. Marlborough Rare Books, March 81 cat. 89, #110, heavy offsetting (£60).

Thomson, The Seasons, 1802. Marlborough Rare Books, March 81 cat. 89, #101, some foxing (£60).

Winckelmann, Reflections, trans. Fuseli, 1765. Marlborough Rare Books, Nov. 80 cat. 87, #518, worn (£140). Swann, 12 March 81, #366, worn (£70).

HAYLEY, WILLIAM

Five letters, two to Mrs. Samuel Rose, one each to Harriet Rose, James Elmes, and Mr. Chaldecott, with an autograph poem by Hayley. CL, 16 April 80, #114 (Grose, £50).

LINNELL, JOHN

Sixty-eight drawings and water colors, c. 1805-60, sold in 5 lots from "The Property of a Lady" (probably a descendant of the artist, perhaps Mrs. G. C. Bollard). SL, 23 July 81, #17-21 (£160-480).

Forty-nine drawings and water colors sold in 18 lots from the collection of Mrs. G. C. Bollard, the granddaughter of James T. Linnell, the artist’s son. SL, 13 Nov. 80, #1-17, 8 illus. (£100-1100). Lot 14 (£280) included a water color copy by Linnell of Blake's Job, pl. 18.

Forty-four drawings in 7 lots, chalk, pencil, water colors, c. 1806-60. SL, 19 March 81, #71-7 (£220-750).

Twenty-four figure studies, pencil, chalk, and ink, c. 1806-11. SL, 19 March 81, #68, (£600).

Eleven studies of plants, chalk on gray paper, 7 dated 1806-7. SL, 19 March 81, #69 (£240).

Six drawings, including 1 after Blake. SL, 21 May 81, #37 (not sold).

Three cloud studies, pencil and water colors, 1
dated 1851, and clouds over the sea, oil, 19 x 23 cm. SL, 19 March 81, #67, one illus. (£380).


"Bayswater and Kensington Gardens." Water color, 9 1/4 x 14 1/2 in., dated 1811. CSK, 30 March 81, #26 (no price record).

"A Boar Hunt in Olden Time." Oil, 1851, 86 x 148 cm. SL, 9 July 80, #76, illus. color (not sold; estimate £6000-8000).

"Cattle by a Stream." Water color, 5 1/2 x 8 1/2 in. CL, 24 March 81, #143 (£400).

"Deans, Jeanie, and Madge Wildfire in the Churchyard," from Scott's Heart of Midlothian. Oil, 1835, 28 x 37.5 cm. SL, 9 July 80, #69 (not sold; estimate £400-600).

"Eventide--Cattle Watering beside a Pool." Water color over pencil, 36 x 44.5 cm. SL, 13 March 80, #139, illus. (£420).

Figures in a landscape, oil, 61 x 74 cm., signed and dated 1863. SL, 18 March 81, #62, illus. (£1800).

"Gathering Wood by a Stream." Oil, 1845, 70 x 89 cm. SL, 9 July 80, #78, illus. (£3800).

"Hampstead." Water color, 4 1/2 x 7 1/4 in., signed. CL, 16 Dec. 80, #58 (£320).

"Harvest Time." Oil, 66 x 97 cm., signed and dated 1854. SL, 17 June 81, #45, illus. (£3200).

Keene, Anne, portrait of. Oil, 1833, 24.8 x 19.7 cm. Agnew's, June 80 cat., #19 (not priced).

Keene, Rev. Henry George, portrait of. Oil, 1833, 24.8 x 19.7 cm. Agnew's, June 80 cat., #22 (not priced).

Landscape drawing dated 1813, sketch on verso, sheet 24.5 x 30.5 cm., and another of 1813. SL, 21 May 81, #38 (£110).

Landscape study, water color, c. 1813, 21 x 25 cm. SL, 21 May 81, #39 (£110).

Le Mesurier, General John, portrait of his wife Martha. Oil, 64 x 76.5 cm., signed and dated 1841. SL, 17 June 81, #132, illus. (£22,000). If the price list is correct, this is probably a record price for Linnell.

Norris, Thomas, portrait of. Oil, 1836, 47 x 37 cm. SL, 9 July 80, #110 (£800).

"Open Door." Unfinished oil sketch, 16.5 x 31.5 cm. SL, 18 Nov. 81, #75, illus. (£990).

"Resting Wood Cutters." Water color, 6 1/2 x 10 5/8 in., signed and dated 1827. CL, 17 Nov. 81, #149, illus. color (£4400).

"Shepherd with his Flock." Oil, 31 x 43.5 cm., signed and dated 1861/75. SL, 18 March 81, #79, illus. (£700).

Stokes, John, of Oakover Hill, and Mrs. Stokes, portraits of. Both oil, 38.1 x 29.9 cm., dated 1835. Agnew's, June-July 81 cat., #28, 30, both illus. (sold; no price given).

"Stream Flowing through a Wood." Pencil and chalk, c. 1815, 33 x 43 cm. SL, 21 May 81, #36 (not sold).

Study of a child--Nina, chalk, 47 x 36 cm., signed and dated 1842. SL, 10 April 80, #148 (£150).

Torrens, Lady, and her children, portrait of. Oil, 1820, 109.8 x 139.8 cm. Agnew's, June 80 cat., #44, (not priced).


"Wheat." Oil, 1860, 99 x 135 cm. SB, 6 Oct. 80, #8, illus. color (£14,000).

Autograph note, illustrated. 1 p. SL, 4 June 80, #996, illus. (no price record).

Etchings, engravings, and mezzotints, a large group from "the Property of a Lady" (very probably a descendant of Linnell), many in proof states. SL, 19 June 81, #398-424, 9 pls. illus. (£30-270).

Seven portrait engravings and mezzotints, 1833-45. SL, 19 June 81, #393 (not sold).

"Landscape with Sheep," etching, 1818. SL, 6 March 80, #237, on Japan paper, light-stained (£150). SL, 14 Nov. 80, #386 (£85).

"Study of Oaks," etching. SL, 14 Nov. 80, #388, touched proof, with "Deer in the Highlands," proof before letters, soiled (Edmonds for Essick, £120). In 1818, Linnell assisted Lady Mary Bennett with twelve etchings, one of which he executed entirely by himself. "Study of Oaks" is probably this plate from Linnell's hand, signed with his initials in the plate. See Shelley Bennett, Prints by the Blake Followers (San Marino: Huntington Library, 1981), pp. 13-15.

Michelangelo's Paintings in the Sistine Chapel, 42 mezzotints, 1835. SL, 14 Nov. 80, #387, second issue c. 1860 on laid India, foxed (Edmonds for Essick, £210).

MASTER OF THE GIANTS (Prince Hoare?)

A monstrous figure crouching by a rock, pencil, pen & ink, gray wash, 16 x 21 cm. SL, 13 March 80, #61, illus. (£200).

MORTIMER, JOHN HAMILTON

"Banditti Fishing." Oil, 74 x 62 cm. SL, 17 June 81, #84, illus. (£6200).
"Bandit with a Severed Head." Oil, 23.5 x 17.8 cm. CL, 9 Oct 81, #124, illus. (£500).

"Burning of Wyckliffe's Bones Forty One Years after His Death." Ink, 31 x 26.5 cm. SL, 19 Nov 81, #15, illus. (not sold).

"Falstaff." Ink, 34.5 x 29.5 cm. SL, 19 Nov 81, #77 (not sold).


"Satyr Playing the Pipes to Dancing Bacchantes." Pen & Ink, 14 1/8 x 15 5/8 in. CL, 17 Nov 81, #60, illus. (£528).

Head and shoulders of a man in armour, etching. Christopher Mendez, Nov. 80 cat. 45, #27, illus. (£75).

Landscapes and Caricatures, 6 etchings by Lydia Bates after Mortimer, 1784. Christopher Mendez, Nov. 80 cat. 45, #28, one illus. (£350).

Shakespeare Characters, 12 etchings, 1775-76. Christopher Mendez, Nov. 80 cat. 45, #25, "Caliban," proof before border, illus. (£120); #26, "Bardolph," proof before border, illus. (£100). Andrew Edmunds, complete set, Palser printing, private offer Nov. 80 (£280). CL, 6 Oct 81, #43, in an album with 14 etchings by Mortimer in the style of Rosa (£350).

"Successful Monster" and "Jealous Monster," etchings, 1778. Weston Gallery, Jan. 81 cat. 150, #29, both illus. (£212).

PALMER, ANNA

"Roman Remains at Pompei." Water color, 18.5 x 27.5 cm. SL, 13 Nov 80, #19, illus. (not sold).

PALMER, SAMUEL

"Campagna and Aqueduct, Rome--Dusk." Water color, exhibited 1843, 14 x 39.5 cm. SL, 10 July 80, #178, illus. color (not sold; estimate £3500-5000).

"Enchanted Castle at Dusk." Water color, 35 x 26.5 cm. SL, 19 Nov 81, #67, illus. (£2090).

"Ightham Mote: The Harvesters Hurrying Away the Last of the Harvest." Water color, 11 3/8 x 14 1/2 in., c. 1830. CL, 24 March 81, #142, illus. color (£70,000). A very high price for a rather odd colored sketch.


"Ruins of the Amphitheatre at Pompeii." Water color, 33 x 49.5 cm. SL, 19 Nov 81, #157, illus. color (£9350).

Sheet of studies—a town in late twilight; a study for the Wayside Smithy; and notes on the effects of light and shade. Pencil and water colors, 21.5 x 13.5 cm. SL, 19 Nov 81, #66, illus. (£688).

"Shepherd and his Flock Resting Beneath a Spreading Tree." Water color, signed, 15 x 21 cm. SL, 19 March 81, #168, illus. (£3400).

"Streamlet." Water color, 19.4 x 43 cm., 1861. CL, 16 Oct 81, #12, illus. color (£4600).

"Waggon Returning Home at Evening." Water color, 19.7 x 43 cm., c. 1858. CL, 10 Oct 81, #11, illus. color (£8000).

Autograph receipt signed, 1850. SL, 4 June 80, #1005, illus. (no price record).


"Early Plowman," etching. Sny, 25 June 80, #334, 8th st., slight foxing (£400). SL, 17 July 80, #300, 3rd st., pencil signature, foxed (£140). Craddock & Barnard, Nov. 80 cat. 141, #331, 4th st., pencil signature (£340); #332, 4th st. (£240). Sny, 19 Feb 81, #561, 8th st. (£600); #561A, 8th st., trimmed, slightly discolored (£200). SL, 12 March 81, #503, 6th st., pencil signature, margins soiled (not sold). CL, 23 April 81, #197, 5th st., and 3 other prints not by Palmer (£200); #198, 9th st., slight staining (£100). CL, 8 May 81, #271, 8th st., slight soiling (not sold). SL, 19 June 81, #560, 6th st., pencil signature (not sold). SNY, 2 July 81, #318, 8th st., slight foxing (not sold). SL, 8 Oct 81, #289, 4th st., trimmed close (not sold); #293, 4th st., with 8 other prints not by Palmer (£132). CL, 3 Nov 81, #148, 8th st., trimmed (£88); #149, 9th st., stained (£110).

"Harvest Under a Crescent Moon," wood engraving. SL, 19 Nov 81, #185, from the 1932 ed. of 50, slightly soiled and creased, illus. (£462).

"Lonely Tower," etching. SL, 29 May 80, #422, 6th st., pencil signature, illus. (£1500). SNY, 13 Nov. 81, #301, 2nd st., cut through the center and repaired, illus. (Tunick for Essick, $3000--See illus. 7); #302, 5th st., inscribed "Trial Proof" by A. H. Palmer, illus. (Tunick for the Huntington Library, $3500).


"Opening the Fold," etching. SL, 14 Nov. 80, #413, 6th st. (not sold). SL, 19 June 81, #548, 4th st., pencil signature, slight staining (not sold); same impression, SL, 8 Oct. 81, #291 (£198).

"Rising Moon," etching. SL, 29 May 80, #425, 7th

7 Samuel Palmer. "The Lonely Tower." Etching, 16.6 x 22.9 cm., 1879. Second state (or intermediate between second and third), but with the etched signature present, lower left. Inscribed in pencil by A. H. Palmer, "The only proof of this state in existence. Private Press A.H.P." (above image); "Second proving. After the mishap with the first re-biting ground" (below image). Other inscriptions, lower right, not by either Palmer. Author's collection.
st. on laid India, margins slightly stained (l200). SL, 29 Jan. 81, $268, 7th st. on laid India, border slightly soiled (l210). Weston Gallery, Feb. 81 cat. 2, #34, 7th st. on laid India, illus. ($1140). SL, 12 March 81, #495, 7th st., boxed, waterstained (not sold); #501, 7th st., boxed (l220). CL, 23 April 81, #196, 7th st., rubbed (l150). Matthiesen Fine Art, Nov. 81 cat. 1, #65, 6th st., cut close (l850); #66, 7th st., illus. (l320). CNY, 11 Nov. 81, #405, 8th st., stained (l230).


"Weary Ploughman," etching. SLA, 5 Feb. 80, #447, 7th st. on laid India (not sold); same impression, SLA, 17 June 80, #446 ($175). SL, 14 Nov. 80, #409A, 8th st., boxed (not sold); #411, 8th st., boxed, trimmed (l220). SMY, 19 Feb. 81, #560, 8th st., some foxing ($300). SL, 12 March 81, #502, 7th st., boxed (l250). SL, 19 June 81, #547, 7th st., fine impression (not sold); #568, trial proof between 6th and 7th st., worked over in pen & ink, pencil, inscribed "first state after alterations in sky, S. Palmer," boxed, illus. (not sold). SL, 8 Oct. 81, #292, 7th st. (not sold). SL, 19 Nov. 81, #299, 7th st., boxed (withdrawn).


Dickens, Pictures of Italy, 1846. Deighton, Bell, Feb. 81 cat. 220, #299 (l65).

Palmer, A. H., Life of S. Palmer, 1892. SH, 1-2 May 80, #144 (Marsden, l95); #377 (Marsden, l110). SH, 26 March 81, #31, slightly spotted (Ayres, l80). SH, 27 March 81, #395 (Davidson, l80). Swann, 14 May 81, #164, binding shabby ($275). SL, 4 June 81, #179, spotted, worn (Scott, l85). CSK, 30 Oct. 81, #95, soiled (l60).

Palmer, A. H, S. Palmer: A Memoir, 1882. CSK, 12 Sept. 80, #11, worn, soiled, disbound (l60).

Palmer, S., English Version of the Elogeues of Virgil, 1883. CSK, 18 April 80, #19 (l300). SH, 1-2 May 80, #142, worn, 1 pl. illus. (Prof. Swales, l230); #375, (Marsden, l320); #376, worn (Garton, l190). SH, 1 July 80, #385 (not sold). CL, 30 July 80, #77 (Scharf, l240). California Book Auction Galleries, 28 Jan. 81, #619 (no price record). SH, 27 March 81, #388, small paper issue, worn, 1 pl. illus. (Ayres, l260); #389, (Ayres, l250). CL, 23 April 81, #199, small paper issue, stained (l380). Swann, 14 May 81, #162, large paper issue, ($850). CL, 22 July 81, #92, second ed., 1884 (Fine Art Society, l280). CSK, 11 Sept. 81, #58, small paper issue (l200). CL, 3 Nov. 81, #150, small paper issue, 1884 (l220). CL, 10 Nov. 81, #146, large paper issue, original vellum, slightly spotted, from the collection of Graham Sutherland, 1 pl. illus. (Taschenblatt, l418); #147, small paper issue, original cloth, slightly spotted, rubbed (Henderson, l165). W. & V. Dailey, Dec. 81 cat. 24, #256, small paper issue (l100).

Palmer, S., Shorter Poems of Milton, 1889. William Duck, Feb. 80 cat. 29, #185 ($120). SH, 1 May 80, #27, worn (Mrs. B. Roberts, l60); #143, hinges split (Garton, l45). SH, 11 July 80, #386, worn (not sold); CL, 30 July 80, #78 (Scharf, l90). Quaritch, July 80 cat. 1009, #207 ($450). McDowell & Stern, Dec. 80 cat. 21, #1377 ($155). Blackwell's, Jan. 81 cat. ALL, #272 ($120). SH, 27 March 81, 5 copies in lots 390-94 (l60-30). Swann, 14 May 81, #163, large paper issue ($425). SBA, 27 May 81, #491, large paper issue, soiled (D. Temperley, l130). CL, 22 July 81, #91, unopened (Joseph, l100). CSK, 11 Sept. 81, #59 (l45). Sanders, Dec. 81 cat. 101, #359, large paper issue (l130).

RICHMOND, GEORGE

Seven drawings, including a portrait of Welby Sherman (l1500) and "Plague" (l1400). Shaunagh Fitzgerald Ltd., Dec. 80 cat., #78-84.

Three drawings: "Horror, Horror, Horror," pencil, inscribed; figures in a landscape, water color; studies of Christ, red chalk. CL, 21 July 81, #222 (l60).

An Angel showing the way to a father and his two daughters, pen and brown ink and red chalk, 23 x 33 cm. SL, 21 Feb. 80, #198 (l100).

Bather and two other figures, pen & ink, 13 1/8 x 8 1/2 in. CL, 11 March 80, #25, with a drawing attributed to Hayman and one to Von Holst (l80).

"Good Samaritan." Pencil sketch, 13 x 8 1/2 in. Woodspurge Books, Feb. 81 cat. 81-2 ($142.50).

Palmer, Samuel, portrait study of. With a study of a sleeping woman, head and hands, red chalk, 21 x 16 cm. and 23 x 18 cm. SL, 10 July 80, #82, portrait illus. (l460).
"Piping to the Morning." Pen & ink, crayon, initialed, 23 x 33.5 cm. With "Farewell to the Dove," chalks, 20.5 x 25.5 cm. SL, 13 Nov. 80, #103, "Piping" illus. (£280).

"Samson Slaying the Philistines with the Jawbone of an Ass." Pen & ink, 6 x 5 1/2 in., anatomical studies on verso. CL, 24 March 81, #144 (£300).

"Perseus and Andromeda," etching. Christopher Mendez, Nov. 80 cat. 45, #38, illus. (£100). SL, 12 March 81, #398, showing wear (£20).

SHERMAN, WELBY


STOTHARD, THOMAS

Twenty-eight drawings and water colors in six lots, SL, 13 Nov. 80, #25-30, three illus. (£60-550). Lot 30 (£180) included Stothard's wash drawing for the engraving by Blake of four classical figures in an architectural setting, very probably intended as a book illustration but known only through proofs in the British Museum and Royal Academy, London. The drawing is now in the collection of David Bindman.

Twenty-four wash drawings in six lots, mostly rural scenes and children, approx. 8.5 x 9.5 cm. SL, 10 July 80, #26-31, six illus. (£160-260).

Eleven pencil and ink drawings, eight of which were from Flaxman's collection. SL, 24 Sept. 81, #16 (£50).

Nine pencil sketches and two wash drawings for book illustrations, SH, 2 May 80, #626 (Drummond, £45).

Six drawings plus seven by another hand in Stothard's style, SL, 16 April 81, #11, (£200).

"Canterbury Pilgrims." Pencil and watercolor on paper watermarked Whatman 1833, 4 x 13 1/2 in. CL, 18 June 80, #108, illus. (£950). I suspect that this may be a copy after the small engraving of about the same size.

"Canterbury Pilgrims," copy after Stothard. Oil, 10.5 x 40 cm. SL, 28 Jan. 81, #153 (£240).

"Cimon and Iphigenia." Oil, 92 x 72.4 cm. CL, 9 Oct. 81, #224, illus. (£600).


"Entombment of Christ." Oil, signed, 28.5 x 45 cm. SL, 28 Jan. 81, #265 (£190).

Friezes of reveling putti and a wreath of flowers, water colors, 3 x 11.5 cm. and 6.5 x 7.5 cm. SL, 10 July 80, #32, with a stipple engraving of the wreath (£30).

Funerary monument, wash sketch, 3 1/2 x 4 1/2 in. Woodspurge Books, Feb. 81 cat. 81-2 (45).

"Halloween," study for, water color, 7 3/4 x 6 3/8 in. CL, 21 July 81, #102, with a water color attributed to Cox (£85).

"Michelangelo Pointing Out Antonio Pollaiuolo's Sculpture of Hercules and Antaeus to a Young Man." Pen & ink, 12 x 9 cm. SL, 10 Oct. 80, #92 (not sold).

ROMNEY, GEORGE

Seventy-nine drawings and one painting in 80 priced lots, many illus. Morton Morris & Co. in conjunction with Christopher Powney, Oct. 80 cat.

"Banquet Scene from Macbeth." Ink and wash, 37 x 53.5 cm. SL, 19 Nov. 81, #72, illus. (not sold).

Hamilton, Lady, portrait study of. Pen & brown ink, wash, 45.5 x 30 cm. SL, 10 July 80, #143, illus. (£4400).

Hamilton, Lady, striking a classical attitude. Pen & brown ink, wash, verso study of a standing lady, 46 x 28.5 cm. SL, 10 July 80, #144, recto illus. (£2600).

Howard, John, visiting a lazaretto, studies for. Four in pencil, approx. 12 x 22 cm. SL, 10 July 80, #66, one illus. (£340).

"Ithuriel and Zephon," a drawing for Paradise Lost (no further information given). Stanhope Shelton, Spring 81 list 16, #18601 (£280).

Lady leaning on the base of a column, brown wash over pencil, 35.5 x 29 cm. SL, 19 March 81, #12, illus. (£500).


Man being attacked from behind, pencil and yellow wash, verso study of a woman's head, pencil, 26 x 38 cm. SL, 13 March 80, #60, illus. (£600).

"Priest with a Sacrificial Bull." Ink and wash, 19 x 13 cm. SL, 25 Sept. 80, #69, illus. (£200).

"Temptation of Christ," studies for. Two in pencil, 1793, 14 x 18.5 cm. and 14 x 21 cm. SL, 10 July 80, #65, one illus. (£200).

RUNCIMAN, ALEXANDER

"Comack Attacking the Spirit of the Waters," etching. Christopher Mendez, Nov. 80 cat. 45, #37, illus. (£100).

"Landscape with Square-Towered Building," etching. Christopher Mendez, Nov. 80 cat. 45, #36, illus. (£100).

"Musidora," etching. SL, 19 June 81, #387, slight foxing (£45).
"Moses and the Israelites," figure studies related to. Pen and pencil, sheet 6 1/2 x 9 1/2 in. SL, 24 Sept. 81, #155, with four others (£70).

"Mother of Moses." Oil, 48.3 x 55.8 cm., signed and inscribed "original sketch" on verso. CL, 31 July 81, #320 (£190).


"Nymphs Bathing in a Woodland Pool." Oil, 25.5 x 18.5 cm. CL, 31 July 81, #312 (£170); #319, another of the same subject, 38 x 25.3 cm. (£170).

"Parting of Queen Mary and Bothwell." Pen & ink, wash, 33 1/2 [sic?] x 2 1/2 in. CL, 18 Nov. 80, #126 (£300).

Shakespeare's characters copied after Stothard, oil on panel, 10.5 x 40 cm. SL, 28 Jan. 81, #152 (£230).

Studies for the base of a ceremonial salt; studies of shells; two in pen and pencil, 23 x 18.5 cm., 11 x 11.5 cm. SL, 21 May 81, #33 (£20).

"Wellington Shield," twelve designs of the perimeter scenes for. Ink and washes, all approx. 15 x 28 cm. SL, 11 Dec. 80, #165, four panels illus. (£1700).

"Lost Apple," lithograph, 1803. Christopher Mendez, Nov. 80 cat. 45, #41, illus. (£300).

Bray, Life of Stothard, 1851, extra-illustrated copies only. Argosy Books, Jan 80 cat. 689, #622, with c. 80 added pls. (£450). CL, 15 April 81, #78, 3 vols. with c. 600 added pls. (Traylen, £20). Waverly Bookshop auction, 7 June 81, #407, with c. 70 added pls. (estimate £150; no price record). CSK, 16 Jan. 81, #167, extra-illustrated (£32).

Bunyan, Pilgrim's Progress, pls. by Thane after Stothard, 1789-93. SL, 17 July 80, #102, set of 11 pls. plus 4 others after Opie and Cipriani (£25).


Defoe, Robinson Crusoe, 1790. Brick Row Bookshop, Feb. 81 private offer, fine copy and binding (£250). Heritage Bookshop, March 81 cat. 508, #115, fine binding, some foxing (£350). Brick Row Bookshop, Dec. 81 private offer, library binding (£75).

Lady's Poetical Magazine, 4 vols., 1781-82. Maggs, Summer 80 cat. 199, #48 (£45).

Rogers, Italy. Quaritch, March 80 cat. 1005, #170, 1830 ed. (£120). Peter Murray Hill, March 81 cat. 156, #230, 1836 ed. (£120).

Rogers, Italy, with Rogers, Poems, 2 vols., 1838. Blackwell's, Jan. 81 cat. 111, #351 (£200). Maitland's Rare Books, March 81 cat. 99, #194, fancy binding (£150); same copy, Oct. 81 cat. 92, #40 (£150).

Rogers, Pleasures of Memory, wood engravings by Clennell after Stothard. Thorp, April 81 cat. 431, #1011, 1810 ed. (£40); #1012, 1812 ed. (£15).


Rogers, Poems, 1834. Argosy Books, Jan 81 cat. 694, #569, fine binding (£250). Woodspurge Books, Jan. 81 cat. 80-5, covers detached (£165); same copy, Feb. 81 cat. 81-2 (£100). Brick Row Bookshop, Feb. 81 private offer, fine Victorian binding (£50). Peter Murray Hill, March 81 cat. 156, #231 (£12). Traylen, June 81 cat. 92, #312 (£30).

Shakespeare's Seven Ages of Man, title-page and 7 pls. by Bromley after Stothard, no text, 1799. SH, 2 May 80, #472, with 7 wood engravings of the Seven Ages bound in, 1824 watermarks (Ayers, £8). CSK, 12 Dec. 80, #167, title hand-colored, tattered margins, original wrappers worn (£28). CL, 24 Feb. 81, #21, printed in brown on Whatman paper, fine impressions (Quaritch for Zeitlin & Ver Brugge £185).

Thomson, The Seasons, 1794. Thorp, Nov. 80 cat. 430, #185, hinges cracked (£12).

Watts, Songs, Divine and Moral, 1832. Justin Schiller, Dec. 81 cat. 39, #801 (£100).


Facsimiles, Editions, Catalogues, Biographies, Criticism

The following section records low and high prices, with more details given for a few special items. As a rule of thumb, one can assume that the low price represents an average copy, or even one with a worn exterior but sound interior, sold at auction; the high is generally an "as new" copy offered in a bookseller's catalogue. Yet these factors account for the wide ranges of prices less than the eternal vagaries of the marketplace. Internally damaged or incomplete copies (and, at the other end of the spectrum, copies in elegant bindings worth more than their contents) have been excluded. "Special ed." in reference to Blake Trust facsimiles refers to copies with additional materials added by the publisher, usually templates and progress proofs.

Prices in pounds sterling have been converted to dollars at the rate of £1=$2. Volumes still in print are not included.


All Religions are One, Blake Trust facsimile, 1970. $36-180. Special ed. $200-350.

America, Muir facsimile, 1887. Uncolored, bound with Muir's Europe (colored, 1887) and Song of Los
(colored, 1890), $580. Colored, $450-750.

America, facsimile, foreword by Todd, 1947. $16.


"Ancient of Days," Muir facsimile, hand-colored lithograph issued as a single print, c. 1885. $120.


Bentley and Nurmi, Blake Bibliography, 1964. $50.

Berger, Blake, 1914. $30.

Binyon, Drawings and Engravings of Blake, 1922. $60-200.

Binyon, Engraved Designs of Blake, 1926. $60-250.

Binyon, Followers of Blake, 1925. $56-140.

Bishop, Blake's Hayley, 1951. $13-17.

Blackstone, English Blake, 1949. $25-32.

Blair, Grave, photogravures of Blake's illus., n.d. $13-25.

Blair, Grave, illus. Blake, 1903. $25.


Blake, Eight Songs, 1926. $25-50.


Blake, Poems, published Pickering, 1874. $450(•).


Blake, Poems, ed. Todd, 1949. $7.


Blake, Poetical Works, ed. Ellis, 2 vols., 1906. $60.

Blake, Poetical Works, ed. Rossetti, 1874. $70;

1913 issue, $10.


Blake, Prophetic Writings, ed. Sloss & Wallis, 2 vols., 1926. $50-90.


Blake, Selected Poems, ed. Saurat, 1947. $15.

Blake, Selections, ed. Housman, 1893. $40.

Blake, Twenty-Seven Drawings, published Smalley, 1925. $42-50.

Blake, Works, facsimiles, 1876. $420.

Blake, Works, ed. Ellis and Yeats, 3 vols., 1893. $400-850.


Blake, Writings, ed. Keynes, 1957. $50-100.

Blake Society, First Meeting of, 1912. $19.


Blunt, Art of Blake, 1959. $20.


Book of Los, Blake Trust facsimile, 1976. $80-100; special ed., $400-480.

Book of Thea, Songs of Innocence and Experience, illus. Ricketts, 1897. $104-170.


Book of Thea, facsimile, 1928. $50.


Book of Urizen, facsimile, note by D. Plowman, 1929. $20-70.

Book of Urizen, Blake Trust facsimile, 1958. $300-600.

Bray, Life of Stothard, 1851. $25-70. See also extra-illustrated copies in section on Blake's Circle and Followers.

Bronowski, Blake: Man without a Map, 1944. $9-25.

Bruce, Blake in This World, 1925. $12.50.


Bunyan, Pilgrim's Progress, illus. Blake, ed. Harrison, 1941. $90-140.

Burdett, Blake, 1926. $7-20.

Burlington Fine Arts Club, Blake Exhibition Catalogue, 1927. $170.

Burns, Reliques, ed. Croke, 1808. $80.

Butterworth, Blake, Mystic, 1911. $37.50-70.

Calvert, Ten Spiritual Designs, 1913. $56.

Clarke, Blake on the Lord's Prayer, 1927. $15.

Clutton-Brock, Blake, 1933. $8-15.

Cunningham, Cabinet Gallery of Pictures, 2 vols., 1836. $84.

Cunningham, Lives . . . of British Painters, ed. Heaton, 3 vols., 1879-80. $36.

Damon, Blake: Philosophy and Symbols, 1924. $33-60.


Dante, Blake's Illus. to, 1922 portfolio. $80-300.


De Selincourt, Blake, 1909. $12.50-36.


Ellis, Real Blake, 1907. $20-35.

Emerson collection, sale catalogue, Sotheby's, 19 May 1955. $16.

Erdman & Grant, eds., Blake's Visionary Forms Dramatic, 1970. $15.

Europe, Muir facsimile, colored, 1887. $380.


Figgis, Paintings of Blake, 1925. $100-320 (the latter with the extra set of pls. in portfolio).


Gardner, Blake the Man, 1919. $10-30.

Garnett, Blake, 1895. $17-60.


Gilchrist, Anne, Life and Writings, 1887. $37.

Goodard, Blake's Fourfold Vision, 1986. $5.


Gray, Designs for by Blake, Blake Trust facsimile, 1972. $600-1600; special ed., $1100-4000.

Grigson, Palmer: The Visionary Years, 1947. $36-60.

Hamblen, On the Minor Prophecies of Blake, 1930. $30.


Hollyer, nine separate color reproductions of Blake's paintings, and 4 other reproductions. SH, 1 May 1980, #167 (Burwood, $48).

Jerusalem, Pearson facsimile, 1877. $60-350.


Jerusalem, Blake Trust facsimile, 1951. $900-3300.


Job, Blake's Illus. to, 1902. $44-100.

Job, Blake's Illus. to, Methuen, 1903. $18.

Job, Blake's Illus. to, ed. Binyon, 1906. $60.

Job, Blake's Illus. to, Hollery, 1923. $140.

Job, Blake's Illus. to, Benn, 1927. $10-60.


Job, "New Zealand" Illus. to, note by Hofer, 1937. $32-56.


Keynes, Bibliography of Blake, 1921. $400-900.


Keynes, Blake, Faber Gallery, 1946. $10.


Keynes, Blake Studies, 1949. $35-125.


Keynes and Wolf, Blake's Illuminated Books: A Census, 1953. $70-175.


Letters of Blake to Butler, ed. Keynes, 1926. $40.

Lindsay, Blake: Creative Will and Poetic Image, 1929. $25-35.

Lister, Blake, 1968. $11.50.

Lister, Palmer and His Etchings, 1969. $36.

Lowery, Windows of the Morning, 1940. $100.

MacDonald, Sanity of Blake, 1908. $15.

Marriage of Heaven and Hell, Camden Hotten facsimile, 1886. $35-240.

Marriage of Heaven and Hell, Muir facsimile, 1885.

SBA, 21 Oct. 80, #200, with Muir facsimile of There is No Natural Religion, 1876 (Mags, $260). Justin Schiller, Dec. 81 cat. 39, $153 ($1200; probably a record for any single Muir facsimile).

Marriage of Heaven and Hell, ed. Stokes, 1911. $140.

Marriage of Heaven and Hell, facsimile, note by Plowman, 1927. $20-60.

Marriage of Heaven and Hell, Blake Trust facsimile, 1960. $300-600; special ed., $1500.

Milton, Comus, illus. Blake, ed. Figgis, 1926. $64.


Milton, Paradise Lost, illus. Blake, 1906. $64-175.


Milton, Paradise Lost, Blake's illus. to in portfolio, 1947. $60.


Morgan, Flaxman, Blake, Coleridge and Other Men of Genius Influenced by Swedenborg, 1915. $11.


Muir, proofs of his facsimiles of Visions of the Daughters of Albion and Book of Urizen, some signed E. Druitt 1884, with 4 pp. Quarto advertisement for Blake's drawings and Muir's facsimiles, 1885, SH, 1 My 80, $181 (Burwood for Heald for Essick, L75).

Muir, proofs of his Songs of Experience facsimile and drawings for the lithographs, John Howell Books, Feb. 81 list ($350).

Muir, two proofs for his facsimiles of Visions of the Daughters of Albion, one for "Voice of the Ancient Bard," and one for The Book of Thel, Morris Ayres, June 81 private offer ($24).

Murray, Blake, 1933. $30; 1936 ed., $12.


Newton, auction catalogue of his collection, 3 vols., 1941. $12.50-70; vol. I only, $25.


Percival, Blake's Circle of Destiny, 1938. $30.


Plowman, Introduction to Study of Blake, 1927. $10-21.

Poetical Sketches, ed. Shepherd, published Pickering, 1868. $130.

Poetical Sketches, facsimile ed., 1926. $5-37.50.

Preston, Blake and Rossettì, 1944. $17.


Richmond Pape, ed. Stirling, 1926. $21-27.

Robertson, Blake Collection of, ed. Prestone, 1952. $36-100.

Robertson, auction catalogue of his Blake collection, 1949. $20.

Rudd, Divided Image, 1953. $17.

Russell, Engravings of Blake, 1912. $50-150.

Schiff, Fuseli, 2 vols., 1973. $140.


Scott, Blake: Etchings from his Works, 1878. $12-300.

Short, Blake, 1925. $15.

Smith, Holbein and his Times, 2 vols., 1828. $100-200.

Song of Los, Muir facsimile, 1890. $480 (a copy of Muir's finest facsimile, now in the Huntington Library).

Song of Los, Blake Trust facsimile, 1975. $40-350; special ed., $500-750.


Songs of Experience, Muir-Quaritch facsimile, 1927. $275.

Songs of Experience, facsimile published Benn, 1927. $36-96.

Songs of Innocence, illus. Appleton, 1911. $50.

Songs of Innocence, published Humphreys, 1911. $11-40.

Songs of Innocence, facsimile published Benn, 1926. $20-120.

Songs of Innocence, Muir-Quaritch facsimile, 1927. $160.

Songs of Innocence, intro. Yeats, illus. Parsons,
1927.  $10-25.

Songs of Innocence, Blake Trust facsimile, 1954.  
$75-300.

Songs of Innocence and of Experience, published
Pickering, 2nd issue, 1839.  $300-950; 1866 issue,  
$36.25-450.

Songs of Innocence and of Experience, facsimile ed.  
Ellis, hand colored, 1893.  $300-750.

Songs of Innocence and of Experience, Alderbrink  
Press, 1906.  $45-150.

Songs of Innocence and of Experience, facsimile  
published Young, uncolored, 1923.  $20-40.

Songs of Innocence and of Experience, facsimile ed.  
Todd, 1947.  $25.

Songs of Innocence and of Experience, Blake Trust  
facsimile, 1955.  $450-950; special ed., one of  
only 5 copies, $10,000 (!).

Songs of Innocence and of Experience, Swedish trans-
lation with very poor color facsimile of copy Z,  
1960.  $60.

Songs of Innocence and of Experience, facsimile ed.  
Keynes, 1967.  $32-60.

Soupault, Blake, translated May, 1928.  $10.50-20.  

Story, Blake, 1893.  $10-30; large paper issue,  
$60-100.

Swinburne, Blake, 1868.  1st ed., $100-120; 2nd ed.,  
$20-80; 1906 ed., $40.

Symons, Blake, 1907.  $30-50.

Tate Gallery, Blake exhibition catalogue, 1947.  $17.

Taylor, Jane and Anne, City Scenes, 1818.  $110-120.


There is No Natural Religion, facsimile, Harvard,  
1948.  $9-100.

There is No Natural Religion, Blake Trust facsimile,  

Thomson, Shelley, a Poem . . . to which is added an  

Todd, Tracks in the Snow, 1946.  $17-22.50.

Vala, or The Four Zoas, ed. Bentley, 1963.  $60-170.


Victoria and Albert Museum, Palmer exhibition cata-
logue, 1926.  $100.

Virgil, Blake's illus. to, published Mosher, 1899.  
$140.

Virgil, Blake's illus. to, ed. Binyon, 1902.  $50.

Virgil, Blake's illus. to, photos by Evans, 1919.  
$160.

Virgil, Blake's illus. to, ed. Keynes, 1937.  $110- 
225.

Visions of the Daughters of Albion, Muir facsimile,  
1884.  $200-400.

Visions of the Daughters of Albion, facsimile, note  
by Murray, 1932.  $16-75.

Visions of the Daughters of Albion, Blake Trust  

Wicksteed, Blake's Innocence and Experience, 1928.  
$40-160.

Wicksteed, Blake's Jerusalem, 1953.  $40-60.


Wilson, Life of Blake, 1927.  $45-150; 1948 ed.,  
$2.50-15.

Witcutt, Blake: A Psychological Study, 1946.  $2.50-  
15.

Wright, Blake for Babes, 1923.  $9.

Wright, Blake's Heads of the Poets, 1915.  $50.

Wright, Life of Blake, 2 vols., 1929.  $40-150.

Young, Night Thoughts, Blake's illus. to, ed.  
Keynes, portfolio, 1927.  $300.
THE NORTON CRITICAL EDITION OF
BLAKE: ADDENDA AND
CORRIGENDA

MARY LYNN JOHNSON
AND
JOHN E. GRANT

Both internally and externally, the recent second printing of Blake's Poetry and Designs displays noteworthy improvements. In the first printing the heavy color plates failed to adhere to the "Perfect Binding," the trade name for a process which has also caused problems in other paperback illustrated books, such as The Oxford Anthology of English Literature; in our second printing, however, the binder forced the glue further up between pages, and thick and thin pages now appear to be holding together. Though this is of course not a new edition, the corrected printing includes important additions, such as the excerpt from the letter to Butts on allegory (p. 478), and changes, such as the new reading of a crucial phrase in the first Preface to Jerusalem (p. 312). Our original proposal to W. W. Norton had contained full texts of The Four Zoas and Jerusalem, but to come within the publisher's estimated price limit of $3.95, we had to trim the total length to 600 pages, including pictures, selections from the prose, and the critical essays required by the series format. Sadly, during the three years the book was in process of publication, the actual price went up to $9.95--still the price of the second printing--and there is obviously now little hope that full texts of the longer works will ever be restored in a new edition. Our corrections in this printing do not extend to the Bibliography, because the printing was carried out before we had submitted our new material; we shall nevertheless indicate the changes we had hoped to make in that section. The following list includes substantial changes; asterisks (*) indicate further corrections which do not appear in the new printing. We would appreciate hearing from readers who discover errors we have overlooked.

p. xi. Add "To Thomas Butts, April 25, 1803 [*should be July 6, 1803] . . . 478"

*p. xxix. Under "1779" add "Met Flaxman, sculptor" and delete Flaxman from the 1780 entry.


*p. xlii. "The Holy Land" map: The southern boundary of the Northern Kingdom should be the river Kanah; the letters "NOR" extend too far south. In the inset, Golgotha should be outside the city walls.

p. xliii, line 13 from bottom. For "enlorgated" read "elongated."

p. xlv. Before the final paragraph, insert a new paragraph:

Assuming that the reader will develop a tolerance for Blake's irregularities while working through this text, we have altered Blake's punctuation more in the earlier poems, less in the later ones.

p. 17. Add a new sentence to the last line:

For some early drafts, see pp. 176-181.

*p. 21. The lopped-off design, omitting the boy who
hands the grapes to the girl, unfortunately could not be corrected in this reprinting.


p. 43, footnote 8. Add: "cf. 'Earth's Answer.'"

pp. 45-46. The last two stanzas of "The Little Girl Found" should be on p. 45, the design on p. 46.

p. 47. Both stanzas of "The Sick Rose" should appear on this page.

p. 48, last line of footnote. For "ther" read "their."

p. 49, add to footnote. "See drafts of this poem, pp. 178-180."


p. 54. Keyed to title, "Infant Sorrow," a new foot-

ote 7: "See draft, pp. 180-182." Subsequent foot-

otes are renumbered.

p. 69, line 25. For "of" read "on."

p. 81, line 8. For "Swendenborg's" read "Sweden-

borg's."

*p. 87. Correct "But the following Contraries to these are:" to "But the following Contraries to these are True:

p. 88. "A Memorable Fancy," line 2: For "enjoy-

ment" read "enjoyments."

p. 88, last line of plate 6. After "rock" correct comma to semicolon.

p. 101, footnote 1. For the first sentence of this footnote, substitute a new sentence: "At the beginning of this Memorable Fancy the Devil has appeared in this flame."

*p. 103, second paragraph, line 7 from bottom. Delete "of"; phrase should read "the antagonists Orc and Urizen."

p. 104. Before the final paragraph, insert a new paragraph:

America is the first of the "Lambeth books," works produced while the Blakes lived in the Hercules buildings, Lambeth, on the south side of the Thames (see map). America, Europe, The Song of Los, Urizen, Ahania, and The Book of Los make up a distinct sub-group in Blake's canon, sharing themes and images of the fallen human condition; each of these has the word "Lambeth" on its title page.

p. 121, line 2 (America 16:17). Insert comma after "Albion"; delete comma after "Guardians."

p. 121, line 3 (16:18). Delete comma after "plagues."


p. 121, line 6 (16:21). For period after "Orc," read colon.

p. 121, footnote 3. For "Vames" read "James."

*p. 124, footnote 4. For "Fairly" read "Fairy."

p. 127, plate 5, line 6. For "worm" read "worms."

p. 127, footnote 3. The second sentence of this footnote should read: "Rintrah's bride Ocalyphon personifies sexual jealousy and Palamabrion's queen Elymitria personifies chastity . . . ."

p. 143, plate 3, line 25 (stanza 5). Delete "up."

p. 143, plate 3, line 29 (stanza 6). For "army" read "array."

p. 144, plate 4, line 1 (stanza 3). Delete colon after "deserts."

p. 144, plate 4, line 6 (stanza 4). Change period to comma after "solitude."

p. 144, plate 4, line 17 (stanza 5). Change semi-

colon to comma after "was"; insert period after "womb."

p. 145, plate 4, line 46 (stanza 2). Delete comma after "blood."

p. 145, last line (stanza 4). Insert "the" after "o'er" and before "dark."

p. 146, plate 5, line 28 (stanza 7). Delete comma after "roof." (*And after "around.")

*p. 147, plate 8, line 2 (stanza 1). Insert "t" in "hurtling."

p. 148, plate 10, line 18 (stanza 2). Insert comma after "links."

p. 151, plate 13, line 21 (stanza 1). Change colon to period after "hand."

p. 151, plate 13, line 36 (stanza 4). Insert period after "region."

p. 152, plate 15, line 2. Delete hyphen in "death image."

*p. 155, plate 20, line 41 (stanza 8). Capitalize first letter in "Fruits."

p. 155, plate 20, line 44 (stanza 9). For "Form" read "From."

p. 156, first line in stanza 5. Change semicolon to colon after "death" and close the space separating this line from the remainder of stanza 5.

p. 160, line 5 from bottom. For "early in Urizen" read "Urizen 24:17."

p. 178, line 3. For "Hand or eye" read "hand & eye."

*p. 223, footnote 3, line 2 from bottom. Add comma after "counterparts."

p. 232, MS page 123, line 20. For "piered" read "piercd." (And restore "20" line-number.)

*p. 244, footnote 7. For "suburbs" read "villages."

*p. 264, plate 19, line 5. For "Armon" read "Arnon."

*p. 272, line 2 from bottom. For "Wesley" read "Westley."

*p. 297, plate 36, line 22. Change period to semicolon after "whirlwind."

*p. 306, plate 42, line 37. Change period to comma after "prepar'd."

*p. 312, line 6. For "enttrusted" read "acknowledge." (The "c" in this word was omitted in the corrected printing; for "Writing" read "Deities."

*p. 312, footnote 4. Delete old footnote and substitute new one: In published texts Erdman conjectured "entrusted" for the first "acknowledge" and "Writing" for "Deities." This new reading by Erdman derives from an unpublished suggestion by Michael J. Tolley.

*p. 340, plate 62, line 17. Change period to semicolon after "weak."

*p. 359, line 7 of second paragraph. Insert semicolon before "the."

*p. 361, at end of footnote 3. Add: "See also Leslie Tannenbaum, Modern Philology 72 (1975)."

*p. 367, part 4, line 77. For "Sprit" read "Spirit."

*p. 369, part 5, line 38. Insert period after "Hipoprciy.

*p. 369, part 5, line 39. Change semicolon to comma after "Way."

*p. 384, note 3. Delete footnote and substitute new one: Paraphrased from the opening lines of Urania (1630) by the self-styled Water Poet, John Taylor (1583-1653), sailor and pamphleteer.

*p. 417, lines 5-7. Delete sentence ("Since ... oration") and substitute new one: For information on the Chalcographic Society, see Dennis Read, Philological Quarterly (forthcoming).

*p. 456. After "To Thomas Butts, January 10, 1802" add, in brackets, "[i.e., 1803]."

*p. 476, footnote 8. Change period to semicolon and add "his wife was a semi-professional engraver acquainted with others in Blake's circle."

*p. 478. Add the following excerpt from Blake's letter to Butts of April 25, 1803 [*should be July 6, 1803]:

Thus I hope that all our three years' trouble Ends in Good Luck at last & shall be forgot by my affections & only remember'd by my Understanding; to be a Memento in time to come & to speak to future generations by a Sublime Allegory, which is now perfectly completed into a Grand Poem. I may praise it, since I dare not pretend to be any other than the Secretary; the Authors are in Eternity. I consider it as the Grandest Poem that this World contains. Allegory address'd to the Intellectual powers, while it is altogether hidden from the Corporeal Understanding, is my definition of the Most Sublime Poetry; it is also somewhat in the same manner defined by Plato. This Poem shall, by Divine Assistance, be progressively Printed & Ornamented with Prints & given to the Public.

*p. 498, line 3. Insert quotation mark before "Irving"; delete quotation mark before "He."

Repunctuate last four lines of this excerpt as follows:

--'You never saw the spiritual Sun--I have.--I saw him on Primrose Hill.--He said 'Do you take me for the Greek Apollo?' "No!" I said. "That" (pointing to the Sky) "That is the Greek Apollo--He is Satan.'"

*pp. 602-607: Changes we intended to make in the Bibliography take into account the following rules of thumb: (1) specialized studies are mentioned only in headnotes and footnotes; (2) only the most comprehensive recent treatments of major subjects are included (these in turn refer to important earlier studies); (3) essays included in the books listed under "VI. Collections of Essays" do not reappear under "VII. Selected Essays"; (4) extensive resetting of type is not possible in a corrected printing.

We hesitate to mention "forthcoming" works because we were wrong about the dates of the Butlin catalogue and the Clarendon edition of Night Thoughts, delayed in publication; thus in making corrections we would produce the anomaly of listing 1980-81 books in our 1979 edition. We will nevertheless venture to include in our wished-for corrections several other recent books but will not attempt to add articles published after 1979. One stellar book we had hoped to include now appears to have been cancelled by Scolar Press before publication: Sir Geoffrey Keynes's edition of Copy W of Songs of Innocence and of Experience, announced in Book Collector 29 (1980); such are the perils of trying to keep a bibliography current for a future date of publication.
*p. 602, last line. After "British Museum Collection" insert "by P. Morgan, edited by G. E. Bentley, Jr."

*p. 603, line 1. After "Library of Congress" insert "by Ruth Fine Lehrer."

*p. 603, lines 7-8. Delete final sentence of this paragraph and substitute a new sentence: "Martin Butlin's The Paintings and Drawings of William Blake (New Haven and London: Yale Univ. Press, 1981) is a complete catalogue raisonné."

*p. 603, mid-page. For "Facsimiles" read "Facsimiles."

*p. 603, under "Facsimiles of Manuscripts," in the correct alphabetical position:


*p. 603, line 3 from bottom. After "Book of Thel" insert "edited by Nancy Bogen."

*p. 604, lines 1-2. Delete "six more illuminated books are scheduled for publication in 1979."


*p. 604, under "II. Art: Collections and Commentaries," add all the following:


(under Erdman) For "1979" read "1980."


*p. 605, under "IV. Biographies":


*p. 605, under "V. Books of Criticism":


*p. 606, under "VI. Collections of Essays":


*p. 607, under "VII. Selected Essays":


A postscript: The first printing has been recalled by the publisher and should no longer be stocked in bookstores. Anyone whose duly purchased copy of the first printing fell apart may receive a new book by writing Mr. James L. Mairs, W. W. Norton & Company, Inc., 500 Fifth Ave., New York, N.Y. 10036, and enclosing the first two pages (false title and title page) of the defective copy. Complimentary copies, excluding desk copies, cannot be replaced.
BLAKE AND HIS CIRCLE: A CHECKLIST OF RECENT SCHOLARSHIP

THOMAS L. MINNICK

AND

DETELF W. DÖRRBECKER

PART I

WILLIAM BLAKE

EDITIONS, TRANSLATIONS, FACSIMILES, REPRODUCTIONS


7. Stuart, James, and Nicholas Revett. The Antiquities of Athens, 3 vols. (1762-1794). New York, N.Y.: Arno Press, 1980. [In this reprint, the original folio format has been reduced to quarto; all four of Blake's plates are reproduced in vol. 3.]

8. Wright, John W., ed. William Blake's Urizen: Plate Designs: A Graphic Essay in Rosimile of His Copper Plates for "The First Book of Urizen." Ann Arbor, Mich.: [printed privately], 1980. [In his introductory essay Wright attempts to prove that--and to interpret why--Blake made use of portions of the copperplates which he had etched originally for "The Approach of Doom" when he colorprinted plates 14 and 27 of Urizen.]
BIBLIOGRAPHIES, BIBLIOGRAPHICAL ESSAYS, EXHIBITION CATALOGUES

9 Andrews, Keith. *Drawings from the Bacont of W. F. Watson 1861-1881.* Edinburgh: National Gallery of Scotland, 1981. [No. 4 in this catalogue is Blake's "God Writing Upon the Tablets of the Covenant"; the watercolor is also reproduced in color on the front cover.]


12 Czyzak, Goetz. *Druckgraphik von William Blake aus der Sammlung Neuburg,* exhb. cat. Cologne: Graphische Sammlung des Wallraf-Richartz-Museums, 1982. [Only Copy Y of Inoocence and a proof set of the Job engravings were on show.]


CRITICAL STUDIES


24 Beal, Ann Dickinson. "'Can Such an Eye Judge of the Stars': A Study of Star Imagery in William Blake's Poetry." *Dissertation Abstracts International,* 42 (1982), 3606-A. Diss., The University of North Carolina at Greensboro, 1981. [In Blake's work..."...the images of the stars are shaped to fit the different genres and purposes of song, political prophecy, and epic, but...their visionary meaning remains essentially the same throughout Blake's works. What is more, this visionary meaning is a key to the prophetic language of the poetry."]


35 Bracher, Frederick Mark. "Blake's Metaphysics." *Dissertation Abstracts International,* 42 (1982), 3162-A. Diss., Vanderbilt University, 1981. ["In The Book of Urizen Blake presents the sequential emergence of four principles—differ- entiation (Urizen), entelechy (Los), ectasis (Pity/Enitharon), and ems (Ork)—as successive attempts to overcome the numbing flux of the flow of possibilities constituting Eternity."

In Milton Blake outlines the manner in which Orc
might be freed and finite existence achieve infinity.”]


48 Downes, Margaret Josephine. "'Conversing with Paradise': A Study of Blake's Art." Dissertation Abstracts International, 42 (1981), 2683-A. Diss., Florida State University, 1981. ["Just how the pastoral would imaginatively transform the world, and how Blake in his artistic vision perceives the emergence of the apocalypse out of our fallen state, are remarkably similar issues. This dissertation presents a more thorough analysis of pastoral elements and aims in Blake's poetry than has been written to date."]


69 Griffin, Paul Francis. "Towards a Literary History of the Subject: A Reading of Rousseau's Confessions and Blake's Visionary Epics." Dissertation Abstracts International, 42 (1981), 2129-A. Diss., University of Wisconsin-Madison, 1981. ["This study contends that a reassessment of the idea of the human subject is necessary if contemporary literary theory and interpretive practice are to take into account developments in Continental thought such as semiotics which have supplantled the traditional notion of the individual as an autonomous subject with a consideration of those material forces such as language and culture which inform our understanding of human subjective experience. . . . The fourth chapter outlines Blake's evocation of apocalypse or the transformation of the world
as the strategy which organizes his poetry, and chapter five treats Milton and Jerusalem.


76A Hood, Margaret Anne. "The Voice of Song: A Prosodic and Phonological Approach to William Blake." M. A. thesis [typescript], Univ. of Adelaide, South Australia, 1982. [Examines early poems and prophetic passages designated by Blake as "song."]


80 Keyes, Geoffrey L. "'To the Nightingale': Perhaps an Unrecognized Poem by William Blake." Book Collector, 30 (1981), 335-343. [The Nightingale poem, known from an etching by George Cumberland and dated c. 1784, is tentatively ascribed to Blake by Sir Geoffrey and a number of other scholars who were consulted by him. The essay supplies many arguments both in favor of and contradicting the attribution, and admits that in the end the authenticity of the poem "must rest on critical opinion."]


87 Luck, Marianna Mendillo. "Blake's Urizen." Dissertation Abstracts International, 42 (1981), 713-A. Diss., University of Connecticut, 1981. ["This is a psychological study of Urizen's character in William Blake's Visions of the Daughters of Albion (1793) and The Book of Urizen (1794). These poems are viewed as dramas in which Urizen alternately assumes the roles of repressive father-figure and rebellious son... Urizen's character is also examined in terms of the symbolism of the title-page and subsequent designs of The Book of Urizen."]


90 Matlin, David. "Kideta: A Study of William Blake's Jerusalem." Dissertation Abstracts International, 42 (1981), 228-A. Diss., State University of New York at Buffalo, 1981. ["I have entitled this essay Kideta because it is in the Hidatsa language at once the same word for sexual passion and the moment when the unknown must occur in the hunt and upon this word the meaning and use of this essay is poised."]


98 Ortiz, Anna Louise. "The Seer's Progress: Transcendence and Social Vision in the Poetry of William Blake and Arthur Rimbaud." Dissertation Abstracts International, 41 (1981), 5092-A. Diss., University of California, Los Angeles, 1980. ["... when the Millenia did not follow revolution, and with civilization still waiting to be saved, Blake and Rimbaud tested their visions against the cities of men, believing that the city was the new arena where the battle against rationalism would be won or lost. It is this confrontation with the city, with all of the city's intimations of Western Civilization, which shaped the post-revolutionary poetry of William Blake and Arthur Rimbaud."]


Punter, David. "Blake, Marxism and Dialectic." Literature and History, [3], whole no. 6 (1977), 219-242.


Soubly, Diane M. "The Sun and Stars Nearer Roll: Jungian Individuation and the Archetypal Feminine in the Epics of William Blake and James Joyce." Dissertation Abstracts International, 42 (1981), 715-A. Diss., Wayne State University, 1981. ["Carl Jung, William Blake, and James Joyce detail the psychic progress of individual and collective humanity, even though Joyce disavows any debt to this psychoanalytic contemporary, and even though Blake intuits psychic configurations some two centuries before the advent of depth psychology."

Starling, Roy. "The Ellis and Yeats Edition of William Blake's Vara: Text and Commentary." Dissertation Abstracts International, 42 (1981), 2691-A. Diss., Florida State University, 1981. ["Ellis and Yeats were the first editors and commentators of Vara, and this study provides textual apparatus which shows the immense difficulties they encountered and the numerous changes they made as they attempted to derive a readable text from a 'heap of unsorted and unnumbered' manuscript leaves."]


Sutton, Dorothy Moseley. "Soul Clap Its Hands and Sing: Yeats's Debt to Blake." Dissertation Abstracts International, 42 (1982), 3157-A. Diss., University of Kentucky, 1981. ["Yeats did not deliberately set out to imitate Blake, but he recognized his kinship with the earlier poet, and he gained self-confidence and courage from that recognition. The joie de vivre, the energy and exuberance that permeates much of Blake's work became one of the most outstanding characteristics of Yeats's work as well. Both poets had their darker side, but ultimately they are poets of affirmation..."


132 Zalitis, Emma Elfrida Dimza. "Stock, Bud, and Flowers: A Comparative Study of Mysticism in Böhm, Blake, and Coleridge." Dissertation Abstracts International, 42 (1982), 3591-A. Diss., Purdue University, 1981. ["Chapter Three analyzes Jacob Böhm, his thetology and style, and compares his work to William Blake's visionary poetry, including The Marriage of Heaven and Hell and The Book of Thel. Blake's dialectic of good and evil operates in the broad tradition of dialectical ontology identified, at least thematically, with Böhm. Blake often resorts, also, to the same image motifs as Böhm.""]

PART II

BLAKE'S CIRCLE

James Barry


Robert Blair

See item 6, Essick and Paley.

William Cowper


George Cumberland

See item 80, Keynes.

Richard Cumberland


John Flaxman


139 Fowler, Harriet Whitemore. "John Flaxman's Knight of the Blazing Cross." Dissertation Abstracts International, 42 (1982), 1353-A. Diss., Cornell University, 1981. ["John Flaxman wrote his allegory, The Knight of the Blazing Cross, in 1796 as a birthday present for his wife, Ann Denham Flaxman. ... The poem is not only a very personal expression of the artist but also reflects important eighteenth-century concerns that are not apparent in Flaxman's more neoclassical works. ... Most significantly, the poem may be seen as an expression of Flaxman's Swedish-Swissian ideas."]


See also item 171, Hennig.

Henry Fuseli


146 Mayoux, Jean-Jacques. "De Füssli à Fuseli:

148* weinglass, david h., ed. the collected english letters of henry fuseli. millwood, n. y.: kraus, 1982. [contains 606 letters by and to fuseli dating from 1759 onwards.]


samuel palmer see items 26, bentley, and 153, payne.

george richmond 154 lister, raymond g. george richmond (1809-1866): a critical biography. london: robin garton, 1981. [the first edition consists of 1000 copies only.]


PART III WORKS OF RELATED INTEREST


161 cave, kathryn, ed. the diary of joseph harington, vols. 7 and 8 (january 1805 to december 1807). new haven, conn. and london: yale university press, for the paul mellon centre for studies in british art, 1982 ["studies in british art].


165 engell, james. the creative imagination: enlightenment to romanticism. cambridge, mass.: harvard university press, 1981. $16.00. reviewed by lillian l. furst, jegp, 81 (1982), 268-270; and by robert beam, the sewanee review, 90 (1982), xxxix-xl.

166 the ghost of abel, a play. directed by michael davis. reviewed by david morrall, blake/an illustrated quarterly, 15 (1981), 56-57.

167* gottlieb, erika. lost angeles of a ruined paradise: themes of cosmic strife in romantic tragedy. victoria, b. c.: sono nis press, 1981.

168 güse, ernst-g. lehmbruck und italien: zeichnung, graphik, plastik, exh. cat. duisburg: wilhelm-lehmbruck-museum, 1978 ["studio"; vol. 4]. [pp. 13-14 contain a brief comparison between one of lehmbruck'setchings and the "whirlwind" plate from blake's dante series.]

169* hamel, christopher de, and richard a. linenhal, eds. fine books and book collecting. leamington spa, warwicks.: james hall, 1981. [a festchrift for the antiquarian bookseller alan thomas, containing an essay on a blake leaf by raymond lister which had been bought from thomas.]


174 keynes, geoffrey l. the gates of memory. oxford: clarendon press, 1981. [sir geoffrey's
autobiography must needs contain numerous references to his seventy years' work as a bibilographer and editor of Blake; there are also chapters on the "discovery" of the poet-printer and on the formation of the Blake Trust, plus a reprint of Keynes's "Religio bibliographici," which relates many interesting facts about the compilation of the 1921 Bibliography.


177* Raine, Kathleen J. *Inner Journey of the Poet. London: George Allen and Unwin, 1981. [A volume of Miss Raine's criticism, including, of course, discussions of Blake.]


Skipp, Francis E. 116
Smith, Joseph H. 45
Smith, Stan 117
Spald, Diane M. 118
Spacks, Patricia Meyer 134, 136
Stafford, Barbara Maria 210
Staley, Allen 163
Starnes, Roy 119
Starobinski, Jean 147
Storch, Margaret 120
Suleiman, Susan R. 43
Summerfield, Henry 121, 122
Sutton, Dorothy Moseley 123
Swingle, L. J. 202
Symons, Sarah 141
Tagliaferr, Aldo 5

Tannenbaum, Leslie W. 124
Taube, Otto von 179, 180
Tave, Stuart M. 202
Thurn, Christine 113
Tingle, William Nicholas 125
Tolley, Michael 189
Tomory, Peter A. 151
Tyson, Gerald P. 211
Umagretti, Giuseppe 5
Vaughan, Frank A. 126
Vaughan, William 212
Wardle, Judith 127
Wark, Robert R. 133
Waxler, Robert P. 128
Weathers, Winston 129
Weinglass, David H. 145, 148

Weisheimer, Joel 158
Werner, Bette Charlene, 130
Westbrook, Mike 181
Wilkie, Brian 193
Williams, Porter, Jr. 131
Wilton, Andrew 183
Winn, James A. 191
Wittreich, Joseph A., Jr. 182, 209
Wolsdorff, Christian 186
Worrall, David 166
Wright, John W. 8
Young, Michael C. 54
Zagorin, Perez 175
Zalitis, Emma Elfrida Dimza 132

Subscription rates to E-C Life:
$10.00 per year for individuals
$15.00 per year for individuals

To:
E-C Life
10 English Dept.
College of William and Mary
Williamsburg, Va. 23185

Vol. VII, n.s. 1 of Eighteenth-Century Life includes articles on Lawrence Sterne and the writing of history, fairy tales, agriculture and the concept of natural man, servant-master relations, as well as abstracts of recent dissertations and a review essay on architecture. Vol. VII, n.s. 2 of E-C Life will be devoted to science, technology, and their cultural impact.
There are several general issues in the basic conception of Diana Hume George's book on Blake and Freud that are timely, significant, and promising, even though the book itself falls far short of fulfilling its promise. It is proposed as "a contribution to psychoanalytic theory and criticism" (17-18) in the form of an intertextual engagement between Freud and Blake, antagonists in a synchronic field of discourse. It is thus in different ways both a Blakean and a Freudian project, well worth the undertaking. More conspicuously than most poets, Blake situated his work among other texts which he cited, engaged in battle, parodied and attempted to transform or correct, so producing an intertextual construct constantly aware of the semiotic processes which both made the project possible and at the same time tried to inscribe it in the already-written code of the competing Urizenic system. Thus to read Freud--"as Blake read Milton, and with similar purposes" (69)--as the author whose works "constitute the Paradise Lost of the twentieth century" (66) could be a most fruitful way to engage the too-long-deferred relationships between these two authors, to go beyond the Jungians who have had their archetypal ways with Blake's texts for so long, and to expand our growing awareness of the artistic and poetic dimensions of Freud's contribution to literature.

If there is anything distinctive about the discourse we call literature, and in that discourse especially true of Blake, it is that how something is said (or written) is given as much attention as what is said. Freud too followed this same emphasis, which led him to the discovery of a pervasive rhetorical or narrative dimension in the psyche and its productions. Certain aspects of his investigations have led in recent years to a series of refinements--for better or worse--on his discoveries, in which the unconscious can be interpreted as having a structure like that of language, or can be understood as being a modality of writing, or a manifestation of universal laws of tropology. In all these cases of what, for reductive convenience, we might call "French Freud," there is an attempt to follow Freud's insight that paying attention to the mode of exposition or representation (Darstellung) was the best way to obtain clues for interpreting the basic nature of the unconscious.

For George, however--who in spite of her interest in the "major revisionists" (18) of Freud, is curiously unaware of or indifferent to French Freud--the unconscious exists as a realm of freedom and a source of energy which artists can conveniently tap to enable them to overcome the constraints of the reality principle. Unlike ordinary people, artists have "special gifts" which allow them "access to the unconscious" (49) where they can "cathcet energy freely and intensely through the displacement and condensation processes. . . . While ordinary men and women live in the world of consciousness . . . the artist has retained the ability to reconcile paradox . . . to be certain and assert . . . and to escape time" (51). The artist "passes freely between and among pleasure and pain, reality and fantasy, time and timelessness" (52), and "The reality principle is thereby subject to, because created by, the artist" (63).
According to George, this "theory of art..." lay buried in Freud's major works" (52), which means that "Psychoanalysis contains the seeds of hope and vision of which Blake's system was the harvest a century before" (60). But Freud failed to nourish his seed of hope, which therefore "remained latent, that is, unwritten" (66). Freud denied himself "the prophetic and prescriptive voice" (147) and instead "whispered his manifesto... because he dared not shout it, perhaps not even to himself" (138). It is only when he is "freed of his mistakes" by George (70) that he can be heard to stop muttering and begin shouting what he really means (69-70). Presumably it is George's insight into the "fourth dimension of imaginative liberty" as a "redemptive overlay on other ways of thinking, interacting, and being in the world" (76) which sharpens her hearing in this manner. Blake, on the other hand, was early able "to reverberate the themes" in a manner loud and clear, "prophetic and prescriptive" (147).

Blake's own solution was expressed numerous times throughout his career in language that remained almost identical throughout several decades, from its first expression in *Visions of the Daughters of Albion* to its final expression in *Jerusalem*. It consists of a fantasy of free love so radical that it still sounds peculiarly shocking in our time. (142)

What follows this assertion is a lengthy quotation from what George calls the "visionary poet-prophet of *Visions*" (127), the Othoan who expresses "Blake's own solution" and "Blake's ideal" (142).

George's acknowledgement of Freud in this context is thus rather like Freud's basic approach to literature; he never tired of admiring it for having anticipated what he took to be the truths of psychoanalysis. But chiefly, perhaps, Freud discovered and appreciated what he took to be the mode of production of truth in the literary text, in which the truth is deferred because the literary theme does not offer itself directly to the reader as such. In this respect, literature was seen to share the most general characteristic of the unconscious, that of a modality or economy of indirect representation. For Freud the great universal opening for interpretation was the insight that discourse itself can always be read as a symptom of something else, as a practice of representation in which the relationship of conscious subjects to the discourse they produce is always eccentric. In such a view the ultimate Truth is of less concern than the process of signification or meaning (Deutung) as it is available to our understanding through the observation of its practice of representation. The problematic relationship between subjects and their writing practices constitutes a working area where subjects can learn both about themselves and about the nature of language and its functioning by observing that practice closely. As Freud says,

There is often something in the material itself which takes charge of one and diverts one from first intentions. Even such a trivial achievement as the arrangement of a well-known piece of material is not entirely subject to an author's own choice; it takes what line it likes and all one can do is ask oneself after the event (nachträglich) why it has happened in this way and no other.3

There is thus in Freud a profound and pervasive economy of deferral which constitutes both the practice of the unconscious and the psyche in general, and becomes the basic and necessary modality of meaning (Deutung) and the governing principle of art itself, which must wait to be "completed" by interpretation. In this view the "truth" of the Oedipus complex is less important for our understanding of meaning than is attention to the process of deferral which informs the structure and texture of the tragedy as an interpretable text:

The action of the play consists in nothing other than the process of revealing, with cunning delays and ever-mounting excitement—a process that can be likened to the work of a psycho-analysis—that Oedipus himself is the murderer of Laius, but further that he is the son of the murdered man and of Jocasta.4

This description of the "process" of the tragedy is an apt and knowing self-description of Freud's own characteristic mode of exposition, in which belatedness (nachträglichkeit) is chosen over the illusion of a truth immediately available and transparent to the author—a process in which postponement of comprehension, of final interpretations and truths, is both justified by and made necessary by the nature of meaning itself. Wherever we read in Freud, we find this profound and formal sense of process which governs science, art and life, and which must also govern the manner in which we interpret and talk about them.

We bring expectations with us into the work, but they must be forcibly held back. By observation, now at one point and now at another, we come upon something new... We put forward conjectures, we construct hypotheses, which we withdraw if they are not confirmed, we need much patience and readiness for any eventuality, we renounce early convictions so as not to be led by them into overlooking unexpected factors... 5

Freud's voice here (as at the end of Beyond the Pleasure Principle) is not unlike that of Los in Blake's *Milton*, urging his Sons to "be patient yet a little" in order to avoid the "fury premature" that results in "Martyrdoms & Wars."

I find it necessary to make these by now rather familiar observations on Freud in order to characterize George's book adequately as a pursuit of Truth ("I pursue this truth..." [p. 27]) which in its haste to reach the appointed end belies the promise of its beginnings. George is consistently patronizing of Freud, whom she sees as Blake's "Idiot Questioner" who "publishes doubt & calls it knowledge; whose Science is Despair" (178). But her most persistent criticism of him is that he failed his promise, by not adopting the role of "prophetic and prescriptive" utterance and shouting the Truth of his discoveries.6 In this she has not only a remarkably naive and prescriptive view of the author-
function, but one which is very much like what Freud was guarding himself against as a violation of his whole theory of interpretation, and rather like what Blake reveals as the temptation of Milton to found a new religion with a pre-emptive doctrine and discourse of Truth. Foucault has shrewdly observed that what he calls the "author-function" is a more complicated construct, that it does not develop "spontaneously as the attribution of a discourse to an individual," but is rather the result of a "complex operation which constructs a certain rational being that we call 'author,'" and that the author-function "is not defined by the spontaneous attribution of a discourse to its producer, but rather by a series of specific and complex operations" which do not "refer purely and simply to a real individual." Foucault further isolates a particular author-function which I would like to appeal to in this context, citing Freud and Marx as exemplars: "The authors who are not just the "authors" of their own works, but authors who define the possibilities of producing other works, including the rules that govern those works. Such authors can be seen as "founders of discursivity" in Foucault's terminology, in that they define or initiate a discursive practice or a field of discursivity. The task they leave for subsequent practitioners of discourse is thus either extremely simple (to continue within the conspicuous limits of the founding discourse) or extremely difficult: to struggle at the necessary task of transforming the discursive practice itself, while the power of that practice continues to define the possibilities of what can be said as nothing more than variable functions of the originating discursivity itself. The point to be made from this is that the field of discursivity founded by Freud, and his own discursive practice, are both thoroughly and directly counter to prophecy and prescription, and to the author-function that George would have had him assume—contrary not as mere matters of style and temperament, but as the essential dimension of sound interpretive practice itself.

What then of George's assumption that the Truth is immediately available to Blake, for whom Milton's "three major mistakes" turn out to be "relatively minor but debilitating" and "nearly all must be cured," producing a Milton who is a "giant striding the mountains of Blake's imaginative universe, afire with sexual and intellectual energy" (69)? For George the "readings" that Blake's poems "invite are as theological as they are poetic" (147). She discovers Blake's "theological" Truth in a process of reading that ignores distinctions of voice and dramatic context and "hears" Blake's voice as the voice of Truth speaking through Othothon, through the voice of the Devil—wherever the longed-for message can be found. Freud was too old and too sick to be up to the job (220), but Blake, who "knew everything about everything" (17) and seemingly had no difficulties or self-doubts, was easily able to complete the job begun and botched by Freud, the job of discovering and announcing the Truth. The Truth, of course, is that art as a realm of freedom can structure or restructure reality according to polymorphously perverse desire, realizing total sexual fulfillment. Genital sex, which chains us to reproduction, can be transcended by an indulgence in the full range of sexual acts, and the joys of sex will turn out to be intellectual (not "natural," for "nature" is evil for Blake, and a stumbling-block for Freud) as we all, like Oolon, are "consumed and fulfilled in the orgasmic fires of intellect" (181). Freed from genitality, sexuality becomes "expressive of what Blake thought the highest in humankind—liberty, inspiration, imaginative freedom, art" (180).

If this new and revolutionary truth sounds familiar, it is because the Freud in these pages is the "American Freud" of Marcuse, N. O. Brown, and the early Reich (before his "increasingly narrow and eventually monomaniac focus" [19]). These are George's "major revisionists" (18) of Freud, operating within a liberated discursivity that in her view is properly prophetic and prescriptive. Like Blake, they have transcended Freud's failure to envision "art as a way out of the closed system" or to embrace "art as an escape from determinism" (220, 228). We are thus left with a pathetic view of Freud as a sick, old Jew dying of throat cancer in Nazi-occupied Vienna, not realizing that if he had chosen to be a "prophet" rather than an "analyst" he could have escaped the determinism of his environment. We should "understand Freud's pessimism, and love him for the hope and vision he retained," but to avoid his fate we should embrace art and live in Jerusalem. We should become "Blakers" (17) and do what "Blake says" (78); to "restore ourselves to mythic stature . . . why not poetically, mythically, imagine an unfallen and expansive body that corresponds to our own" (78)?

In Blake's "Program" (80) any "adjustment to external reality and capitulation to natural limitation" are simply "a waste of time" (80). After all, Blake "knew exactly what he was doing" (106), and he "made it perfectly clear" (82).

There is little in this intertextual venture that had not already been mapped by Blake in his anatomy of discourse in Visions of the Daughters of Albion, where Oothoon shouts "Love! Love! Love! happy happy Love! free as the mountain wind!" and Theotormon does not listen. But Oothoon does not listen to Theotormon either, and there is no power in her rapturous rhetoric to change him. To equate the voice of Blake with Oothoon alone is to continue to misread this most misread of all Blake's works, and to trivialize the energetic exertion of his talent in the continued quest for a poetic form that could change, rather than reinforce, the pattern of voices that "impose" on each other without ever constituting a discourse that could be called a conversation. Without suggesting that they are right in any ultimate sense, I would still urge that the French Freudians have been paying Freud more respectful attention than George, who basically uses a limited view of Freud as a straw man to set off a transcendent genius in Blake who "knew everything about everything.”

I do think that George is right, in her notion that Blake and Freud are profound antagonists. But in spite of her proclamation of anticipatory victory for Blake, the battle is never fairly engaged, and the power of Freud's views on the limits of the possibility of discourse cannot be overthrown by proclamation. George does at least recognize that "Freud's choice of words was the linguistic
representation of his own and his culture's processes of symbol formation" (217). But she engages with the problem as if it were one of "diction" (217) and "terminology" (219) on the simple level of the choice of words. The work of Laplanche and Pontalis, even after their eight years of research, has probably only begun to show the labyrinthine interconnections of concepts, extensions, connotations and implications of Freud's terminology for the conceptual organization and practice of psychoanalysis and interpretation. The practice of discourse cannot be freed from the processes of representation and available meanings that are inscribed in the very structure of linguistic and cultural codes by a simple avoidance of "conventional terminology" (227) and "diction," as George seems for the most part to suggest.

The end of The Book of Urizen is relevant here:

8. So Fuzon call'd all together
   The remaining children of Urizen:
   And they left the pendulous earth:
   They called it Egypt & left it.

To call it Egypt and leave it is not to enter the promised land of fully liberated discourse, but to enter a linguistic desert of doubt and despair, where the already-inscribed code constantly offers itself as the only path. This is why Los's task in Jerusalem is described as building "the stubborn structure of the Language, acting against/Albion's melancholy, who must else have been a Dumb despair" (E 181). There is one extended moment, in Chapter 6, where George seems to realize and articulate the essence of the basic problems which she elsewhere glides over: Blake's problems with portrayals of sexuality and of women, as I see it, are problems of symbol formation that express themselves in the limitations of language. . . . Blake's vision of the human was constantly rendered problematic by language. He had to try to speak the literally unspeakable. Language and art were his tools for reunification of the Human Form Divine, but the images available to him to communicate his vision of the eternal were necessarily drawn from the repository of the material and natural world. That world--its images and therefore its language--was sexual. Blake wished to portray everything as human, and humans in this world are sexual beings. He was thus compelled to express ultimately genderless human forms in gendered terms . . . To accomplish this task, he turned in every direction; most of all, to the sexes. Here, where he tried hardest to heal, he was constantly confronted with the wound. Sometimes, ironically, he deepened the wound. (199-200)

This passage alone is worth almost the whole of the rest of the book, and I hope that it indicates the future direction of George's efforts.


2 The only French author cited in the whole study is Bataille, whose "somewhat wiggy theses" are described as "valuable to the psychoanalytic critic" (239).


4 S. E., IV, 261-62.

5 S. E., XXII, 174.

6 I find it hard to avoid here the image of Mr. Huffcap (who would kick the bottom of the Pulpit out, with Passion, would tear off the sleeve of his Gown, & set his wig on fire & throw it at the people & cry & stamp & kick & sweat & all for the good of their souls) or of Ovid ("I will fall into such a passion I'll holler and stamp & frighten all the People there & show them what truth is") in An Island in the Moon (E 443, 446).


9 It is interesting that, although Freud's "use of terminology is problematic" (219), his main utility is seen as a purveyor of terminology: "Blake needs Freud to clarify Blake's contributions to psychology in accessible terms" (25).

Reviewed by Judith W. Page

T V. F. Brogan's English Versification, 1570-1980 is a welcome reference guide that will help students and researchers plow through the overgrown field of versification, defined here as the study of the rhythmic elements and structures of poetry. In this thick volume, Brogan organizes works on English versification according to theoretical subjects such as sound, syntax, and meter. In addition to the clearly outlined table of contents, a global appendix, indexes arranged by poet and author, and generous cross-references make the guide readily accessible for research into any component of verse theory, from particular studies of Blake to general studies of the role of syntax in versification.

The book is valuable not only because of the author's painstaking efforts of organization and consolidation, but also because of his firm grasp of the history of versification and of the theoretical importance of linguistics in the field. In his general introduction, in the introductions to various subjects, and in the evaluative descriptions of many of the works cited, Brogan recognizes and confronts the historical problems of versification: imprecise thinking and confused terminology. According to Brogan, this theoretical confusion developed because theorists before the twentieth century did not understand the place of language in versification. But this understanding is essential, since the increased patterning of verse organizes language on a higher level: "Verse-patterning is contrived out of--superimposed upon yet also generated inductively from--the only available elements, the natural phonological features of each particular language" (xix). Brogan's emphasis on a sound linguistic basis for verse theory informs his judgments of particular entries and, in my opinion, gives credence to his evaluations.

As far as I can tell, too, Brogan includes and fairly evaluates all of the major works in versification, from the earliest theorists through the generative metrists of the 1970s. In his evaluation of T. S. Omond's English Metrists (Oxford, 1921), Brogan restates the need for a modern evaluative bibliography for versification. Brogan also rightly identifies the weakness of George Saintsbury's influential History of English Prosody (3 vols., London, 1906-10) as a complete lack of a consistent theory, which makes the book "one of the most extravagant irrelevancies in criticism" even though it is "a great monolith of wide and informed reading" (p. 10). Brogan outlines major works and schools in modern English verse theory, including those of the structural linguists Seymour Chatman and Roger Fowler and the generative metrists Morris Halle, S. Jay Keyser, and Paul Kiparsky. He sees Marina Tarlinskaja's English Verse: Theory and History (The Hague, 1976) as "the most extensive and the most important study of English verse-structure produced in this century" (p. 282), because Tarlinskaja is comprehensive (dealing with verse from the thirteenth to the nineteenth centuries) and thorough (with the aid of a computer inventory of 100,000 lines).

The major Romantic poets and their interpreters are well represented in English Versification. For instance, Brogan summarizes Wordsworth's comments on meter in the 1800 Preface to Lyric Ballads and Coleridge's "answer" to them in Chapter 18 of the Biographia. In his comments on Wordsworth, Brogan could have been more thorough, though. Wordsworth deserves more credit as a forward-looking theorist, aware of the psychological effects of meter, not just meter as a "mild narcotic" (p. 163) but also meter as a means by which the poet can heighten and intensify emotion. In his entry under W. J. B. Owen's "The Theory of Meter" from Wordsworth as Critic (Toronto, 1969), Brogan quotes and seems to accept at face value Owen's comments that "the prose parts of Wordsworth's blank verse, especially, appear to gain no advantage from being in meter" (p. 157). Such a questionable statement at least needs to be read alongside Wordsworth's own assertion.
in the Preface “that of two descriptions either of passions, manners, or characters, each of them equally well executed, the one in prose and the other in verse, the verse will be read a hundred times where the prose is read once.” The pleasure provided by the meter (in blank verse, the rhythmic-repetition of the iambic pattern) may thus interact with and intensify the poetry.

Blake presents us with more questions than does Wordsworth. His comments on versification consist of a few aphorisms, with nothing as systematic even as the paragraphs from the Preface. And whereas Wordsworth works within the tradition of accentual-syllabic verse, Blake’s poetry does not flow easily into this mainstream. English Versification will be useful to the student who wants to investigate the principles behind or follow through on hunches about Blake’s versification. Suppose that someone has been working on the idea that the rhythmical principle of Blake’s prophecies is based on syntactical patterns. Brogan’s descriptions and evaluations of studies written on the role of syntax in versification under the category “Syntax and Grammar” should direct that person to relevant readings. Another useful category for the Blake researcher would be “Visual (Typographic) Structures.” Although many of the entries deal with modern “concrete poetry” and Renaissance “pattern poetry,” insights into both of these could enhance the study of Blake’s composite art.

Furthermore, a researcher can turn to the index and immediately find a listing of works specifically on Blake’s versification or works in which Blake may be mentioned. From these entries, the researcher can piece together a historical survey of the writings and determine what kinds of things have been written. Brogan summarizes and evaluates some of the works, including Alicia Ostriker’s Vision and Verse in William Blake (Madison, 1965), the only book-length study of Blake’s versification. Brogan sees Ostriker’s book as a “groundbreaking survey.” Brogan sees Ostriker’s book as a “groundbreaking survey” (p. 349) but claims that it is methodologically faulty; he rightly implies that the “concrete foundation” (p. 349) will have to include a more precise theoretical structure. Other Blake entries include studies that mention or begin to investigate the influence of music and the visual arts on Blake’s metrical styles. But the big question remains: what principle is behind the rhythmical structures of Blake’s poetry? Quantities, syntax, stress, all of the above, none of the above? This question and its answers will have to be based on an understanding of the history and theory of English versification.

Brogan’s English Versification can help to strengthen this basis. Brogan succeeds in his intentions of offering a single view of the field, of sketching its historical contour, and, potentially, of generating new ideas and works about versification in the future. Anyone interested in the verse structures of Blake’s—or any poet’s—“sweet forms” should hurry to this worthy guide.


Reviewed by Jenijoy La Belle

The business of making facsimiles of Blake’s illuminated books has a long and fascinating history, beginning with John Camden Hotten’s edition of The Marriage of Heaven and Hell in 1868 and culminating in recent years with the splendid work of the William Blake Trust. There are of course many beautiful copies of the illuminated books still awaiting appropriate replication, but we seem to have reached a point in Blake studies where the reproduction of Blake’s pictorially less impressive works can also find an audience. Thanks to R. J. Shroyer and Scholars’ Facsimiles & Reprints, a reproduction of the copy of Lavater’s Aphorisms on Man annotated by Blake is now available. Since there are at least three typographic editions of the annotations,1 the audience for such a work must
be fairly limited. Yet, in the pages of this journal, it is difficult to decry such a publication. A facsimile edition certainly recommends itself to dedicated Blake scholars.

Blake apparently annotated his copy of the *Aphorisms* shortly after its publication in 1788. Although the typographic editions of these annotations all reprint the parts of Lavater's text most essential for understanding Blake's commentary, the entire 643 aphorisms have not been reprinted for over a hundred years, and they have never before been printed in full in conjunction with Blake's marginalia. Scholars have long recognized the significance of Blake's responses to Lavater at a crucial early point in the development of Blake's ideas on man, society, and God. The directness and brevity of the annotations help to make them capsule distillations of concepts we find more expansively and complexly woven through the fabric of Blake's poetry. For anyone eager to produce a facsimile edition of one of Blake's annotated books, surely Lavater's *Aphorisms* is a good first choice.

Shroyer's twenty-eight page introduction is the best part of this book. He does a good job of presenting, in a surprisingly lively manner, essential information about Lavater, Henry Fuseli (the translator of the aphorisms and a close friend of their author), and bibliographical details concerning the editions of the book and Blake's annotations. These materials are just what is wanted in an introduction to a facsimile edition. Although Shroyer's discussion of Lavater's work on physiognomy is a bit tangential to this edition, it contributes to the historical context in which Shroyer sets the aphorisms. The introduction remains strong when it moves into such detailed matters as the question of Fuseli's possible rewritings of Lavater's work. Fuseli made his translation from a now lost manuscript and included some sixty-five aphorisms, by Shroyer's count, that have no "close matches" with the German editions of the *Regeln* of 1787 and 1788. Shroyer offers a convincing explanation of how this came about, based on the fair assumption that Lavater himself (having caught what Shroyer calls "gnomic fever") revised his maxims between the writing of the manuscript he sent to England and the publication of the German editions. One of the strengths of the introduction is that Shroyer is concerned with Lavater's works in their own right before he plunges into Blake's annotations.

In the last few pages of his introduction, Shroyer surveys some of Blake's more significant annotations to Lavater and points out the basic concepts they embody. Blake's long concluding comment is quoted, including seven or eight words thoroughly deleted with circular pen strokes in the original. Shroyer's transcription of this deleted passage is identical to Erdman's text: "& they converse with the spirit of God." Bentley's reconstruction, "& thus are either good or Evil," makes a completely different conclusion to the passage. The only evidence I can see in the original at the Huntington Library for either reading is the pattern of ascenders and descenders not obscured by Blake's deletion lines. These fragmentary pieces of evidence tend to give more support to Bentley's reading than to Erdman's. I suspect, however, that we will never be sure of any reading, unless computer-enhanced photography can give us a definitive answer.

Shroyer comments sensibly on the structural and thematic relationships between the Lavater annotations and Blake's other writings of the late 1780s and early 1790s. He also makes an interesting suggestion (p. xxiii) that there is a more than accidental similarity between the frontispiece that Blake engraved after Fuseli's design for the English edition of the *Aphorisms* and the frontispiece to *Songs of Innocence*. The remarks on Lavater's presence in The Marriage of Heaven and Hell and Blake's later poems are less compelling and too brief to be convincing. Shroyer emphasizes Lavater's membership with Swedenborg in the party of repressive moralizers scorned by Blake; but we need more evidence for this than Shroyer has room to provide, and surely Blake's possible criticisms of Lavater must be balanced by the numerous indications, provided throughout the annotations, of Blake's sympathies with Lavater's energetic humanism.

After such a promising introduction, the facsimile itself is a distinct disappointment—or, rather, an indelible disappointment because of the soft-focus fuzziness it gives to Blake's fine and clear penmanship. 3 Blake's copy of the aphorisms is reproduced slightly larger than the original. The photographic process used was apparently one of those that register only black or white, converting any middle tones in one direction or the other. As a result, a disturbing number of Blake's pen strokes are lost or fragmented into vague rows of dots and dashes. The problem here is not merely aesthetic, but textual.

In his introduction Shroyer notes that neither the Keynes nor the Erdman edition is "wholly satisfactory" in its rendering of Blake's underlinings of Lavater's text. He then claims that "this facsimile...should go a long way toward alerting the student to such problems and suggesting some answers" (p. xvii). Unfortunately, this facsimile creates a good many problems and solves few. Indeed, one must use the Keynes, Erdman, or Bentley text as a constant guide while attempting to read Shroyer's reproductions. For example, in aphorism no. 3 Blake's underlining of the penultimate line is signalled only by a few easily overlooked dots; the underlining of the last line here (and in no. 424) is not indicated at all. In the original, the pen strokes are fine but unmistakably clear. Blake's X next to aphorism no. 21 is reduced to a large T and makes it seem as though it were the first letter of the non word, "Tuneasy." The X next to the end of no. 619 disappears altogether. Blake wrote two large exclamation points following aphorism no. 157. In the facsimile, these become four widely spaced dots that look like nothing more than accidental flyspecks. And at the end of no. 309, Blake's question mark becomes a colon. The vertical line in pencil next to no. 285 does not appear at all in the facsimile, and the long pencil note on no. 536 is illegible. The word "Admirable!" written vertically next to aphorism no. 20 reproduces fairly well, but nowhere does Shroyer point out that it is
written in pencil. Nor does he identify other annotations in pencil or in a light brown ink quite distinct from the black ink of the majority of the annotations. Blake's editors have attributed some of these annotations to a hand other than Blake's, and surely this is a matter Shroyer should have taken up in his introduction. He cannot be held responsible for his publisher's failures in reproducing the original, but even if he had expected high quality photographic work he should have realized the necessity for identifying different inks and different hands.

Another difficulty not overcome by the publisher is the presence of annotations very close to the spine of the book. Apparently the volume could not be opened wide enough to expose such annotations completely to the camera. As a result, it seems as though Blake wrote "ellent" next to aphorism no. 40; in the original, "Excellent" is clear and fully present. The lengthy annotations in the inner margins of aphorisms nos. 248, 342, 532, 533, and 605 are converted to odd bits and pieces. Once again, the reader must return to typographic texts in order to make sense of the facsimile.

Professor Shroyer has indicated in correspondence that the Aphorisms on Man is the first volume in a proposed series of facsimiles of Blake's annotated books. Future volumes will have full transcriptions of the annotations. These transcriptions, if accompanied by appropriate notes on such matters as differences in ink, should go a long way toward solving some of the problems burdening the Aphorisms facsimile. One can only hope that a solid scholar like Shroyer will be better served by his publisher in prospective volumes, and that we can use them with full confidence in their accuracy and completeness. As Blake wrote, "He who would do good to another, must do it in Minute Particulars."


3 All comments on the accuracy of the facsimile are based on a comparison between it and the original volume in the Huntington Library.

proportion of his punctuation, and the passages used are selected according to no obvious procedure (there is no mention of the fact that the text is selective). The text takes seven of the eleven or twelve sections and rearranges them according to no immediately apparent plan, labeling them I-VII; in Keynes's nomenclature, the order of the edition is: Supplementary passage 2, Supplementary passage 1, i, a,d,e,b,f; in Bentely's nomenclature (following the Rosenbach MS and attempting a chronological realignment), the order is b,c,d,e,j,f,i,l. In any case, there are three sections missing, including the short prose passage at the beginning, and one of the two "Was Jesus Humble?" passages (p. 52 in the Notebook).

The text and illustrations are printed in an unattractive ochre-colored ink, and italics are used for quotations; the French text is aligned to the right-hand margin, which makes reading difficult. The translation does not attempt to reproduce Blake's irregular four-foot iambic line, and so loses the headlong momentum of the invective of the poem; it also does not attempt the paired rhymes of the original, although rhyming couplets seem to occasionally slip into the French translation as if by chance (e.g., lines 3-4, 5-6 of the first section). The final two-line section is particularly inadequately translated: "Je suis certain que Jésus ne ferait pas cela, / A un Anglais ou à un Juif" distorts the meaning of "I am sure this Jesus will not do, / Either for Englishman or Jew"--the addition of "cela" loses the idiomatic sense of the line and introduces all sorts of new (and unwanted) meanings.

The editors of this text include a quotation from Revelation 14:6, "and I saw another angel fly in the midst of Heaven, having the everlasting gospel to preach unto them that dwell on the earth . . . ."; this may be the source of Blake's title for what is admittedly a very fragmentary and obscure work, but it need not necessarily be so, and has no further referential connection with the poem. Its inclusion adds nothing more than an additional disruptive perspective.

Blake's pen and watercolor drawing The Blasphemer (Tate Gallery 5195; Butlin 446, dated c. 1800) is reproduced on the cover of the publication; on the back it is reproduced in reverse (probably to highlight the title of the series), an unattractive proceeding under any circumstances; coarse-grained ochre reproductions of details from the watercolor appear inside the text, again with a laterally-reversed copy of the image on the facing page. The Blasphemer is usually taken to represent the stoning to death of the Israelite woman's son who blasphemed the name of the Lord, Leviticus 24:23 (Butlin 446), although William Rossetti retitled it The Stoning of Achan, after Joshua 7:1, 18-25; the relationship of this subject (or these subjects) to the text in question is problematical if not dubious--Blake's poem is a headlong invective against a particularly milk-and-water conception of Christ, and the stoning of a tied, tensed figure by fierce-eyed elders bears little relation to this. Among the bibliographical data of the edition, "Gravure de couverture de William Blake" is translated as "Design cover of William Blake"--as if attempting to establish a connection.

This is a most unattractive edition of a Blake work, and also a wasted opportunity; such publication of a single work draws the attention to a fragment of Blake's oeuvre which it inevitably loses when buried amid the bulk of a complete edition, and it is a pity that the work could not have been done with greater care and greater accuracy and attention to detail.
Life, Death, and Immortality

"Young was fortunate. He seems almost the only poet who has had his mere metaphors illustrated and made corporeal." 1--Blake enthusiasts are fond of the idea that Young's Night Thoughts are remembered today mostly on account of their having been illustrated by their worshipped hero. It is to be questioned, however, whether Blake himself would be remembered today had he left behind nothing but this particular series of watercolors and engravings which, with respect to quantity, is his largest.

Few of Blake's nineteenth-century commentators had direct access to the 537 watercolor drawings, and thus could only judge the artist's Night Thoughts designs (NT) from the forty-three engravings in Edwards' edition of 1797. These were criticized as being "somewhat uninteresting." 2 In Blake's conceptions it is a hit or a miss," and, Gilchrist continues, "the miss is a wide one," especially if it comes to the illustrations for Young's poem. "There is a monotony of subject, of treatment, of handling the graver even. . . . There is little or no individuality in his faces, if more in his forms. Typical forms and faces, abstract impersonations, are used to express his meaning. Everything--figures, landscape, costume, accessory,--is reduced to its elemental shape, its simplest guise. . . ." 3 This and the sheer number of the designs may explain why the NT illustrations had to wait for reproduction longer than any other of Blake's works. The need for a complete edition of these watercolors which represent approximately a fifth of the artist's surviving designs, was first advocated in Herschel Margolouth's pioneering article of 1954: "How can the large company of students of Blake function adequately when [by 1954] 457 drawings, most of his work for a year and a half of the prime of his life, have never been reproduced?" 4 Little happened, and in 1969 Morton Paley still had to complain that the NT designs "have remained the least known as well as the largest of Blake's sets of designs," for which "no detailed consideration of their symbolism, thematic structure, and meaning has yet been published." 5 Then, in the same year, readers of the second edition of Erdman's Prophet Against Empire were informed that "only in the late 1960's did extensive scholarly study of the Blake water colors begin, as Clarendon Press undertook to publish a multi-volume edition of the whole series (with commentary by John Grant, Michael Tolley, and
Edward Rose). Research for this edition had
started as early as 1963-1964 (see p. x), but even
the photographic reproductions, now under review,
had to wait for their publication yet another ten
years following Erdman's announcement. It is only
natural if with this elapse of time the highest
possible expectations were raised.

These great expectations, I am afraid, are not
fulfilled by the two enormous-folio-sized volumes
now published. Besides a foreword by Erdman who
acted as coordinating editor, the first volume
contains an introduction of some eighty pages, a
bibliographic checklist of previous studies of the
NT illustrations, and reproductions 1-263. These
are followed in the second volume by reproductions
from NT 264-537, and thus the modern edition exactly
reflects the arrangement of the original water colors
which were bound accordingly in two volumes for their
first owner, the book dealer and publisher Richard
Edwards. To the 537 halftone reproductions are added
in the second volume a selection of seventy-eight
designs which are reproduced in color, as well as
eight specimen color plates from colored copies of the
engravings; also reproduced are sixty-two proofs

The Monochrome Plates

I take it for granted that, with a total of 801
plates (including figures in the text, which are
all connected with Blake's NT), and presenting for
the first time all the known materials related to
one of Blake's major commissions, including the
reproductions of virtually hundreds of designs which
have hitherto not been accessible except to students
at the British Museum Print Room, the importance
and value of such an edition is self-evident to
anyone who is seriously interested in Blake's work.
This is merely the quantitative aspect, however.
The reproductions being the raison d'être and, no
doubt, the reason for so high a retail price of
these volumes, it is their quality which has to be
considered first.

Each of the 537 monochrome plates measures c.
29.5 x 22.7 cm.; this still means a reduction by
approximately 30% from the originals (c. 42 x 32.5
cm.). The latter were executed on Whatman drawing
paper which supplied the water colorist with an
almost absolute, though unbleached, white for his
ground. Its effect might have been imitated in the
reproductions if a similar make of printing paper as,
e.g., that used for the plates in Keynes' Blake
Studies, had been decided upon. Alas, it was not,
and the choice of a somewhat creamy, toned paper
for the printing of the pictures marks the second
step away from the originals. The consequences of
this decision for a printing paper which adds to
the reproductions a color of its own are felt most
strongly where the color plates are concerned. The
black and white reproductions, however, may seem
satisfactory at first sight. Only when compared
with the originals or even with the results that
were achieved in the 1927 facsimile does it become
evident how much detail is lost in them. Equally
important is the fact that there is no uniformity of
tonal values in the monochrome reproductions.

Similar if not identical washes of a bright blue
which in the watercolors have been employed to
indicate the sunlit sky, reproduce as a faint gray--
that is, just as one would expect--in the majority of
the plates (see e.g. repro. from NT 7, 11, 17,
21, etc.). Then there are instances, however, where
a similar cerulean blue or a light gray wash in the
original design becomes, in the reproduction,
approaching night or sometimes even a complete
darkness (see e.g. repro. from NT 146, 154, 169,
175, 207, 227, 236, 238, 242, etc.). What is
reproduced by equally compact areas in the halftone
screen is thus not necessarily in keeping with areas
of corresponding brightness or darkness in the
watercolors. In general, the contrast between light
and dark areas is much stronger in the black and
white reproductions than in the designs themselves,
and much detail gets lost together with Blake's
richer modulation of colors. This certainly need
not be. The ten years this publication has been in
preparation surely would have allowed for the
production of a more homogeneous set of photographs
and its adequate printing. Apart from these
strictures--and especially if compared with the
color plates--the monochrome reproductions of NT
1-537 serve their major purpose well enough. They
will act as a valuable aid to memory for all those
who have seen the originals, and--as a "simile" of
the "figures, landscape, costume, accessory" of
Blake's designs--they will allow for iconographic
research as well as, say, for a study of recurrent
motifs among Blake's figures.

It is this main section of the edition which
also comes closest to keeping up with its claim to
be "a necessary response to the wide and increasing
modern interest in all of Blake's works and to the
exacting inclusiveness of a critical scholarship
which demands easy access and frequent reference to
the artist's entire oeuvre" (p. vii). And indeed,
regards "easy access," the Clarendon edition has
one real advantage even over the originals at the
British Museum. The latter are mounted in an annoying
and disadvantageous manner between heavy perspex
screens which, however, proved to be necessary for
their protection. Also, it takes approximately a week
to go through the whole series box by box at the Print
Room, and this does not allow for careful examination
of more than a small portion of the watercolors.
Usually students are asked to have only one box on
their table at a time, and in consequence it becomes
extremely wearisome to both staff and visitor if
one wants to compare a design from Night VIII with
another from Night II, and so on. For a wide range
of possible questions such comparison has been
even more facilitated by the publication of the
Complete Edition.

The Color Plates

In the same large format as the monochrome plates,
almost 15% of the watercolors are reproduced for a
second time in "full colour" for all those who
once had a chance to study the originals, this will
be the most disappointing part of the present
publication. Many readers are likely to disagree
with me if I say that ten high-quality color plates,
equal to those in Keynes's 1927 edition, would have
done more for our understanding of Blake's coloring in the *NT* series than such a "large proportion of full-color plates" (p. vii) of a more than questionable standard. It is indeed much easier to demonstrate the range of possibilities in color composition that Blake made use of in this series by a large number of examples. But what--except misleading--are all these examples good for if only a small portion of the seventy-eight color reproductions gives at least a fair impression of what the originals look like? And yet this is an idle question. We will have to work with the edition as it is, and all that is to be done *post factum* is to list the major discrepancies between the original designs and their reproductions. This may serve as a warning and--at best--as a corrective for those who are forced to base their judgment on what is to be gleaned from the present publication.

Technically speaking, Blake's *NT* designs are basically in an ink medium which have been tinted with watercolors. These are merely added to outline drawings, indicating once more that color is certainly not at the structural and conceptual center of Blake's artistic work. Yet secondary importance remains importance still, and it is evident even from such miserable reproductions that the coloring is essential for elucidating the idea which is captured in the drawing.

The range of colors used by Blake for his *NT* illustrations is in itself restricted. First there is a dominance of bright blues, yellows and greens for the early Nights. Though rose color is frequently employed, genuine red is relatively rare except for being used in the carnation. From Night VII onwards, Blake's palette darkens considerably; there are stronger contrasts between light and dark areas in the designs which now also include much larger quantities of red. Parts of the picture area are often left untouched so that the white of the paper may figure as clouds in a sky background or may represent light. Due to the toned paper employed for their printing, this white has mostly been lost in the color reproductions. There it is often transferred into a smudgy pink or ochre, giving the impression of heavy foxing or of some strange underpainting which is alien to the originals (see repro. from *NT* 151). Blake's gray and black here tend to reproduce as a dark and dense brown, or are changed to a pale or a dark amber (see repro. from *NT* 78, 125, 156, 166, 284, 324, 344, 410, 415, 446, 466). Gray may even be deformed into a dark mauve (see repro. from *NT* 34). The flesh colors, male and female, either lose most of their vivid aspects (see repro. from *NT* 6, 156, etc.), or, to the contrary, show too much of pink (see repro. from *NT* 117). The brilliance and intensity of the varied hues of green have suffered most; they are lost almost completely in the reproduction from *NT* 30, they are much darkened in the reproduction from *NT* 111, or they are boiled down and reduced to a common denominator as in the reproductions from *NT* 6, 24, 36, 78, 143, 158, 234, 296, 430, and 442. Brown--though of subordinate importance, if present at all in the watercolors--often gains dominance in the reproductions (for examples of the introduction of brown which is absent from the original design and for a brownish overall tinge akin to a nine-

teenth-century gallery varnish, see repro. from *NT* 17, 68, 312, 338, 378, 410, 446). The bright, transparent washes of blue and yellow are strongly affected by the color of the "ground," the creamy tint of the printing paper; they lose much of their brilliance and depth, and in some places in the reproductions yellow or blue are omitted altogether (see especially repro. from *NT* 34, 91, 143, 345, 408). Yellow may reproduce as an almost golden brown, as beige or ochre (see repro. from *NT* 111 and 204); that the more specific and often used quality of lemon loses its tendency towards bright green, but may gain a tendency towards yolk of egg, gold, or orange is to be seen in other examples (see repro. from *NT* 6, 135, 170, 203, 287, 408). Blake's reds, ranging from carmine and cinnabar to salmon color, participate in the general loss of intensity and variety of hues which sadly characterizes the color plates. They reproduce too dark and dense, and they are thus brought close to a reddish brown which is lacking from the originals (see repro. from *NT* 107, 125, 156, 345).

If just one color comes off wrong from a reproduction, this causes a distortion in the whole of the color composition which is unendurable. So in the end we are left with only a small proportion of full-color plates that actually meet with the requirements of a critical scholarship. (For the few good ones see repro. from *NT* 87, 154, 170 [good for the greens], 339, 352, 361, 471.) And it is no real consolation that the remaining plates in the second volume are those which are the most satisfactory. At approximately 70% of the original size they reproduce the proofs, the finished engravings, and the complete text of the printed edition of 1797. The originals in this case being in a monochrome medium themselves, the reproduction must have caused comparatively few problems for the printer.

The Introductory Essay

Until the publication of the volumes of commentary, the scholarly apparatus of the *Complete Edition* of Blake's *NT* illustrations is limited to the captions, a foreword, and an introductory essay. The captions identify the watercolors by their standardized numbers (*NT* 1-537). They also cite the page number for the respective Night, and the numbers of the lines which were illustrated by Blake. A set of symbols serves to distinguish the markings of lines, and if a design has been engraved for the 1797 edition, a reference to the engraving is included as well. Erdman's foreword, dated August 1977, is interesting as by the announcement for the forthcoming volumes of commentary. Readers are told that the "purpose and uses of a commentary will be made manifest when it appears," and are asked (in 1977, or in 1980?) their "patience for another year or two" (p. vii). There can be no arguing about that. The coordinating editor's claim, however, "that commentary is even more necessary for the apparently simple pictures than for those whose difficulty and irony insistently confront us" (p. viii), is a paradox which in due time will have to be put to the proof.
Finally, there is the introduction which—apart from offering a valid and useful compilation of all the external sources and data connected with Blake's NT project—makes an independent contribution to our knowledge of the history and development of these designs. In the first of the five chapters of this essay, the editors describe the "Occasion" which led to the production of the watercolors. They deal with the reception of Young's poem and Blake's illustrations in twentieth-century scholarship, and claim that today Young may be rehabilitated if only read through these illuminations of his poetry (see p. 3). Then, quoting from the Farlington Diary, Ann Flaxman's letters, the Prospectus, and the Advertisement for the 1797 edition, the outward circumstances of Edwards's commission are described.1 Though there is some truly Blakean bias, and even some twisting of the evidence,14 these pages are on the whole a sound recapitulation of all that is presently known about the history of the production of the watercolors, and of Blake's relations with Edwards. For the first time, the editors offer a balanced account of the publisher's role and his "personal enthusiasm for the project" (p. 5). Richard Edwards emerges almost triumphantly as a sort of anti-Cromek, and this view is more convincing to me than Bentley's earlier stance, who could see in the Advertisement nothing but "a strange piece of puffing."15

As regards the "Reception of the Engraved Edition," it remains conjectural whether or not it really "had a considerable sale" (p. 7). The authors themselves think it "probable" that the print run was limited to no more than 200 copies, and even if these were actually sold within the next ten years, it is rather an exaggeration to say the sale had been "considerable."16 The following pages are occupied by an account of the history and ownerships of the watercolors from the time of their completion onwards (pp. 7-8). The editors' sources for these paragraphs have been printed previously in Blake Records and Keynes's Blake Studies.

Though including sections on the "Completion of the Series" and "A Frontispiece for Each Volume," the chapter on the "Preparation and Production" of the 537 watercolors is merely 3½ pages long (pp. 10-13). These contain information on the Whatman drawing paper which was employed by the artist, on the inlaying and framing of the pages of Young's text, on the masking of the latter before application of the colors, on the markings of lines which were to serve as a starting point for the illustrations, on Blake's processes from underdrawing to coloring, and on the "pencillings" and the problem of the preliminary sketches. Grant, Rose, and Tolley assume the possibility that at least some of the water colors were finished "only while [Blake was] making the plates," and that "he may easily be supposed to have given the final touches to some of them [i.e. the water color designs] only in order to perfect them as a complete series" (p. 11) even after any view of publishing a sequel to the 1797 edition of Nights 1-IV had ceased to exist. This I believe to be particularly important because if the water colors of the NT have often been considered as mere preparatory drawings for the engravings. For their first owner, however, they may well have held the status of an independent and self-sufficient work of art. The engravings then, which were to publish only a selection of the entire series of designs (be it 150, or even 200 plates), would have to be placed rather with the large reproductive engravings after the paintings from Boydell's Shakespeare Gallery, or those initially planned by Fuseli for his Milton Gallery,17 than to be considered the sole and primary means for Blake's sequence of the 537 water colors. There was of course a strong economic interest behind all the Gallery schemes of the day. The point I want to make, however, is that this economic interest in the 1790s was ideologically linked with the idea of establishing a British school of history painting, and that both Blake and Edwards may have thought of the NT designs as their personal contribution to this movement to prepare a series of engravings, pencil drawings or monochrome wash drawings would have been completely sufficient, and there certainly would have been no need for mounting the pages of a precious copy of Young's NT which later was said to have been the author's own (see pp. 8 and 9). The careful outlining and coloring of these designs then may well accord to an additional, or rather the first part of Edwards' commission, comparable only to that from Flaxman for the similar Gray series.18 This view is also corroborated by what the authors have to report about the reception of the watercolors which in "any event...indicates considerable respect on Edwards's part for both the poetry of Young, and the drawings of Blake" (p. 11).19

Speculations about the designing and the function of NT 1 (31E) and about Edwards' printing schedule (pp. 12-13) lead on to the next section. This is devoted to the "Engravings," and here we learn about the difficulties with correct positioning of the plates and overprinting of the text panels in the 1797 edition (pp. 13-14), problems which in a few cases even made a "cropping of figures" unavoidable, "as in 3E (NT 14), for example" (p. 14). The penciled page numbers on some of the so-called "private proofs" from the collection of Philip Hofer are interpreted as an unsuccessful attempt to cope with these problems caused by "the tight economy of space required by the printed pages of text" (p. 14). Then, the often complicated development of the forty-three designs that were engraved for the edition of 1797 is presented in a "Table of Engraved Designs" (pp. 17-35). With the private proofs included which "only now [have been] made available for study" (p. 15), this account of all the variant states supplements and up-dates Eason and Essick's bibliographical notes for the same set of engravings.20 The publication of the Hofer private proofs with their remarques certainly adds a new facet to what we know about Blake as print maker, and it is only in a few cases that the usefulness of this "Table" may be lessened by some minor descriptive errors.21

The chapter on "The Frontispieces" (NT 1 and 264) opens with a consideration of "the symbolic dramatic effect achieved by the placing of the vision of the Rising Christ in the fourth title-page of the engraved edition" (p. 35). Then, the title pages supplied for each of the four Nights in the 1797 edition are discussed as a sequence of designs, one relating to the others. From the following interpretation of the function of NT 1 and NT 264
we can get a foretaste of what is to be expected from the commentary. "One of the purposes of our commentary will be to make explicit some of the tensions of interpretation and contradiction that play in the reader-viewer's response to Young's 'parson'd' pages and Blake's visionary pictures. Practically speaking, the question will generally be how and in what ways the designs, singly and cumulatively, manage simultaneously (or with lapses) to be faithful to the text of Young and true to the poetic and prophetic genius of Blake" (p. 39). This question has a venerable tradition in the history of Blake scholarship; it was much the same sort of question which--prose modo--was central in Wicksteed's studies of the Job illustrations, in Roe's interpretations of Blake's Dante, and in many of the more recent studies of Blake's response to Milton. Ultimately, it might be traced back to Blake himself, notably to his Milton: A Poem (where, however, it resulted in poetry, not criticism). The task which Professors Rose, Tollef, and Grant have set themselves, will certainly require a method to proceed with the utmost caution against over-interpretation, and it is to be hoped that they will remain aware of their own warning against the dangers of mere "theorizing about ... intended symbolism" (p. 17). The present writer, however, already feels at a loss if he is supposed to judge the critical value of euphoria--as in the following statements about the resurrection scene in NT 264: "Instead of fixing the reader with the direct eye of Truth [a reference to NT 156 (43E)], his [i.e. Christ's] upcast eyes direct the viewer to the above which is within, the home of intelligible meaning. The overcast is opened, not by effort, but by an explosion that is a celebration. The outstretched hands that need no longer push the clouds apart [as in NT 1 (31E)], by the piercing light that replaces darkness in all directions, and made one. The hands simultaneously display to doubters the proof that Jesus is the human family; as he suffered for all, he can offer the infinite expanse to all, and even prepare to offer the handclasp of Friendship. Blake never quite depicts this moment of fraternity ... " (pp. 38-39). Such free flow of pseudo-Blakean associations (or should I say "illuminations")--which, if only translated into less ecstatic phrasing, are truisms as relevant for a painting of the resurrection by, for example, Sebastiano Ricci as for Blake's NT 264--must be controlled by a more modest interpretation of those levels of pictorial meaning which are closer to the graphic surface of the illustrations and closer to the eye of their beholder. 22

In general, it seems problematic to me, for instance, to "explain" a design in NT by reference to some similarity in the artist's much later illuminations in Jerusalem. Blake was certainly convinced that the full meaning of one of his pictures was to be discovered without reference to his other productions (outside a given series), much less to those which had not yet been executed. His claim to unity in a (single) work of art ought to be taken seriously when attempting an interpretation, and it does not assign to all comparisons a rather limited significance. Blake's pictorial language is based--and this is especially true of the NT designs--on a restricted "alphabet" of human postures. These, however, allow for an almost unlimited number of combinations. While we can see that one and the same gesture is used throughout Blake's oeuvre, and often with the most contradictory implications, it is the combinations which count for an adequate understanding because only they determine the meaning of the otherwise isolated letters of this alphabet. A comparison, then, which takes into account just one element of a picture, for example the gesture of the outspread arms, remains arbitrary and inconclusive--it leads nowhere. 24

Pages 39-51 describe and reproduce eleven "drawings" which "at least bear a closer resemblance to particular Night Thoughts designs than they do to other finished Blake pictures" (p. 39). The water-color copy of NT 11, painted on a printed leaf of Bell's (Henry E. Huntington Library, fig. 1, p. 41), is now no longer ascribed to Blake, and much doubt is cast on the authenticity of the drawing of "Timon" which is related to NT 115 (Yale University Library, fig. 5, pp. 43-45). 25 The faint iconographic connection between the emblem drawing on page 42 of the Notebook and NT 26 is described as the relation between a "basic design" and its "considerable amplification" (p. 41; fig. 2). With this drawing included, it is surprising that no mention is made, for example, of the resemblance between the design for NT 61 and the emblem drawing on page 17 of the Notebook, both representing the encounter of a youthful traveler with Death, who is waiting for him--once as a shrouded skeleton, and then as the usual white-bearded figure in NT--in a doorway. Figure 3 reproduces the fifth plate from "Series a" of There is No Natural Religion. Though one may be surprised to find a relief etching among what is said to be a group of "Drawings," 26 no one will fail to recognize its connection with NT 27 (7E). But readers will probably wonder why, for example, the similar connection between the second plate of "The Little Black Boy" and NT 378 is omitted from this list. Next comes a labored interpretation of the supposed symbolic content of the amalgamation of the two superimposed pencil drawings on the sheet which is reproduced as figure 4 (Victoria and Albert Museum). This shows the backview of a figure with arms raised and a face which has been drawn over a faint, yet more elaborate drawing of a seated female looking to the right. The latter bears some resemblance to "Night" in NT 103, and the figure seen from behind is connected by the editors with Christ as he appears in NT 127. The distinct stylistic differences between the first and rather finished drawing--which appears to be a penditum that Blake did not care to erase before using the same sheet of paper for the second time--and the rough sketch which he drew over it at an apparently much faster speed are passed over without mentioning. It is of course difficult to calculate the lapse of time between the first and the re-use of the paper; it should have been noted, however, that stylistically the superimposed figure is much closer to the design on the verso of the sheet ("An Angel Taking a Huge Stride among the Stars") than to the underlying drawing of "Night." 27 This might have warned against an interpretation which to me appears to be a misconception of Blake's workshop practice. If the authors say that this combination of the two "states" of the drawing suggests "that
the first picture was meant to be blocked out" (p. 42) by the second, if they elaborate on this fascinating, but rather too brainy idea by asserting that "Christ in the second drawing would be intervening to stop Night from telling all she has learned" (p. 43), they are guilty of exactly that sort of "theorizing about [the] intended symbolism" (p. 17) which they had promised to refrain from. 29

The discussion of the "Timon" drawing at Yale (fig. 5) is interesting mostly for the "rule" it serves to establish; "as a rule Blake's successive versions of a subject are superior, in invention at least, to their predecessors" (p. 45). 29 But what about the exceptions to the rule? To give just one example, one may say that Blake's "Nebuchadnezzar" in The Marriage of Heaven and Hell is--if isolated from its context in the illuminated book--inferior to its successor, the large color print of c. 1795; so far the editors' rule is easily verified. And yet, if one looks at NT 299, the third version of the same subject, I cannot accept the idea that "in invention at least" this has to be considered the superior treatment. Again, when comparing NT 117 (32E) with the so-called "Nimrod" drawing (Nelson Gallery/Atkins Museum of Fine Arts; fig. 6), the editors' criteria for artistic quality prove to be disputable. There certainly ought to be some definition of "progression" (p. 46) in art, and a design ought first to be properly described before one assigns to it a higher or a lower rank. 30 Otherwise we will end up with possibly inspired but nonetheless apodictical statements which are useless for the "critical scholarship" that this publication is supposed to facilitate. The authors' zeal for their "rule" must underlie their comparison of NT 196 to a related drawing from the Cleveland Museum of Art (fig. 7). The arguments which are supplied for judging the watercolor the "superior" design border on the ridiculous. How can the lack of detail and precision in NT 196 be seriously understood as a gain over the pencil drawing "in visual and symbolic statement" (p. 47)? Professors Rose, Grant, and Tolley observe for themselves that NT 196 is a mirror-image of the drawing, and though they offer no explanation for this reversal they remain in the affirmative about its being "most evidently a preliminary drawing" (p. 47). Their statement about the artist's "broadening [of] the symbolic application" in the watercolor by means of what is called "small revisions" (p. 47) seems a mystification of Blake's art and of his methods of designing, quite contrary to what he had to say about himself. The Cleveland drawing is definitely superior to NT 196 in delineation and modeling, and it is certainly the more convincing, though less ousted, variant of the subject. But regardless whether one accepts this view of the drawing's superiority over NT 196, or prefers to think of it as the preliminary and, "in consequence," the inferior design, this cannot supply a decisive clue for the exact dating of the drawing as the authors believe.

The chapter ends with a consideration of some early sketches--including the four versions of "The Warring Angels"--which were employed for the composition of NT 372, 452, and 510 (see figs. 9-11). Though some speculations about Blake's conjectural repertoire portfolio" (p. 50), see also pp. 48 and 51) are brought forward with ever-growing confidence in its former existence, the overall result of this search for "Preliminary and Related Drawings" is a negative one. Even if all the designs that are represented in this listing are accepted as preparatory for designs among the NT watercolors, their quantitative disproportion would still confirm what the editors let us know beforehand: "Almost no evidence survives of preliminary sketches or drawings; yet he [i.e. Blake] may well have made and discarded many" (p. 10). Of course we cannot know how many of Blake's preparatory sketches have been lost; however, the numerous erasures and corrections in the underdrawing of the water colors and, in fact, the very weakness of the drawing itself which is to be seen rather often even in the finished designs (see, e.g., the legs of the spinning-wheel table in NT 294) seem to indicate that he did not invest the same amount of work in the conception and execution of this enormous and--due to the fixed format and the repetition of much subject matter in the poem itself--necessarily tiresome series as he did in his best work. 31

The remaining pages of the introduction are entirely concerned with the intricacies of the colored version of the engravings and include a new census of twenty-two of the known examples. 32 Based on a first-hand examination of all these colored copies, this account supersedes the earlier compilations of Moss and Bentley. 33 Whereas in c. 1942 Moss still devoted much speculation to the identity of the colorists (preferably Blake or his wife), Grant, Rose, and Tolley set this straight by pointing out that any statement "as to when or by whom a particular copy was coloured must be regarded as inferential rather than factual" (p. 53), though they do not exclude the possibility that Blake colored one or more model copies. 34 The authors describe and distinguish three basic schemes or "types" of coloring (see p. 53), with fifteen copies belonging to the first, six to the second, and just one copy to the third type (which--until further copies with similar coloring happen to turn up--cannot be considered as a proper "type," but rather has to be regarded as a unique exception 35). The most important distinguishing element of the largest group is that the figure of Death in plate 1E wears a white robe in copies of type I, a green robe in copies of type II, and a gray robe in the type-III copy. A further subdivision of the second group is based not on a particular difference in coloring, but on the observation that, for two of the copies, an earlier state of plate II, and, for the four remaining copies in this group as well as all the other colored copies, a later state has been used. There is, in any case, "a caution against assuming that the family characteristics [of the three types] are self evident" (p. 54). A list of thirteen "Major Variations" follows (pp. 54-55), and three of these--the two states of plate 11, the J C ligature which the editors have discovered in several of the colored copies, and the so-called "grotesque" coloring of some of the designs in the first group--are discussed at length on the succeeding pages. All the empirical information presented in this section is new, yet so far these observations rather serve to introduce "further complication" (p. 57) than to clarify the matter. This, of course, is
not to be blamed on the editors, who deserve our admiration for their close scrutiny of the copies.

The "Need for a New Census" of the colored copies is inescapable, and the reasons for the particular sequence of copies which is chosen here are explained on pages 60-62. The identification of each copy by the combination of roman and arabic numerals is meant as a source of information in itself.36 The three "types" of coloring are referred to by the roman numerals I-III, and while the capital letters A and B mark the subdivision of type II, the arabic numerals attempt to group various copies according to some other characteristics they have in common.37 This system has certain advantages over the alphabetization of copies which is so well known from the bibliographies of Sir Geoffrey Keynes and G. E. Bentley, Jr. A designation like "IB-3" will translate to the initiated as "Green Death type of coloring: plate II in final state: Explanation sheet following front matter," whereas "Copy H" carries none of these data. I am afraid, however, that when more colors become available and need to be fitted in, this advantage of the new coding system will soon be lost. For example, there simply is no room for another copy of the White Death type, with the explanations following page [96] in the copy's proper place, that is between Copy I-7 (which is the last of the White Death group with the explanations bound at the end of the book) and Copy I-8 (which is the first copy of the same group that has the explanations following the advertisement). The introduction of capital letters following the arabic numerals will be necessary in this case, and beside the growing complication of the copy designation there is a limit to even that sort of rationalization (imagine a sequence like I-6, I-6A, I-6B, I-6AA, etc.). So in ten years' time all this fuss about a new system of copy identifications will probably appear as much ado about nothing.

While the two untraced copies from Bentley's list (Copies G and T) are excluded from the new census—which is keyed to color schemes and does not allow for the insertion of copies which are not available for inspection—four previously unknown colored copies of the edition of 1797 have here been fully documented for the first time (Copies I-7, I-10, I-15, III-1).38 To establish the provenances of some of the copies must have been extremely difficult. This is illustrated by the fact that no less than three copies (I-7, I-12, I-14) are said to have belonged, at one time or the other, to just one collector, A. Edward Newton.39 Though—in the authors own words—"there are likely to be errors" (p. 62) in the lists of ownerships which they provide, they have dealt admirably with this task. Also, the minute descriptions of the bindings, page sizes, and collations which are supplied for each copy leave nothing to be desired. Like the table of engraved designs, this census is another piece of competent work.

At the end of the introductory essay readers will find a "Checklist of Studies and Reproductions" with short commentaries for many of the ninety-six entries (pp. 72-84). A classified bibliography like this, arranged chronologically, is useful primarily because it reflects something of the history of the reception of the NT illustrations in Blake criticism. This checklist, like all such lists, does not really include "every" relevant "published study" as the compilers claim (see p. 72). But just the same the list certainly does facilitate research on Blake's NT, as I have found myself when preparing this review.

At this point, and before an attempt is made to sum up the results, a word on book production may be in order. A large format type face which is as legible as it is well designed has been employed for the printing of the text, and the lavish layout of the introduction leaves those beautiful wide margins to which we are no longer accustomed. The disastrous effect of the creamy paper for pictorial printing has been noted above, but the same paper is excellent for the text. Misprints are few, and only the binding of these volumes might not have been designed for such heavy stuff. Information on the most active and important publisher for Blake books in recent years, and it hardly needs to be mentioned that they have produced books which show both "the full elaboration of colour-printing" and the "accuracy [of] fine-screen offset lithography" in plain black and white."41 All the same it is to be regretted that the results achieved in the quality of reproduction for the first complete edition of William Blake's NT will not figure as a page of glory in the annals of this distinguished firm.

The Complaint

The introductory essay, as a whole, does not really introduce the reader to the 537 watercolors which—thus at least I suspected—are its designated object. Instead, the essay rather serves to trace the development of the forty-three engravings for Young's NT. Though the basic information on the outward circumstances of the production of the water color designs, on their subsequent history, and on their preservation is all there, a curious disproportion caused most of the text to be occupied with bibliographic material relating to the engraved version of the designs.42 Though no doubt much is added here to our knowledge, it is a bit of a disappointment if, after all these years of study on the editors' side, and after all these years of waiting on the side of their Blakean audience, we are still left with the more important questions concerning the iconology, style, and aesthetic achievement of this series of illustrations. By the time the commentary appears in print, all this may eventually be forgotten, and yet I maintain that much of what has now been published under the misleading title of an introduction would have made a splendid appendix. It offers answers to the sort of chalcographic questions which the student of the water color designs and the general reader are likely to ask not in the first but in the last place.

That this edition will nevertheless become a tool of major importance for the study of Blake's art and its symbolic meaning is beyond doubt, and I hope that the very copiousness of my notes on both text and plates of the Complete Edition will convey
something of this importance. At the same time I firmly believe that an irretrievable chance has been wasted as regards the overall quality, the potential usefulness, and the reliability of this tool. The editors deserve our gratitude for finally making available to a larger public these riches which were formerly hidden away in the unwieldy boxes at the British Museum Print Room. Yet gratitude is mingled with resentment for the editors' and publisher's sheer carelessness. As has been demonstrated above, it is hard to believe that any serious and responsible attempt has been made to properly check the proofs of the reproductions against the originals while seeing these volumes through the press. Even today their production has been very costly; it is self-evident that in all likelihood a publication project of this scope for the N² series will not likely be possible again for at least half a century. During this time Blake scholars will have to work with this edition or none at all, and I cannot otherwise than blame those who did not see to it that libraries and prospective private buyers get the very best that is to be achieved with modern printing techniques. More than 180 years after the initial publication of Edwards's selection from the complete serigraphic collections for Edward Young's Night Thoughts remain ill-fated, and this to an extent they certainly do not deserve.  


3 Bindman's discussion of the series in his Blake as an Artist (Oxford: Pahlus, 1977), pp. 109-12, represents an attempt to weigh fairly Blake's achievement against the "staleness and repetition" which are considered an "inevitable" effect of the very nature of Edwards's commission.  

4 Hershel M. Margolius, "Blake's Drawings for Young's 'Night Thoughts'," The Book of English Studies, n.s. 5 (1954), 54.  


7 See Geoffrey Keynes, Blake's Drawings, 2nd enl. ed. (Oxford: Clarendon Press, 1971). It needs no stressing, I suppose, that the use of glossy coated paper would have produced even worse results; also, the choice of paper may well have been dictated by the economics of modern book production outside the control of the editors.  

8 In the Clarendon edition one almost has to know beforehand about, for example, the presence of the frightened and the sleeping wearer in the Night Thoughts in the N² water color of 1794; otherwise one will be at pains to interpret the fragmentary traces of their outlines in the monochrome reproduction. The same design in Geoffrey Keynes, ed., William Blake: Illustrations to Young's 'Night Thoughts' (Cambridge University Press for the Fogg Museum of Art, 1927) has all the detail reproduced to perfection. Yet of course the Fogg publication as well as the set of five plates from the N² water colors included in Keynes' Blake Studies (pls. 15-19) were reproduced by the collotype process, a printing technique which progress has by now almost put beyond price for publishers and their customers.  

9 I take it for granted that the editors did not attempt to create an independent work of art, but wanted to supply us with the most reliable "copy" that is possible; consequently I hope that no one will refer me to what Blake had to say about uniformity and "intermeasurability," or to Morris Eaves' excellent article on the "Artistic Machine" (1964, 92 [1977], 903-27).  

10 The example of N² 264 has been quoted above; for further evidence I may refer to Lorenzo-Belshazzar's left arm in N² 60, which in the reproduction is almost lost from sight under heavy blackish shading; this, as well as the upper part of the warning spirit's left arm, are shaded with a gray wash but are perfectly clear in the original water color. Because of this kind of uniformity the reproductions—if not checked against the original—may easily lend themselves to over-interpretation. N² 164 illustrates the lines "Till one [i.e. Death] calls him, who refuses not his Call, But holds the happiest Man fast, in Chains of Darkness bound." Blake shows the Utrecth figure of Death, crouching behind his chained victim. On the basis of the reproduction one might feel tempted to describe the setting of this scene as a cave, similar to those in Plates 3 or 9; the watermark, however, simply has immolated gray washes for a background screen which do not indicate any sort of measurable space or recession at all.  

11 On p. 10 of the introduction the editors observe that there are "great differences in style from Night the First to Night the Ninth; the increasing frequency of stronger hues in the later Nights seems calculatedly dramatic."

12 This system of identification has been in general use from the late 1960s onwards; it now has also been adopted for the brief entries for each design in Martin Butlin, The Paintings and Drawings of William Blake, vol. 1 (New Haven, Conn., and London: Yale University Press, for the Paul Mellon Centre for Studies in British Art, 1981), no. 330, pp. 178-253. The system for numbering the water colors and the engravings, each by a series straight through from N² 1 to N² 267, and from 1E to 43E, and their combined use in references like N² 1(31E), or 31(E/21) respectively, is explained on p. xx.  

13 No new documentary evidence seems to have surfaced; thus, these pages had to repeat the information which was previously available from Geoffrey Keynes' author's case for Blake in his Blake Studies, pp. 50-58, and from Bentley's Blake Records, pp. 3-13. The letters from Ann Flaxman, however, previously believed to have been written some time in 1797, are now convincingly predated c. 16 March 1796 (see p. 4 and n. 85, n. 4).  

14 The motive here seems to be simply to put Blake in the most favorable light when, e.g., Farthing is scorned as "an unsuccessful painter," just because he "was an unsympathetic witness" (p. 4) who did not appreciate Blake's work. As secretary to the Royal Academy Farthing was socially much more successful than Blake himself, and some arguments concerning Farthing's paintings are required to justify such a rash verdict which—in any case—will remain an unnecessary idiosyncrasy and rather out of place in this context. Also, we cannot know whether or not Farthing made nonsense of what must have been an effort by Fuseli to explain what was positively special about Blake's use of "improbation" (p. 4). It must be held that on the very same occasion is reported saying that "Blake has something of madness abt. him." This sentence, however, is not quoted by Griggs, Nelson, and Tolley, Blake's Drawings, pp. 89, 172, and Kenneth Garlick and Angus D. MacIntyre, vol. 2 (New York: Humanities Press, and London: Yale University Press, for the Paul Mellon Centre for Studies in British Art, 1978), p. 589. There is another "positive" conjecture concerning Fuseli on p. 9, and again, the editors' evidence is somewhat shallow.  

15 Bentley, Blake Records, p. 57. See also p. 87, n. 13 in the present publication, where Bentley's reading of Edwards' text is correctly criticized as being "rather selective."
16 I ought to point out, however, that the first printing of Flaman's Rebus, in 1817 had also been limited to 200 copies only, and that eighteen of these were still unsold in 1838. See G. E. Bentley, Jr., The Early Engravings of Flaman's Classical Drama: A Bibliographical Study (New York: NYPL, 1964), pp. 54-56.

17 For Fuseli's plan to have his Milton paintings published in a series of engravings which were to be executed by Sharpe and Bartolozzi, see Gert Schiff, Johann Heinrich Fuseli Milton-Calavro (Zurich and Stuttgart: Fretz & Wasmuth, 1963), pp. 12-13.

18 The water colors for Blake's Job and Dante illustrations are no counter-evidence. Though both eventually resulted in a series of engravings, they can only be regarded as the first set of paintings for Job had been executed without any view toward their publication, and that the Dante watercolors differ markedly from the set designs in both their often sketchlike style of drawing and their often unfinished coloring.

19 Though David Erdman describes the series as a "vast gallery of illuminative art" (p. vii), and though the editors seem to be aware of some sort of connection between the set designs and the various Shakespeare and Milton galleries (see p. 7), they prefer the view that the "decision to prepare the watercolors as a self-sufficient opus" (p. 12) was an afterthought and dates from a later period than the original commission.

20 See Roger E. Asson and Robert N. Essick, William Blake: Book Illustrator, vol. 1 (Normal, Ill.: American Blake Foundation, 1972), pp. 15-27. Professors Rose, Tolley, and Grant also relied largely on Esson and Essick's account of the printing process (see pp. 88, n. 29 and 89, n. 43); with respect to the size of the printing paper the information in G. E. Bentley, Jr., Young's 'Night Thoughts' (London: R. Edwards, 1791): A New Unillustrated State of Blake, 14 (1980), 35, will now have to be taken into consideration.

21 Thus, I see simply parallel lines, but no "cross-hatching in the shadow below Death's toes" (p. 19) in 4E; and it is certainly wrong to describe the king "under the outstretched foot of Death" in NT 20 as having been "decapitated" (p. 19). In the watercolor the figure's head is merely seen foreshortened and from below so that only the outline of the king's chin shows; much the same contour is employed for a second time in NT 20 for the head of the second king which is seen from above. Obviously, Blake made use of the device of counter- or mirror-images, a practice well known from Quattroncento paintings (see, e.g., the archers in the 1475 San Sebastiano altarpiece at the National Gallery in London (inv. no. 202), which is traditionally attributed to Antonio and Piero del Pollaiuolo). Blake's departure from his watercolor design in the final engraving (SE) does not "reflect an inclination toward less provocative designs" (p. 13), but rather an attempt to make his image more easily recognizable in all details. The editors' fantastic interpretation of the watercolor proves that he was right in this decision.

22 One such modest consideration—which in fact I expect from Tolley's future comments on the watercolor—would have been a reference to the typological conception between the sacrifice of Samson in the Old and of Christ in the New Testament while discussing the final design (NT 537) in the context of the Christologic frontispieces (NT 1 and NT 264). This would seem more relevant to an understanding of Blake's meaning than the aperçu phrase about Samson's broken pillars which "can now represent the conventional fame on which Blake [involuntarily] turned his back" (p. 39).

23 See the introductory quotation from Gilchrist's Life, which I think, is not without some justification.

24 For an example, see pp. 90, 58 and 47 (fig. 8) where NT 264 is compared with the last plate in All Religions are One, probably just because the latter design is considered as an early appearance of the motif of the outstretched arms in Blake's oeuvre.

25 Martin Butlin, too, "finds it very difficult to see Blake's hand" in both thematics; see Butlin, vol. 1, nos. 334 and 785, pp. 524-55 and 542-43.

26 Another relief etching is reproduced as fig. 8: plate 20 from All Religions are One, which is said to be the model for NT 264; see note 24, above.


28 An unerasable pentimento is by definition a phenomenon which indicates that the respective drawing is not a finished, self-contained work of art; on the contrary, such drawings document various stages in the development of one or possibly various versions and all at a time. The authors allot symbolic weight to what appears to me an accidental concurrence of sketches, and it becomes clear at this point how much Blake studies would profit from such reconsideration. Toward descriptive and terminological precision and a critical understanding of the act of drawing as Alexander Perrig's Michelangelo Studien II: Michelangelo als Zeichner (5th ed. methodischen Vereinigung für Kunstwissenschaftliche Studien, vol. 1)).

29 In passing it ought to be mentioned that Blake claimed the unity of vision and execution for his works; this unity is not respected by the authors who are, it seems, ready to isolate what they call "invention" from the execution of a design.

30 The "mighty hunter" in Blake's "Let Loose the Dogs of War" is said to be "looking back... to cheer on his untethered single reserve dog" (p. 45). Indeed, the figure is looking back, but definitely not downwards at the second dog which appears in the lower right corner of the design—the cheering is clearly directed at someone whom we cannot see because he is not represented. The drawing follows the direction of the crowned hunter's line of sight one will find, however, that the drawing appears to have been trimmed before mounting at least at the right margin where today the edge of the paper is cut through Hind's left foot and through the second of the bloodhounds. By means of the false description of the direction of the hunter's cheering the actual incompleteness of the design is in effect converted into a self-sufficient image. The consequences of a possible later trimming and the necessity for a reconstruction of the original composition thus pass unnoticed because of the rash and prejudiced manner in which the editors discharged their duty of examining closely what is actually to be seen on the material surface of the drawing.

31 The chapter on the preliminary designs is followed by a discussion of two "Derivative or Possibly Derivative Designs" which had been mentioned in Gilchrist's Life. Both are justly dismissed as bearing no, or only a "dubious," relationship with the set series (see pp. 51-52).

32 On p. 53 twenty-three copies are said to be known while the census lists only twenty-two of them. This discrepancy is due to the then untraced Gaisford copy (Moss-Bentley, Copy G); see also note 38, below.


34 If one were to suppose that quality of colour were the surest evidence of Blake's own responsibility for the tinting of a particular copy, (p. 55) Professors Grant, Rose, and Tolley would vote for their Copies 1-1, 1-15, and 118-1 as the most likely candidates (see pp. 54, 60-61, and the color specimen in vol. 2). In the case of Copy 118-1 (Moss-Bentley, Copy B) this means that they agree with Moss's connexion belief which is said to have been based on "faith [rather] than evidence" (p. 61), and, in a different context, is quoted as providing "a clear example of the limitations of impressionistic scholarship" (p. 41) Yet another paragraph does at least allow for "the possibility that Blake himself had no responsibility for any of these [coloring] schemes" (p. 60).

35 "Type III. is quite likely to have been done by some possessor of an uncoloured copy for his own enjoyment, or as a forgery" (p. 60; see also p. 62).

36 This coding system is reminiscent of Nancy Bogen's census in her edition of Theu in which Professor Erdman also took a hand. Whereas for Bogen the roman numerals were mainly used to designate the various stages of textual revision, they are here employed to differentiate between the three coloring schemes. See William Blake, The Books of Thel, A Facsimile and a Critical Text, ed. Nancy W. Bogen (Providence, R. I. and New York: Brown University Press and NYPL, 1971), pp. 53-55.
Thus, copies with the Explanation sheet bound between the Advertisement and IE follow those where it is bound at the end of the book; the 'earliness of provenance that could be established' (p. 61) serves as another criterion for the grouping.

Most probably, however, one will have to identify Bentley's untraced Copy T with Copy l-7 of the new census. The latter was "perhaps acquired by A. Edward Newton" (p. 65) before it passed through the hands of Mrs. George E. Edmunds to the Detroit Institute of Arts in January 1927, and Copy T is "untraced" since it was sold from the library of A. Edward Newton in May 1926. Bentley quotes the sale catalogue as stating that in this copy the text "has been ruled throughout" (Anderson Galleries, 29 May 1926, lot 25; see Bentley, suppl. 1977-78, p. 130). This is in keeping with the "most distinctive feature" of the Detroit copy, viz., "that the text on all the pages has been framed, not very neatly, in single or double lines of unpleasing violet ink..."

(p. 65). For references to the Moss-Bentley Copy G see pp. 53, 61, and 82, n. 81, in the present edition; this copy has now been located in the collection of the Lutheran Church in America by Thomas V. Lange, and has been placed as copy l-12A in the 1980 census (see "A Rediscovered Colored Copy of Young's 'Night Thoughts,'" Blake, 15 [1981-1982], 134-36).

Today, there are three copies, one of each type of coloring, at Harvard, and with two copies each the Paul Mellon collection, the Rosenwald collection, and the Pierpont Morgan Library also provide the opportunity to study different copies side by side (see p. 62).

After only a few days of careful use my copy showed cracking in the front joints. The following typographical errors ought to be corrected:

p. 4, l. 31: read 24 June, instead of 23 June;
1. l. 19 and passim: read Table of Engraved Designs, instead of Table of Designs;
30, l. 37: read Fig. 6, instead of Fig. 7;
31, l. 11: read 33, Xv 119, instead of 33, 119;
63, l. 2: while Richard Edwards was born in 1718, his and his elder brothers' father, William Edwards, probably was not born in the same year;
73, l. 14 (2): read pp. 401-2, instead of pp. 401-3;
73, l. 17 (3): read l. 139-44, instead of l. 139-40;
79, l. 13 (43): my copy of Lister's biography gives 1968, not 1969 as the year of publication;
87, l. 20: even from the reproduction it is evident that the transcription must read "KA White/28 March 19 [ ] of M.J. Perry," not just "M.P."
90, l. 55: read 1516, instead of 1616; Grisewald was a contemporary of Raphael and Dürer, not Rubens or Rembrandt.


Whereas there are only about twenty-one pages concerning the watercolors and the supposedly preparatory drawings, some forty-five pages deal exclusively with the printed version and its colored copies.

It is not that I expected a Triannon Press facsimile of so large a number of designs, not even at $365. How much closer one can get to the original colors with the ordinary offset processes and at a moderate price is to be seen in various cheap volumes with reproductions from Blake's work such as the Dover Imagination, the OUP Songs and Marriage, and especially the sixteen color plates in the 1972 Gray exhibition handbook. See William Blake, Songs of Innocence (New York, N. Y.: Dover Publications, 1971); Songs of Innocence and of Experience, ed. Geoffrey Keynes (London: Oxford University Press, 1970); The Marriage of Heaven and Hell, ed. Geoffrey Keynes (London and New York: Oxford University Press, 1975); and Geoffrey Keynes, William Blake's Water-Colour Designs for the Poems of Thomas Gray (London: Methuen, 1972). The plates for three of these books have of course been printed by Triannon Press, but in six-, seven- and eight-color offset, without the stencil coloring by hand which is known from the genuine facsimiles produced for the Blake Trust.

Many years ago, when this journal was still known as the Newsletter, one of the editors of the book now under review entered a discussion with the following "intellectual spears": "Dialogue is difficult, even with disputants who are thoroughly conversant with the issues and evidence, if their overriding concern is to vindicate themselves rather than to correct error whatever its origin. Strenuous encounter magnifies the danger, but mildness is no more reliable guarantee against indulgence in selfhood. Correspondents of the Blake Newsletter must believe that a number of essential truths in Blake's art can be identified and that assertions about them can be evaluated. When the question at issue has a marked empirical dimension a scholar must be prepared to lay out all his evidence for inspection. Most Blakeists would agree with these principles, at least in theory." (John E. Grant, "Mother of Invention, Father in Drag, or Observations on the Methodology that Brought About these Deplorable Conditions and What Then is to be Done," Blake Newsletter, 2 [1968], 29). My review of the Complete Edition of Blake's 87 Illustrations is controversial, but I have tried to adhere to Grant's principles and to lay out the evidence as far as even a long review article allows for that. And I surely hope that readers will find I have done so not merely in theory, but in practice.
TORONTO SYMPOSIUM

In connection with the Blake exhibition at the Art Gallery of Ontario 4 December 1982-6 February 1983, there will be a symposium on "William Blake's Visual Languages." On Friday, 4 February, at 8:00 pm, Northrop Frye (Univ. of Toronto) will speak on "William Blake's Bible Illustrations" in the Medical Sciences Auditorium at the University of Toronto. The following day, from 9:30 am until 4:30 pm in the Activity Centre of the Art Gallery of Ontario, David Bindman (Westfield College, Univ. of London) will speak on "William Blake: Satire and Revelation"; Bo Ossian Lindberg (Univ. of Lund), on "Blake and the Minutest Particulars: Binding Media and Pigments in the Painting Technique of William Blake"; G.E. Bentley, Jr. (Univ. of Toronto), on "Blake and the Book Illustrators of His Time"; Robert N. Essick (Univ. of California, Riverside), on "Process and Meaning in Blake's Illuminated Books"; Morton D. Paley (Univ. of California, Berkeley), on "The Apocalyptic Sublime"; and W.J.T. Mitchell (Univ. of Chicago), on "Blake's Wond'rous Art of Writing." For further information and registration forms please contact the Scheduling Office, Education Services, Art Gallery of Ontario, 317 Dundas Street West, Toronto, Ontario M5T 1J6; telephone 416/977-0414.

ALBION AWAKE!

A new series of Alton Awak--numbers 1-4, for June, July, August, and September--has been published in batches of fifty copies by Aetheled the Unready, Golgotha, Church of Self-Annihilation, RR #1, Millfield, Ohio 45761.

ERROR

There is a printer's error on p. 56 of Blake, 16 (Summer 1982), in Robert Essick's review-essay illustration 42, is "flopped," that is, the negative was inadvertently turned over and therefore reversed.

BLAKE AT THE MMLA

The William Blake Seminar of the Midwest Modern Language Association will meet at the Stouffer's Towers, Cincinnati, on Friday at 10:45 am on 5 November 1982. The topic will be "Illuminated Books in the Cincinnati Art Museum." Alexander S. Gourlay of Wooster College will lead the discussion of The Book of Thel, Copy N. Mary Lynn Johnson of Cornell College will raise questions about Songs of Innocence, Copy S; and Songs of Innocence and of Experience, Copy S. John E. Grant of the University of Iowa will chair the meeting.

JAMES BARRY AT THE TATE

The Tate Gallery (Millbank, London) is holding an exhibition of the work of James Barry 9 February-20 March 1983. The selection and the catalogue are by William Pressly, author of The Life and Art of James Barry (1981)

LONDON: BLAKE BALLET FOR LUNCH

At lunch time on 6, 7, 13, and 14 July 1982 the City of London Festival included performances of a ballet, Songs & Proverbs of William Blake, choreographed by Erica Knighton to the song cycle of the same name by Benjamin Britten. The selection of words for the cycle was made by Peter Pears. About twenty-two minutes in performance, the ballet was performed by two dancers--Anna McCartney, from the Scottish Ballet, and Christopher Blagdon, from the British Ballet--in simple costumes based on Blake's drawings. The choreography is said to have been based in large part on Blake's drawings as well. The music was performed live at each of the performances by Stewart Buchanan (baritone) and Paul Webster (piano). Further information might be obtained from Erica Knighton, the choreographer (32, Fellows Rd., London N.W. 3).

THE ROMANTIC SELF

Morris Eaves and Michael Fischer are team-teaching a year-long course on "The Romantic Self" at the University of New Mexico during 1982-83. The course is about the relationships between romanticism and contemporary critical theory. The first semester, which focuses on the historical context between neoclassical and romantic theories of art, lays the groundwork for the second semester, which focuses on recent movements in critical theory. Throughout the year, visitors will come to campus to discuss their own work with the class. The visitors include, among others, W.J.T. Mitchell (Univ. of Chicago) in October, Stanley Cavell (Harvard) in November, Northrop Frye (Univ. of Toronto) in February, J. Hillis Miller (Yale) and M.H. Abrams (Cornell) in March. Each visitor will attend two class sessions and deliver a public lecture.
William Blake's Theory of Art
Morris Eaves

"...a clear and lively exposition of Blake's aesthetic ideas...By presenting Blake's artistic theory so clearly and fully, the book succeeds in 'placing' him more accurately than he has been placed before..."
—Jean H. Hagstrum, Northwestern University.
2 illus. Clothbound, $18.50.
Paperbound, $8.95.

The Holy and the Daemonic from Sir Thomas Browne to William Blake
R. D. Stock

"This book will be a classic in its field. It is a measure of its power and persuasiveness that the Enlightenment, as well as some familiar authors, will never look quite the same way again." —Jeffrey Hart, Dartmouth College.
5 illus. $27.50

Please write for our Language and Literature and Art catalogs for more titles on William Blake.

Princeton University Press
41 William St. • Princeton, NJ 08540
The weather has been very dry, and the grasses are beginning to turn brown. The sun has been shining brightly, and the air is warm. The birds are singing, and the flowers are blooming. The insects are active, and the bees are buzzing around the flowers. The bees are busy gathering nectar, and the flowers are attracting many butterflies. The sky is clear and blue, and the clouds are few. The river is flowing calmly, and the waves are gentle. The wind is blowing, and the trees are swaying. The leaves are rustling, and the birds are chirping. The earth is alive, and the world is beautiful. The sun sets in the west, and the stars shine in the sky. The world is quiet, and the day is done.
GEOFFREY KEYNES
1887-1982