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CONTRIBUTORS

G.E. BENTLEY, JR., of the University of Toronto is on sabbatical leave in England for the 1984–85 academic year working on the illustrated-book publishers Macklin, Edwards, Bowyer, and Boydell.

MARTIN BUTLIN, Keeper of the Historic British Collection at the Tate Gallery, London, is the author of numerous books on Blake and Turner and a frequent contributor to Blake.

D. W. DÖRRBECKER teaches art history at the University of Trier in West Germany and has assisted with the compilation of Blake's annual checklist of recent publications since 1977.

ROBERT N. ESSICK (Professor of English, University of California at Riverside) has recently completed a catalogue of Blake's Job engravings (Blake Trust, forthcoming), a catalogue of the Huntington Blake collection (Huntington Library, forthcoming), and "How Blake's Body Means" (for Unnam'd Forms: Blake and Textuality, eds. Hilton and Vogler, Univ. of California Press, forthcoming).

MARY V. JACKSON is Associate Professor of English at the City College of New York–CUNY. By way of Blake, she has become interested in early children's books; her study, Illustrated Children's Literature in England: 1760 to 1840, will be published in late 1985. Currently, she is working on The Anatomy of Infant Joy, a study of memory, imagination, language and vision in Blake's early poetry.

JAMES McCORD, Associate Professor of English at Union College, has lectured and written on Blake's poetry and art, and on the general relationships between history, literature, and art since the eighteenth century.

JEROME J. McGANNN is the Doris and Henry Dreyfuss Professor of Humanities, California Institute of Technology. His most recent books are The Romantic Ideology (1983) and A Critique of Modern Textual Criticism (1983).

THOMAS L. MINNICK is Assistant Dean and College Secretary of University College at Ohio State and is Bibliographer of Blake/An Illustrated Quarterly.

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But such our gravitation to the wrong,  
So prone our hearts to whisper what we wish,  
'Tis later with the wise, than he's aware;  
A Wilmington goes slower than the sun;  
And all mankind mistake their time of day;  
Even age itself: fresh hopes are hourly sown.
Blake in the Marketplace, 1982–1983

BY ROBERT N. ESSICK

This review records sales of original works by Blake and his circle during 1982 and 1983, with a few late 1981 entries. As in previous surveys (the last appeared in Blake 16 [fall 1982], 86–106), I have tried to include all sales, or attempts at public sale, of Blake’s drawings, paintings, manuscripts, and illuminated books. The listings of other materials, including works by Blake’s circle and followers, are very probably less thorough because I have not sought out catalogues issued by minor bookdealers and auction houses. All sales by Sotheby’s and Christie’s in London and New York are covered.

For Blakeans, the 1980 auction season was highlighted by the reappearance, after a hiatus of 150 years, of Songs of Innocence and of Experience copy BB. Nothing of equal importance emerged in the 1982 and 1983 seasons; indeed, only one impression of a plate from an illuminated book actually changed hands, and that was a posthumous pull of little significance. The most important sales were of drawings and prints: the acquisition of the preliminary sketch for “Chaucers Canterbury Pilgrims” (illus. 2-3) by the Department of Prints and Drawings of the British Museum; Justin Schiller’s purchase of a previously unrecorded copy of Little Tom the Sailor with hand coloring possibly by Blake or his wife (see Hayley under “Books with Engravings by and after Blake”); and the sale of the Bateson version of “Satan Exulting over Eve” (illus. 6) to a London art dealer. The last, arguably the finest work by Blake as a pictorial artist to appear on the market in many years, is finer than any work likely to be offered for sale in the future, barring a “deaccession” by a major institution. Justice would require the acquisition of “Satan Exulting” by the Tate Gallery to complete its collection of Blake’s great color printed drawings. But cost seems to have dictated a different destiny, for I have just learned (April 1984) that “Satan Exulting” has joined the treasures of the J. Paul Getty Art Museum. The exact price has not been revealed, but I suspect it set a record for any work by Blake.

The most intriguing discovery made in the marketplace is surely the “Felpham Rummer” (see under “Separate Plates” and illus. 8-12). Is this an important document about Blake’s years with Hayley and a wonderfully direct and moving revelation of Blake’s state of mind, or are we in the thrall of a clever forger, a T. J. Wise of glass engraving? The case is still open.

Prices for works less exalted than “Satan Exulting” and less bizarre than the rummer remained relatively stable, with no new trends developing. Early drawings continue to be ignored by all but a handful of enthusiasts unless, like “A Girl Holding a Goblet” (illus. 5), the auctioneer can associate the work with a more collectible contemporary such as Wedgwood. A new record was set for the auction price of “Chaucers Canterbury Pilgrims” (a well-printed but stained impression of the third state from Lord Cunliffe’s collection), but no other major separate plates appeared on the market. Most prices for books with Blake’s commercial prints increased at a rate near the average for late eighteenth- and early nineteenth-century books. Only the Young/Blake Night Thoughts has risen noticeably in the last few years, although it remains surprisingly common for a book which surely had a small press-run. The Job suite, or at least individual plates from it, and editions of Blair’s Grave with Blake’s illustrations also remain available year after year. Among the more important typographic books with Blake’s original graphics, only Thornton’s edition of Virgil’s Pastorals has become a true rarity. No complete, two-volume copy has appeared in several years. The present survey of books with commercial copy plates by or after Blake (excluding his sole broadside) includes only one genuinely scarce volume, Varley’s Treatise on Zodiacal Physiognomy.

This 1982–1983 review of sales follows the same format as its predecessor, except that the price-guide to secondary materials has been excluded. By adding 10–20% to account for the general inflation of book prices, one can still use the 1980–1981 list (see Blake 16 [fall 1982], 103–106) as a source for rough benchmark prices for the commoner facsimiles, typographic editions, catalogues, biographies, and critical studies.
ABBREVIATIONS

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tr>
<td>cat.</td>
<td>catalogue or sales list issued by a dealer or auction house (usually followed by a number or letter designation; always followed by a date)</td>
</tr>
<tr>
<td>CL</td>
<td>Christie, Manson &amp; Woods, Ltd., London</td>
</tr>
<tr>
<td>CNY</td>
<td>Christie, Manson &amp; Woods, New York</td>
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<tr>
<td>illus.</td>
<td>the item or part thereof is reproduced in the catalogue</td>
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<td>pl(s)</td>
<td>plate(s)</td>
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<td>SL</td>
<td>Sotheby Parke Bernet, London</td>
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<tr>
<td>SNY</td>
<td>Sotheby Parke Bernet, New York</td>
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<td>st.</td>
<td>state of an engraving or etching</td>
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<tr>
<td>Swann</td>
<td>Swann Galleries, Inc., auctioneers, New York</td>
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<td>#</td>
<td>auction lot or catalogue item number</td>
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Prices of auction lots include the auctioneer’s surcharge.

I wish to thank those friends, particularly Martin Butlin, Ruth F one, Robert Halsband, and Thomas Lange, who have generously given me information about Blake sales. I am indebted to Detlef Dörrecker for most of the listings of Continental sales, as well as a good many of the references to English bookdealer catalogues. His kindness and expertise have added much to this record of Blake sales.

ILLUMINATED BOOKS


Songs of Innocence and of Experience. “The Ecchoing Green,” “The Little Black Boy” (second pl.), & “Holy Thursday” (from Experience) only, printed by Blake in reddish-brown ink on laid India paper & partly hand colored (coloring perhaps not by Blake). From the collection of Bent Juel-Jensen; see Essick in Blake, 15 (1981), 9–10. Justin Schiller, April 83 cat. 41, #84, “Holy Thursday” illus. (£28,500). Previously offered by Zeitlin & Ver Brugge, spring 79 portfolio 4, #3, all three pls. illus. (£15,000). The plates were returned by Zeitlin to the previous owner, the Oxfordshire bookdealer Colin Franklin, who sold them to Schiller shortly thereafter.

Drawing of America, 64 (1970), 450–63. Justin Schiller, April 83 cat. 41, #102, “The Fly” (in color) & title-page to Songs illus. (£175,000). The asking price for this early facsimile is about the same as the price paid at auction in 1979 for copy D of the Songs (now collection of Haven O’Moore, Boston). I find this facsimile to be painfully ugly & completely unlike Blake’s own work. Perhaps this “Beta” copy was executed by a child (Tommy Butts?).

DRAWINGS


The Awards of Athene. Pen & ink, blue & gray wash, 19 × 29 cm. Butlin #96. SL, 11 Nov. 82, #80, illus. (£1320 to “Astel”). See illus. 1.


The Canterbury Pilgrims. Pencil drawing. 35.4 × 95.8 cm. Butlin #654. CL, 15 Nov. 83, #132, illus. (£12,960 to Somerville & Simpson for the British Museum). See illus. 2 & 3.

Christ Nailed to the Cross: The Third Hour. Water color, 33 × 34.5 cm., signed with monogram. Butlin #496. SL, 8 July 82, #79, sold from the property of Professor Yura Kimiyoshi, illus. color (£28,600). Now in a private American collection. See illus. 4.

The Dead Bad-Doers (or The Dead Bad Doers). Pencil drawing, 16 × 32 cm. Pencil sketch for the title-page of The Book of Los on verso. Butlin #232. Sold by David Bindman to Robert Essick, June 83.


Pestilence, Probably the Great Plague of London. Pen & water color, 14 × 18.5 cm. Butlin #184. SL, 8 July 82, #102, illus. (estimate £3000–5000, bought-in at £1800). By Jan. 84, ownership passed from Steigal Fine Art,
1. *The Awards of Athene*. Pen & ink, blue & gray wash, 19 × 29 cm., c. 1780-85. Inscribed by Frederick Tatham, lower right, “from Sculpture.” The 4 seated figures (left to right) would appear to represent sculpture, poetry, painting, and architecture. Martin Butlin, *Paintings and Drawings of Blake* (1981), 1, 37, suggests that personifications of drama (presumably the figure behind Sculpture and Poetry) and music (the small figure far right holding a triangular object which might be a metronome) are also present. Photo courtesy of Sotheby Parke-Bernet.

Edinburgh, to the private collection of Robert Tear, England.

*Satan Exulting Over Eve*. Color printed drawing, 42.5 × 53.2 cm. Butlin #292. Sold summer 83 from the estate of Gregory Bateson, California, to the London art dealer John Morton Morris. Sold by Morris early 84 to the J. Paul Getty Art Museum, Malibu, California. See illus. 6.


*Sketches for The Book of Thel: Thel and the Clod of Clay, and Thel Fleeing from the House of Clay*. Two pencil sketches side by side on paper 22.4 × 31.7 cm. Butlin #218. Sold late 82 by Miss Ann Caro to the British Museum, Department of Prints & Drawings.

*Visions of Albion*. Water color, 23.5 × 17.8 cm. Inscribed “Blake.” Tepper Galleries, New York, 3 March 82 auction, #112 (no price record; estimate $1500–2000). According to Thomas Lange, this is clearly a fake.


**MANUSCRIPTS**

Ellis & Yeats, *Works of Blake*, 1893, small paper issue. Golden Legends Inc., Oct. 83 private offer ($2500). Inscribed by Yeats on the frontis. to vol. 1: “Ellis has proposed a fourth volume to contain the ‘errata’ list—the work is full of misprints. . . .” A fourth volume was never published. Yeats also notes that he worked for “4 years and . . . never got anything out of it but a few larger paper copies.” Signed & dated 1904.
2. The Canterbury Pilgrims, recto. Pencil drawing, 35.4 x 95.8 cm., c. 1809–10. This sketch may have been transferred face-down to Blake’s copperplate of “Chaucers Canterbury Pilgrims” as a preliminary to its etching/engraving. Acquired by the British Museum, November 1983.

3. The Canterbury Pilgrims (see illus. 2), verso. When the sheet is turned so that the ink inscriptions by Frederick Tatham and Henry Cunliffe (both former owners) are upside down, the thin, swirling lines in pencil can be seen to be a very sketchy version of the mounted pilgrims. The form furthest to the right is probably the Knight and his horse.
SEPARATE PLATES & PLATES IN SERIES
INCLUDING PLATES EXTRACTED FROM
PRINTED BOOKS


Allen, New and Improved History of England & New and Improved Roman History, 1798. Pls. only, Blake after Fuseli, M. Ayres, Aug. 82 private offer (£35 each).


“Chaucer’s Canterbury Pilgrims.” Calif. Book Auction Gallery, Los Angeles auction, 31 Jan. 82, #49, final st. on laid India, very probably a Colnaghi impression, illus. (W. & V. Dailey, $1000). Offered by Dailey for $3500; acquired June 82 by the Arizona Art Museum, Tucson. CNY, 3 May 83, #405, final st. on laid India, very probably a Colnaghi impression, marginal staining, from the collection of “Henry Richmond R.A., according to a pencilled note in the hand of M. A. McDonald” ($1430). There is no “Henry Richmond” in listings of members of the Royal Academy; perhaps McDonald, a New York art dealer, meant to write “George Richmond.” Possibly the same impression as Essick #128.


“The Felpham Rummer.” A glass goblet, engraved with “THOU HOLDER OF IMMORAL DRINK / I GIVE THEE PURPOSE NOW I THINK” and “BLAKE IN ANGUISH FELPHAM AUG 1803.” Etching(?), very light, of a winged figure. CL, auction of English & Continental glass, 2 Nov. 82, #68 (£55). Acquired by Pickering & Chatto, London bookdealers, & offered by them in March 83 cat. 651, #1, illus. color ($45,000—yes, forty-five thousand). The Pickering & Chatto catalogue argues insistently that the inscriptions were engraved, & the figure etched, by William Blake & that the couplet is his original composition. No provenance information available to me. See illus. 8–12.

Hayley, Life of Cowper, 1803, Blake’s plates from. SL, 19 March 82, #255, with “two other commercial plates” by Blake, trimmed (£110). Phillips auction, London, 5 July 82, #9, pls. 1–3, 5 only, margins damaged, foxed (not sold); 13 Sept. 82, #13, same group (same result).

“The Idle Laundress,” Blake after Morland. Color printed with hand tinting, cut close with all inscriptions trimmed off, title preserved. Probably 2nd st. 1788. Sold by D. Heald to Essick, July 82 ($210).


Job, engraved illus. to. 1825. Weston Gallery, Feb. 82, cat. 1, #111, pl. 4 only ($925); #112, pl. 6 only, published proof ($965), both illus. CNY, 10 May 82, #2, pl. 14 only, published proof, small margins, foxed ($350). SL, 17 May 82, #147, complete set, late impressions on laid India, few spotted, pl. 20 illus. (D. Heald, £3520). John Howell Books, June 82 cat., #18, complete proof issue on laid India, slight foxing (£13,500). SNY, 25 June 82, #353, pls. 6 & 12 only, late impressions on laid India, margins foxed (£715). Weston Gallery, Oct. 82 cat. 6, #2, regular issue on 1825 Whatman paper, pls. 8, 10, 13, 19 illus. (£14,450); same copy, April 83 cat., #43, same pls. illus. (£15,000). Hill- Stone Inc., Dec. 82 cat. 7, #40, pl. 2 only, published proof on wove paper (£1400). CL, 2 March 83, #268, published proofs, complete, on laid India paper, original boards with label, pl. 6 illus. (Marks, £4644). CNY, 3 May 83, published proofs on laid India paper, #406, (not sold); #407, pl. 7 (not sold); #408, pl. 8 (not sold); #409, pl. 9 (£715); #410, pl. 12 (£715); #411, pl. 16 (£990). SNY, 4 May 83, published proofs on “French” laid paper, #4, pls. 2 & 5 (£1760); #5, pls. 3 & 16 (£1430); #6, pls. 4, 6, 8 (£1760); #7, pls. 9 & 18 (£1100); #8, pls. 19 & 21 (£1210); #9, pls. 11, 12, 17 (£2090); pls. 3, 5, 6, 9, 21 illus. SL, 24 May 83, #582, 1874 printing on laid India, unbound with label, plus 5 pls. from Blair’s Grave. Job pl. 2 illus. (Garton, £3300); same Job set, Garton & Cooke autumn 83 cat. 27, #32, pls. 10, 14, 20 illus. (£6500). CNY, 1 Nov. 83, pls. 1, 5, 6, 7, 17 in five lots, #6–10, all published proofs on laid India, all with minor spotting or rubbed spots ($110, not sold, £440, 2 lots not sold).

Job, engraved illus. to. 72 of the original Dante labels for, with 132 original Dante labels. SL, 9 Feb. 82, #503 (Pickering & Chatto, £143). These two groups of labels were very probably printed by Linnell or his family in anticipation of future use in publications of Blake’s Job & Dante plates.

4. *Christ Nailed to the Cross: The Third Hour*. Water color, 33 × 34.5 cm., c. 1800–03. Photo courtesy of Sotheby Parke-Bernet.

5. *A Girl Holding a Goblet*. Pencil, pen & wash, 19 × 30.1 cm., c. 1785–90. Inscribed in pencil, top center, "the grounds of the small figures Purple." Inscribed in ink, lower right, "Sketch by William Blake. supposed for Flaxman—or for Encyclopedia—F. Tatham. Blakes hand writing—." Despite this inscription, Martin Butlin, *Paintings and Drawings of Blake*, 1, 37, suggests that the drawing "may have some connection with Wedgwood ware, particularly in view of Blake's note on the coloured ground."
Rees, Cyclopaedia. Swann, 17 Dec. 81, #167, 5 Blake pls. from, including “Armour” & all 4 for “Sculpture” ($130).

Stedman, Narrative of a Five Years’ Expedition, 1796. SL, 17 Dec. 83, #388, 5 Blake pls. from, foxed & trimmed (£110); #389, 4 Blake pls. from, stained & trimmed (not sold).

Virgil, Pastorals of, Blake’s wood engravings for Thornton’s edition. Robin Garton Gallery, April 83 cat. 26, #207, “Corn Beaten Flat” (£90), & #208, “Traveller on a Road” (£85), both as reprinted in Gilchrist, Blake’s wood engravings for Thorn­Pastorals of, Virgil, (not sold).

BOOKS WITH ENGRAVINGS BY & AFTER BLAKE


Cumberland, Thoughts on Outline, 1796. McDowell & Stern, March 82 cat. 23, #2293, original boards repaired (£120); same copy, Sept. 83 cat. 26, #535 (£85). Heritage Bookshop, Oct. 82 cat. 145, #102, pasted slip on title (“anche io son pittore”), some foxing (£400). Marlborough Rare Books, Nov. 82 cat. 98, #529, some staining (£150).


Euler, Elements of Algebra, 1797. McDowell & Stern, July 82 bulletin 3, #641, worn, hinges cracked (£110).

Flaxman, Classical Compositions, 1870. Christie’s Amsterdam auction, 19 March 82, #42, rubbed (£1100).

Flaxman, Compositions from ... Hesiod, 1817. Swann, 20 May 82, #168, with Aeschylus designs, n.d. (£170).
CNY, 11 June 82, #122, with Aeschylus designs & Stothard, Shakespeare's Seven Ages of Man, color printed, 7 pls. (not sold). David O'Neal, Nov. 82 cat. 50, #7, with half-title, "very fine" condition ($650). SL, 15 Nov. 82, #33, slightly spotted, with another, unidentified volume (Marlborough, £90). Swann, 27 Jan. 83, #61, bound with Aeschylus designs, foxed ($140). SL, 22 Nov. 83, #324, with Iliad & Odyssey designs, 1805, Aeschylus, 1831, Dante, 1807, all rubbed & spotted (Loder, £350).

Flaxman, Iliad of Homer, 1805. Ravenstree Books, summer 82 cat. 82, #177, hinges broken, slight foxing ($225); same copy, winter 82–83 cat. 94, #99 ($225); same copy, fall 83 cat. 104, #119 ($225). Walford, fall 83 cat. A/303, #214, with Odyssey designs, 1805, Aeschylus, 1795, lacking 3 pls. (£6).


6. Satan Exulting over Eve. Color printed drawing, signed & dated 1795, with finish work with pencil, pen, & water colors added (perhaps at a later date). 42.5 × 53.2 cm. J. Paul Getty Art Museum, Malibu.

Hayley, Ballads, 1805. SL, 1 July 82, #137, few leaves spotted, cover detached (Robinson, £187).

Hayley, Essay on Sculpture, 1800. Sims, Reed & Fogg, Nov. 82 cat. 48, #34 (£68); same copy(?), Nov. 83 cat. 54, #205 (£48).


Hayley, Life of Romney, 1809. McDowell & Stern, March 82 cat. 23, #1114, original boards rebacked (£140). Howes, Oct. 83 cat. 221, #343, fancy binding (£110). Sims, Reed & Fogg, Nov. 83 cat. 54, #204 (£150).


Note: I have not listed the many sales of the later issues of Hogarth’s plates, some copies of which may contain late printings of Blake’s plate.


Rees, *The Cyclopaedia*, 1820. SL, 20 May 82, #338, 45 vols., very worn, covers detached (Mace, £143). Swann, 9 Sept. 82, #329, 6 vols. of pls. only (£175).


Salzmann, *Gymnastics for Youth*, 1800. SL, 2 June 82, #237, 1 pl. spotted, 1 illus. (Cotsen, £209). SL, 22 Nov. 83, #392, cover detached, frontis. torn (Agassi, £430).


Christie's Amsterdam auction, 26 Oct. 82, #145, 2nd ed., pls. hand colored, rebacked & repaired (£1035).


SL, 28 March 83, #192, 3 vols., 1762–1816, tears, browning (Dimak, £935).


 алк., 1791. SL, 15 July 82, #81, vols. 1–2, 1747–89, worn (£220).

Virgil, *Pastorals of*, Thornton's ed., 1821. Weston Gallery, Feb. 82 cat. 1, #110, vol. 1 only, containing all 17 wood engravings by Blake, 12 illus. (£4875—no doubt a record price); April 83 cat., #37–41, 5 blocks of a Flea illus. (£2500). Only the 2nd copy I have seen on the market in the last 15 years.

Vetusta Monumenta, 1789. SL, 15 July 82, #81, vols. 1–2, 1747–89, worn (£200).

Vitruvius Britannicus, *Original Stories from Real Life*, 1791. SL, 2 June 82, #261, some staining, last gathering loose, rubbed, rebacked (Schiller, £385). SL, 20 July 82, #95, 4 (of 5) pls. only (Heald, £33).


Heritage Bookshop, winter 82 cat. 9, #17, lacking Explanation leaf, paper brittle, some darkening, with a “check signed by Edward Young” tipped in, title-page to Night the First illus. (£3500); same copy, same price, Oct. 82 cat. 145, #103. David O'Neal, April 82 cat. 44, #50, with Explanation leaf, “and an additional unpublished design, with leaf of explanation, issued by Bain in 1874” (see Bentley, *Blake Books*, p. 646), pp. 12–13 illus. (£3000). Alan Thomas, May 82 cat. 44, #37, lacking Explanation leaf (£1750).

CL, 17 June 82, #39, all edges gilt, worn, “age browned throughout, heavily in places,” with Explanation leaf (£850).

CL, 2 March 83, #296, “large copy” (Sims, Reed & Fogg; £1296). Zeitlin & Ver Brugge, April 83 private offer, good copy with Explanation leaf (£2400). CNY, 20 May 83, #5, some pls. trimmed, lacking Explanation leaf, but with both published states of the title-page to Night the Second (Justin Schiller for Essick, £2750). SL, 24 May 83, #580, with Explanation leaf, title-page to Night the Third illus. (£1265).

Sims, Reed & Fogg, May 83 cat. 52, #9, with Explanation leaf, slight foxing, perhaps the same copy sold CL, 2 March 83, noted above (£1900); same copy, June 83 list H, #197 (£1900); same copy, Nov. 83 cat. 54, #36 (£1900).

SL, 27 July 83, #355, some cropped leaves, soiled, cover loose, with Explanation leaf (Finch, £715). John Howell, Bookman no. 1, Sept. 83, #3, with Explanation leaf (£3500).

SL, 22 Nov. 83, #312, lacking Explanation leaf, covers detached, title-page to Night the Second in the rare first published state, illus. (£800–1200, unsold at £650).

**BLAKE'S CIRCLE & FOLLOWERS**

Works are listed under artists' names in the following order: untitled 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**

*Milo and Crotona*, ink & wash, signed “Jas. Barry,” same subject on verso, 18 × 13.5 cm. SL, 18 March 82, #86, illus. (£220).

**WOLLSTONECRAFT, MARIA**

*Series of Etchings*, 1808. SL, 9 Dec. 82, #872, 7 pls. only of 15, foxed (not sold). Sims, Reed & Fogg, May 83 cat. 52, #6 (£800); same copy, Nov. 83 cat. 54 (£800).

**CIALVERT, EDWARD**


“Lady with the Rooks,” wood engraving. Weston Gallery, Feb. 82 cat. 1, #116, from the *Memoir*, illus. (£490); April 83 cat., #45, from the Carfax portfolio,
illus. ($500).


"The Sheep of His Pasture," engraving. Weston Gallery, Feb. 82 cat. 1, #113, from the Memoir, illus. ($635); April 83 cat., #44, with a brief note by A. J. Finberg that this is a lifetime impression, illus. ($1100).

FLAXMAN, JOHN (see Flaxman also under Books with Engravings by & after Blake)

8 drawings by Flaxman &/or his circle, pencil & pen, 21.6 × 55.9 cm. and smaller. CL, 24 March 82, #107 (£86).

But Deliver us from Evil, pen & ink, 18 × 12.9 cm. Christopher Powney, April 83 private offer (£60 to Detlef Dörrecker, Trier).

Designs for Chimney-Pieces, two, pencil, pen & wash, 2.2 × 54.3 cm. & smaller. CL, 24 March 82, #106 (£162).

Designs for Friezes, four, pencil, 14.7 × 48 cm. & smaller. CL, 24 March 82, #105 (£108).

Designs of Pediments for Buckingham Palace, two, pencil, pen & ink, 5.2 × 42 cm. CL, 24 March 83, #104, illus. (£216).

Fall of the Rebel Angels for The Book of Enoch, wash, 83/4 × 7 in. Stanhope Shelton, March 82 cat. 17, #T.8483 (£190).

Studies of Classical Figures, two, both recto & verso, pen & ink, each 21 × 35 cm. SL, 17 Nov. 83, #4 (no price record).

2 ALS to Lady Dacre. SL, 28 March 83, #171 (Hill, £176).

Letter signed by Flaxman & his wife, 29 Sept. 1812 to Charles Macintosh. SL, 17 Dec. 81, #146 (£55); #147, ALS, 2 June 1813 to Macintosh (£44); #148, ALS, 3 June 1813 to Macintosh, partly illus. (£110).

Acts of Mercy, 1831. Marlborough Rare Books, Sept. 83 cat. 102, #57, some foxing, cut close (£55).


Dante illustrations. Hartung & Karl, auction 37, 11-13 May 82, #2181, 1807 ed. (estimate DM500). McDowell & Stern, July 82 bulletin 3, #446, 1807

8. The Felpham Rummer (see listing under "Separate Plates"). Glass goblet, plain stem on a replacement plated foot, 14 cm. high, bowl 10.5 cm. diameter. According to Christopher Edwards of Pickering & Chatto, the present owners of the rummer, the engraved letters were very probably cut with a diamond. A faint shadow of the angel, apparently etched rather than engraved, can be seen through the back rim. Michael Phillips has pointed out that this is probably the way the figure, which he suggests is a devil rather than an angel, should be viewed while downing some demon rum. It is perhaps coincidental that the picture of Blake's workroom by Herbert Gilchrist (reproduced in Gilchrist, Life of Blake [1880], I, 348) includes several glasses (rummers?) above the cupboard. Dr. Phillips also reminds me that the story of Blake's tribulations at Felpham was well known by the second half of the nineteenth century, initially through the 1st ed. of Gilchrist's Life of Blake (1863) containing, in its 2nd vol., Blake's anguished letters to Thomas Butts of 1800-1803. In Gilchrist's 2nd ed. (1880), these letters were given more prominence as featured parts of revised chapters 18 and 19 in the 1st vol. The court documents concerning Blake's trial for sedition (1804) were first published by W. Robertson Nicoll and Thomas J. Wise in a limited-edition pamphlet and in their Literary Anecdotes of the Nineteenth Century (1895). Wise's active interest in Blake's years at Felpham suggests the disturbing possibility that he extended his well-documented talents as a forger into the realm of Blakean glassware. Lacking information on the provenance of the rummer prior to November 1982, one must remain skeptical of its authenticity. Photograph courtesy of Pickering & Chatto and Michael Phillips.
9. Felpham Rummer (see illus. 8), showing the engraved couplet. Allowing for differences in media and Blake's lack of training as a glass engraver, one can find a few similarities between the block lettering on the rummer and Blake's inscriptions on "Falsa ad Coelum" after Fuseli (c. 1790), "Joseph of Arimathea among the Rocks of Albion" (added to the copper c. 1810–20), & the "Laocoön" plate of c. 1820. Photo courtesy of Pickering & Chatro.
10. Felpham Rummer (see illus. 8), showing the beginning of the inscription ("BLAKE IN ANGUISH FELPHAM AUG 1803") on the rib of the stem. Photo courtesy of Pickering & Chatto.
11. Felpham Rummer (see illus. 8), showing the ending of the inscription on the rib of the stem (see illus. 10). Photo courtesy of Pickering & Chatto.
12. Felpham Rummer (see illus. 8), showing the etched image of an angel or devil. The etching is very light & shallow; the image is difficult to see on the goblet itself. The extended wing on our left (figure's right) is only outlined & not feathered like the wing on our right. The body of the figure (not visible here) is rendered in a way similar to some of the white-line etchings in Blake's Milton. I can not recall anything quite like the stylized feathers in Blake's work, but they are similar to one wing of the angel in George Richmond's drawing, "An Angel Summoning a Seated Traveller," now in the Tate Gallery. Photo courtesy of Pickering & Chatto.


**Mrs. Fuseli as a Courtesan.** Wash over pencil with body-color, inscribed "Fuselli" and "Fusli RA," 38.5 × 28.5 cm. SL, 18 March 82, #39, illus. color (£25,300; over three times high estimate).

**Portrait Head of Mrs. Fuseli.** Pen & wash, dated 1812, 12 × 7½ in. CL, 15 June 82, #85, illus. (not sold; estimate £2000–3000).

**Satan Musing over His Works.** Oil(?), 87 × 77 cm. Advertised by Christopher Powney, *Burlington Magazine*, March 82,illus. color, p. 65 of special insert for the Burlington House Fair.

**Studies of Reclining Women and Head of a Man; verso,** Studies of Male Nudes and a Suckling Mother. Pen & ink, water colors on recto, 19 × 23 cm. SL, 11 Nov. 82, #62, recto & verso illus., recto in color (not sold; estimate £8000–12,000).

**Woman Reclining, with Weeping Attendants (Cleopatra?).** Pencil, 3½ × 5½ in. CL, 15 June 82, #3, illus. (not sold; estimate £6000–8000).

**ALS, 13 Sept. 1797 to Thomas Coutts about W. Cowper.** SL, 17 Dec. 81, #150 (£121).

**ALS, 1 July 1803, to F. J. Du Roveray concerning illustrations to Homer.** SL, 29 June 82, #244 (Garber, £198).


"Lycidas," engraved M. Haughton, 1803. Mendez, Jan. 83 private offer ($410).


83 private offer, open letters, large margins ($305).


Bible, printed for Thomas Macklin, 1800, 1816. Deighton Bell, Nov. 83 selection no. 1, #19, 8 vols., including Apocrypha of 1816, fine bindings (£650). Swann, 6 Jan. 83, #34, 7 vols. of 1800 (lacking Apocrypha), offsetting, some foxing, bindings broken ($220).

Boothby, Sorrow's Sacred to the Memory of Penelope, 1796. Marlborough Rare Books, Nov. 82 cat. 98, #39, fancy binding (sold). Deighton Bell, spring 83 cat. 225, #479, worn (£170). James Cummins, May 83 cat. 11, #297, original boards uncut ($175). Sims, Reed & Fogg, Aug. 83 list 1, #373 (£45).

Boydell, Collection of Prints Illustrating . . . Shakspere, 1803. SL, 27 April 82, #281, 2 vols., marginal foxing (Traylen, £935). CL, 24 Nov. 82, #21, 2 vols. in 1, waterstained, title and pl. 1 torn, cover loose (Heald, £435); 15 March 83, #17, stained, minor defects (£205). Swann, 21 April 83, #127, 93 pls. only, many in proof states, some in 2 states (£550); #128, some foxing (£600); 3 Nov. 83, some pls. mounted, foxed, worn (£1100).

Cowper, Poems, 1806. Helmut Tenner, 3-5 Nov. 81 auction 136, #751 (DM400).


Gray, Poems, 1800. W. & V. Dailey, May 82 cat. 23, #504, large paper, 1 pl. illus. ($300); #505, 1801 reissue (£175).


Thomson, Seasons, 1802. Marlborough Rare Books, Feb. 82 cat. 94, #119, fancy binding, pls. offset (£60). W. & V. Dailey, May 82 cat. 23, #1246, fancy binding (£225).

LINNELL, JOHN

79 drawings & water colors sold in 11 lots. Various sizes, mostly small, mostly of an early date. SL, 11 Nov. 82, #10–20, six illus. (£198–440, four lots not sold).

8 drawings in an album by John, James, & William Linnell, two inscribed 1852 and 1865. SL, 21 Jan. 82, #3 (£110).

4 studies of old buildings & cattle, two water colors, two pencil heightened with white, two dated 1811. SL, 21 July 83, #65 (£495).

3 landscapes, two in water color, one pencil, all signed, two dated 1813, one 1814. 16 × 24 cm. or smaller. SL, 21 July 83, #68 (£110; estimate only £250–350).


Bacchus and Ariadne, after Titian. Water color, 12 × 13½ in. CL, 27 July 82, #82, illus. (£486).

Cattle by a Stream. Pen & water color, 5½ × 8½ in. CL, 16 March 82, #39 (not sold).

Charteotees in a Stormy Mountainous Landscape. Oil sketch, 13.5 × 18 cm. SL, 16 Dec. 81, #280, illus. (not sold).

Collins Farm. Oil, 9 × 14½ in. Leggatt Bros., Sept. 82 private offer (£11,000).

Evening: Shepherds' Amusements. Oil, 67 × 87 cm., signed & dated 1815. SL, 10 Nov. 82, #59, illus. color (not sold; estimate £10,000–15,000).

Extensive Wooded Landscape. Oil, 47.5 × 60.5 cm. CL, 4 June 82, #1, illus. color (not sold; estimate £4000–6000).


Hampstead Gravel Pits. Oil, 90 × 89.5 cm., signed & dated 1853. SL, 6 July 83, #283, illus. color (£2970).

Herding Sheep in a Landscape. Oil, 71 × 91 cm., signed & dated 1851. SL, 17 Feb. 82, #250, illus. (not sold).

Isle of Wight from Lymington Quay. Oil on panel, 28.5 × 40 cm., signed & dated 1826. CL, 16 April 82, #64, illus. (£1620).

Lady Mary and Lady Emily Lambton Seated on a Balcony. Water color & chalks over pencil, 38 × 43.5 cm., signed & dated 1841. SL, 18 March 82, #89 (£418).

New Road, Paddington. Pencil & chalk, 10½ × 11¾ in., dated 1811. CL, 19 July 83, #52 (£302).

Off the Coast of Cullercoats, Northumberland. Oil on paper, 18.5 × 23 cm., inscribed “Afternoon.” SL, 18 March 82, #33 (£374).

Portrait of Jonathan Austin. Oil, 42.5 × 35 cm., signed & dated 1834. SL, 21 Sept. 83, #299, illus. (not sold).

Portrait of Henry Colman. Oil, 74 × 61 cm. SL, 16 Nov. 83, #55, illus. (not sold).

Portrait of John Davies Gilbert. Oil, badly cracked, 44.5 × 35.5 cm., signed & dated 1834. CL, 17 June 83, #209, illus. (£1728).

Portrait of a Girl. Oil, 29.5 × 21 cm., signed. SL, 17 Feb. 82, #202, illus. (not sold).

Portrait of Rev. Henslowe. Oil, 46 × 37 cm., c. 1839.
SL, 7 July 82, #38, illus. (£825).


*Portrait of F. J. Tollemache.* Chalks & water colors, 22½/8 × 16½/8 in., dated 1844. CL, 16 March 82, #45, illus. (£918).


*Portrait of F. J. Tollemache.* Chalks & water colors, 22½/8 × 16½/8 in., dated 1844. CL, 16 March 82, #45, illus. (£918).

*Sheep in a Lane.* Oil, 48 × 70 cm., signed & dated 1863. SL, 7 July 82, #68, illus. (£2090).

*Sheep Resting in the Shade of Trees.* Oil sketch, 37/8 × 57/8 in., signed. Davis & Langdale, Oct. 82 private offer ($6500). See illus. 15.


*Stream Flowing through a Wood.* Pencil & chalk, 33 × 43 cm., c. 1815. SL, 21 Jan. 82, #21 (£198).

*Trees at Richmond Park.* Black & white chalk, 18.5 × 33.5 cm., dated 22 June 1828. SL, 18 March 82, #62 (£154).

*View at Rook Hill, Kent.* Pencil heightened with white, 39.5 × 52 cm., inscribed & dated 1847. SL, 22 July 82, #37, with a drawing by Callow & 1 by T. Tudor (£49).

*View of the Sand Pits, Hampstead Heath.* Oil, 96 × 124 cm., signed. SL, 9 Dec. 81, #198, illus. (not sold).


**MORTIMER, JOHN HAMILTON**

*Don Quixote Outside an Inn.* Oil, 74.2 × 59 cm., signed. CL, 14 May 82, #57, illus. (not sold).

*Fall of Lucifer,* circle of Mortimer. Oil, 30.5 × 39 cm. CL, 11 Nov. 83, #107, illus. (£200).

*King Lear,* pen & ink, 13½ × 11 in., for (or after?) Mortimer’s etching of Lear in his series of Shakespeare characters. CL, 10 May 83, #8 (not sold).

*Soldiers and a Man Astonished, beneath a Tree.* Pen & ink, 10½ × 8 in., probably based on Rosa. CL, 16 March 82, #4 (not sold).

Group of etchings by & after Mortimer. Weston Gallery, Feb. 82 cat. 1, #7, "Enraged Monster" ($215); #8, "Musical Monster" ($118); #9, "Revengeful Monster" ($215); #10, "Revengeful Monster" ($118); #11, "Sleeping Monster" ($118); #12, "Jealous Monster" ($118); #13, "Man Attacking a Monster," probably etched by Blyth ($147). All illus.


"Jealous Monster," etching, 1778. Weston Gallery, April 83 cat., #6, printed c. 1810, illus. ($140).


Shakespeare character heads, etchings, 1775–76. SL, 17 June 83, #983, 6 pls. only, foxed, with 5 unidentified pls. after Mortimer (£132).


**PALMER, SAMUEL**

*Caernarvon Castle from the Beach.* Water color over pencil, 30 × 44.5 cm., inscribed with title, c. 1835. SL, 18 March 82, #137, illus. color (£7920).

*The Enchanted Castle.* Brown wash, 11 × 17 cm., signed, study of a valley on verso in pencil. SL, 7 July 83, #111, recto illus. (£1210).

*From Hurstmonceaux Park, Sussex.* Pencil & brown wash, signed, dated 1821 on mount. SL, 30 March 83, #164, illus. (£792).


*Shepherd and his Flock Resting beneath a Spreading Tree.* Water color, 16 × 23 cm., 2 landscape studies in pencil on verso. SL, 7 July 83, #112, recto illus. (£1980).

*A Shepherdess Near a Windmill Near Pulborough, Sussex.* Water color, 12 × 16.5 cm., c. 1851. SL, 8 July 82, #93, illus. color (£5060). A lovely, fresh water color, rather superior to most late (i.e., post-Shoreham) Palmers.


“Homeward Star,” etching. CL, 20 August 82, #164, 1st st. (not sold). Weston Gallery, 1983 cat. 1, #56, 2nd st., illus. (£205). CL, 18 Oct. 83, #140, 2nd st., 1924 printing, marginal staining (£140); #141, 3rd st. & 4th st., the latter the 1924 printing, some defects (£118).

“Lonely Tower,” etching. SL, 8 Dec. 82, #273, 5th st., pencil signature, slightly foxed, illus. (not sold). Weston Gallery, April 83 cat., #47, 6th st., pencil signature,


"Opening the Fold," etching. Weston Gallery, Feb. 82 cat. 1, #123, 5th st., pencil signature, illus. ($1075); #124, 8th st. ($440); May 82 special list, #R, 5th st. as above ($1000). CL, 20 April 82, #163, 2nd st., with 4 further pls. from Eclogues of Virgil, waterstained (not sold). Sotheby’s Los Angeles, 8 June 82, #383C, 4th st., pencil signature, illus. ($800). SNY, 11 March 83, #212, 4th st., pencil signature, lightly foxed, marginal rubbing & crease, illus. ($1100). Weston Gallery, April 83 cat., #46, 5th st., pencil signature, illus. (£1100). Robin Garton Gallery, April 83 cat. 26, #151, 8th st., illus. (£275). CL, 22 April 83, #569, 10th st. (£75); #570, 3rd st., pencil signature (£518); 18 Oct. 83, #138, 10th st., 1926 printing, marginal stains (£183); #139, 8th st. (not sold).

"Rising Moon," etching. Weston Gallery, Feb. 82 cat. 1, #121, 7th st., illus. ($750). SL, 19 March 82, #346, 7th st., foxed, waterstaining in margins (not sold); #347, 7th st., stained in margins, with "Herdman’s Cottage" 2nd st. (not sold); 15 July 82, #253, 7th st., laid India, slightly foxed (not sold); #256, 9th st., with another print (not sold). Robin Garton Gallery, Oct. 82 cat. 25, #116, 7th st., illus. (£350). Mathiesen Fine Art, April 83 cat., 7th st. (£300). CL, 22 April 83, #563, 7th st., foxed (£194); #564, 7th st., foxed (£129); 18 Oct. 83, #131, 7th or 8th st., marginal staining (£237); #132, 8th st., slight stains (£118).


"Skylark," etching. Weston Gallery, Feb. 82 cat. 1, #117, 7th st. but before number & name, illus. ($1270); #118, 7th st. ($925). SL, 19 March 82, #351, 7th st., foxed in margins (£187); 15 July 82, #250, 7th st., laid India, margins stained (£308). Robin Garton Gallery, Oct. 82 cat. 25, #113, 7th st., illus. (£450).


*Songs and Ballads of Shakespeare*, Etching Club, 1853, with Palmer’s "Vine, or Plumpy Bacchus." Ars Artis, Jan. 83 cat. 44, #3384, binding repaired (£150).

**RICHMOND, GEORGE** (excluding later portraits)


*Hotel des Bains, Boulogne; & Hotel de L’Europe, Abbeville*. Both pencil & washes, 10 × 15 cm., dated 1828. SL, 18 March 82, #157 (£242).

*Moses; & Bathsheba*. Both pencil, pen & ink, 5 × 4⅛ & 11⅓/4 × 7⅞ in., c. 1828. CL, 16 March 82, #37 (not sold).

*Three Fish Women, Calais; A Young Woman Carrying Firewood; & A Devil*. Three ink & chalk drawings, the first dated 1828, 10⅞ × 7¼ in. & smaller. CL, 9 Feb. 82, #18 (not sold).

Autograph journal, 1 Jan. 1844 to 31 Jan. 1848. Records social engagements with Palmer, Calvert, John Giles, Macaulay, & a chance meeting with Carlisle, as well as quotations from sermons; no mention of Blake. SL, 30 June 83, #638 (Quaritch, £682).


bears a pencil inscription by Richmond, who apparently presented this impression to the anonymous engraver of the lettering in the plate: “In grateful and affectionate remembrance that 53 years ago you engraved for me the words on my little plate of The Robber. April 1883. G. R.”

ROMNEY, GEORGE (excluding portrait paintings)

A sketchbook, 42 pp., 6⅛ × 8 in., pen & brown ink studies, mostly for Howard Visiting a Lazaretto & Paradise Lost, inscribed March 1790. CL, 16 Nov. 82, #17 (£702).

Classical Warrior and a Woman. Pencil, 27.9 × 41.6 cm. SNY, 20 Jan. 82, #41, illus. (£600).

Descent from the Cross(?), a study for. Pen & wash, 10.4 × 15.8 cm. Paul Prouté, spring 83 cat. 80, #30 (£400).

Figure Studies. Pencil & wash, 38.7 × 33.7 cm. SNY, 20 Jan. 82, #40, illus. (£350). Rather Blakean in the dramatic postures of slightly sketched figures. Even the quality of line reminds one of some of Blake’s 19th century sketches.

Figure Studies: Viscountess Bulkeley as Hebe; Two Seated Nudes; A Woman Kneeling in Prayer; A Couple Embracing (Troilus & Cressida?). Pencil & pen, wash, 7 × 5⅛ in. & smaller. CL, 29 March 83, #2, illus. (£594).

Howard Visiting a Lazaretto. Pencil, pen, gray wash, 14⅛ × 20⅛ in. CL, 15 June 82, #4, illus. (£2376).

Lost Souls: A Scene from the Inferno. Pencil & wash, 7⅓ × 9½ in. CL, 15 Dec. 81, #38 (£132).

Mother and Child. Pen & ink with wash over pencil. SL, 18 March 82, #80, illus. (£2200).

Studies of a Woman by an Altar or Tripod, and a Head (recto); A Figure with a Staff (verso). Pen & ink, 6⅛ × 7⅓¼ in. CL, 15 June 82, #30 (not sold).

Study of a Seated Woman, Said to be Lady Hamilton. Pencil, brown wash, 30.2 × 23.9 cm. CNY, 23 Feb. 83, #137, illus. (£2860).


The Tempest, a study for the Boydell Shakespeare Gallery painting. Pen & ink, gray wash, 33.7 × 48.9 cm., c. 1787. CL, 16 Nov. 82, #69, illus. (£2808 to D. Heald for Essick). See illus. 16.


RUNCIMAN, ALEXANDER

Ariadne(?). Pencil, ink, gray wash, 6⅛ × 9 in., signed. CL, 29 March 83, #3 (£345).


SMETHAM, JAMES

Piping Down the Valleys Wild, an illus. to Blake’s Songs of Innocence. Water color, 2⅛ × 6⅛ in. Anthony Reed, Jan. 83 cat., #37 (not priced).

SOUTHCOTT, JOANNA

Collection of manuscripts & books relating to Southcott & her followers, including letters, pamphlets, & notebooks. SL, 28 March 83, #161, “by far the largest . . . collection of papers by and relating to Joanna Southcott to have appeared at auction,” 2 documents illus. (Rota, £3190).

Spiritual communications, prophecies, & letters on various subjects by Southcott, c. 1801–13, transcribed by a follower (M. Turpin?). CL, 5 May 82, #61, 330 pp. + 135 pp. (not sold).

STOTHARD, THOMAS


10 drawings & water colors, including a scene from Macbeth, the Opera of Zenobia, & Achilles and Artaxerxes. SL, 18 March 82, #5, one illus. (£242).

Small pen & ink drawing, signed “WB,” but very probably by Stothard. Swann, 29 Sept. 83, #96, in a group of “about 60 forged autographs” (£250).

Charles II Introducing Himself to a Family Who had Given Him Shelter. Oil, 29.2 × 39.3 cm. CL, 30 July 82, #123, illus. (£388).

The Choice of Hercules. Oil, 101 × 127 cm. CL, 14 May 82, #63 (not sold).

Church Scene from Much Ado About Nothing. Oil, oval,

27.3 × 30.5 cm. CL, 14 May 82, #70 (not sold); 15 Oct. 83, #79 (no price information).

_Elegant Figures in a Garden_. Oil, unfinished, 51.2 × 41.2 cm. CL, 30 July 82, #122 (not sold).

_Fame and Two Other Goddesses Acclaiming a Statesman_. Ink & wash, 8 1/8 × 7 1/4 in. Stanhope Shelton, March 82 list 17, #T.9052 (£150).


_Nude Woman Reclining on a Couch_. Pencil, 6 1/4 × 8 1/4 in., signed & dated 1829. CL, 15 Nov. 83, #134 (not sold).

_Scene from The Tempest_. Oil, 26.5 × 36.5 cm. Phillips auction, London, 26 April 82, #125, illus. (£280). The illus. suggests that the attribution is optimistic.

_Scenes from the Life of Christ_, 8 water colors, 4 1/8 × 3 1/2 in. CL, 19 July 83, #9 (£334).


_The Fatal Sisters_. Oil, 14 × 32.3 cm. CL, 14 May 82, #153 (not sold); same work, SL, 20 Oct. 82, #238, illus. (not sold).

_Two Girls, One Carrying a Pitcher_. Pencil, 4 1/2 × 6 1/2 in., signed. Stanhope Shelton, private offer March 82 (£210).


_Triumph of Neptune_. Oil, 14 × 32.3 cm. CL, 14 May 82, #153 (not sold); same work, SL, 20 Oct. 82, #238, illus. (not sold).

_Una and the Satyrs—Spenser's Faerie Queene Book I_. Oil, 127 × 102.2 cm. CL, 28 Jan. 83, #69 (not sold; estimate £700–1000).


_“Run Away Love,”_ engraved C. Knight, & _“Love Returned,”_ engraved W. Bond, both c. 1790 & color printed. CL, 7 Nov. 83, #35 (£151).
Album with 242 pls. engraved after Stothard, mostly book illus., some by Blake for the *Novelist’s Magazine*.
Swann, 21 Jan. 82, #380, worn, foxed ($120).
Bible, published Good & Harding, 1794. Swann, 21 Jan. 82, #213 ($100); #214, large paper ($150).

Cervantes, *Don Quixote*, 4 vols., 1810. Swann, 26 Aug. 82, #67 ($80).

Hancarville, *Recherches sur l’origine des Arts de la Grèce*, 1785. Marlborough Rare Books, Sept. 83 cat. 102, #218, fancy binding (£400).
Hayley, *Triumphs of Temper*, 1788. Spike Hughes Books, April 82 cat. 8, #185, pls. spotted (£12). Duncan Allsop, spring 83 cat. 16, #121, slight waterstaining (£10).


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Young, *Night Thoughts*, 1798. Swann, 13 May 82, #370, marginal dampstains, "from the library of William Hayley . . . with his auction ticket on the front pastedown" (W. & V. Dailey, $120). Thorpe, July 82 cat. 438, #618, rubbed, front cover detached (£12).

TATHAM, FREDERICK

THE FELPHAM RUMMER:  
A New Angel and "Immoral Drink"  
Attributed to William Blake

BY G. E. BENTLEY, JR.

A new document attributed to William Blake has recently appeared in a surprising form. It is a drinking goblet of the type called a rummer, with a very faint etching of an angel on one side of the bowl (illus. 12 in Essick, above), a curious couplet of indifferent quality on the other side (illus. 1), and on the stem Blake’s name (illus. 10 in Essick, above) and the date August 1803 (illus. 11 in Essick, above). As art and as literature, the achievement is certainly indifferent by Blake’s standards, but, if the work really is by him, it is fascinating because of the medium—Blake was not previously known to have made designs on any other solid surface than metal or wood—and because of the biographical context, for it was in August 1803 that Blake was charged with sedition. The purpose of the present note is to describe the object and how it was made, to record its history, to test its authenticity, and to suggest its significance.

A "rummer" is a goblet made usually of thick glass with a comparatively large bowl and a short stem; an ordinary rummer holds four ounces or more of fluid and is up to 24 cm. high. The somewhat stubby rummer flourished as a type from the late eighteenth century, partly because the Glass Excise Acts of 1777–1787 “in effect abolished tall, long-stemmed drinking glass,” which had previously been popular.

Blake was clearly familiar with rummers, for he often represented them in his designs of about 1800 to indicate celebration or inebriation or dedication. Usually of course they imply debauchery, as in the engraving of “headlong appetite,” with rummer in hand, watched by Conscience for Young’s Night Thoughts (1797) p. 27 (illus. 2) and in that of Belshazzar, “high-flush’d with insolence and wine,” overturning his rummer, “amazed,” as he sees the hand writing on the wall, for Night Thoughts, p. 33 (illus. 3). A rummer is standard equipment for Blake’s Whores of Babylon (see Night Thoughts watercolor no. 345 and Dante design no. 89), presumably containing abominations and fornications, but it is also the vessel proffered by the Good Samaritan (Night Thoughts watercolor no. 68) or one which contains faith (Night Thoughts watercolor no. 152) or a utensil at a banquet of men and angels (Night Thoughts watercolor no. 479). Clearly the rummer does not invariably imply wine or abomination in Blake’s designs before and after 1800—it is merely a drinking vessel whose significance derives from its use.

DESCRIPTION

Size: Height 14 cm., diameter of bowl 10.5 cm.  
Materials: English lead glass bowl and stem. Under ultra-violet light, the glass shows white, indicating the use of lead in its manufacture and pointing to Britain as its source; had it shown yellow, it would have implied a Continental origin of the glass. Air bubbles from bits of melted “stone” and striations in the body of the bowl are characteristic of early nineteenth-century glass.

The foot is of copper with traces indicating that it was originally silvered, and below the foot is a paper shagreen lining. The foot could have been broken and replaced at almost any time after the glass was made, but the worn silver on the replaced foot indicates that it is of some age. The glass itself is neither uncommon nor valuable, and obviously it would scarcely have been worth repairing unless it had sentimental value (“it was Uncle George’s”), or was needed to complete a set, or was especially treasured because of the inscription or design. The copper foot is comparatively inexpensive and ugly, suggesting either that it was not thought worth spending much money to restore the rummer to usable, standing condition or that there was not much money to spend. The technique of using copper for such a purpose is old and well known, and the material and method seem to imply no hint of date.

Shape: Tulip bowl on a short stem, with a “bladed knop or collar,” and a simple circular foot.
Engravings: On one side of the bowl, most easily seen through the glass from inside the bowl: a faint design of a nude angel with his right arm outstretched, the left wing fully feathered, the right wing scarcely visible (illus. 12 in Essick, above).

On the other side, rather crudely scratched in the glass:

THOU HOLDER OF IMMORAL DRINK
I GIVE THEE PURPOSE NOW I THINK

(illus. 1)

On the collar:

BLAKE IN ANGUISH AUG 1803

(illus. 10–11 in Essick, above)

History: (1) Sold by an anonymous owner in a miscellaneous sale of English and Continental Glass at Christie’s (London), 2 November 1982, lot 68 (not reproduced, described as decorated “in the manner of William Blake,” estimate £50–£100) for £55 to (2) Pickering & Chatto, who offered it in their Catalogue 651: A Miscellany of Rare and Interesting Books and Manuscripts ([March] 1983), lot 1 (“in a new display box in Pickering green morocco”) for $45,000.

Techniques of incision: There are a number of ways of incising glass. One is engraving with a diamond tip, which leaves chips of unequal depth, and this was a common method. The Dutch were leaders in the field, though often they worked with glass made in England. “No particular training was necessary to produce a good engraving with a diamond point. Any one who was accustomed to engraving on metal . . . might be able, with a little practice, to produce reasonably effectively with the diamond point on the strong English glass.”

The lettering on the Felpham Rummer is fairly plainly incised at irregular depths with a diamond tip not unlike a conventional book-engraver’s tool.

(2) Wheel engraving on glass was developed especially in Germany and was brought to England about 1727. It was, however, not much used commercially in England until the 1830s, and as late as 1850 it was still experimental. It was only suitable for heavy glass, but the English were not very good at it. “By far the greatest number of glasses were decorated by the wheel process, which proved the most important one for artistic and conventional ornamentation.” In wheel engraving, “the finished vessel [is pressed] against the edge of a swiftly working wheel . . . the wheels are minute, some of them not reaching a fraction of an inch in diameter

1. The Felpham Rummer, view of the couplet on the bowl.

2. Blake’s engraving for Night Thoughts (1797), p. 27, showing a rummer.
and made of copper." 15 "As many as fifty or more different ones could be used in the formation of one design." 14 Since the glass was pushed away from the engraver into the wheel, he could scarcely see what he was doing directly, and a very high degree of traditional skill was involved. Even with such a wheel, it would be exceedingly difficult for one untrained in the craft of wheel engraving on glass to produce a creditable image, and of course it is scarcely possible that such a specialized tool was available in Felpham in August 1803, the date on the Felpham Rummer. If the Felpham Rummer were wheel engraved, we could on that basis alone fairly confidently eliminate Blake as the maker of the design. But there seems to be no good reason to believe that the design was wheel engraved.

(3) The third conventional method is etching in the ordinary way, adapted for curved surfaces. The chief problem for an etcher of copperplates would probably have been to discover an acid appropriate for etching on glass. The standard acid for etching copper, the mordant probably used by Blake's master James Basire and by Blake himself, was aqua fortis composed of "vinegar (acetic acid), salamonic (ammonium chloride), . . . salt, and verdigris (an acetate of copper)." 15 The acid necessary for etching on glass, however, was quite different, a hydrofluoric acid, 16 directions for which were given in Rees's Cyclopaedia (and doubtless in similar terms elsewhere):

**ETCHING on Glass,** is performed in the following manner: Lay a thin coat of white wax (as etching ground is laid) on the plate of glass. On this the drawing must be traced in the usual way. When the subject is etched, a border or wall of wax of a very even height must be put around [as Blake did for his relief etchings]: taken then some flour spar powdered to about the fineness of oatmeal, and strew it evenly over the etching, and on this pour a mixture of equal quantities of sulphuric acid and water, till the whole is about the consistence of thick cream. . . .

If the subject be to be etched with care, and high finishing be required, the acid mixture must be taken off occasionally, and the plate, after being well washed and dried, must have the parts that are bit-in enough, stopped-out, as in common etchings, when the mixture must be again put on, . . . and this must be repeated till the several gradations of shade are believed to be sufficiently corroded. 17

It seems likely enough that formulae for acids designed to etch on surfaces other than metal were common knowledge among professional engravers and that, at the very least, plausible mordants could be discovered

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by professional experimentation.

The chief novelties for Blake would probably have been how to get the acid to bite uniformly over a curved surface, how to get the acid the right strength for glass, and how long to allow it to bite. With etching on copper, one tests one's progress by taking a proof on paper, but with glass the design in the solid surface is the end itself, rather than the means to the end (printing the design on paper). Someone experimenting with the process is likely to use comparatively weak acid formulae and short bites, to etch lightly at first, to see how the process works.

The angel in the design on the outside of the bowl bears the stigmata of an experimental etching. The depth of the incisions is of a uniformity virtually impossible to achieve with engraving in the ordinary way, by chipping with a diamond point or wheel engraving. The incisions are very shallow and are so faint as to be difficult to see even when holding the object in one's hands and turning it to the light to catch the refraction from the incisions. And one side of the design, the angel's right wing, is almost invisible, suggesting either that it was never completed in the drawing at all or that, if drawn, the acid did not bite there effectively—a problem perhaps caused by the curved surface.

Designs on rummers are usually heads of the famous or of patrons, or symbols of drink such as grapes, or pastoral scenes or elegant houses or ships. The design of the angel here is of course not peculiar to Blake—many artists of the time might have designed similar angels, artists such as Fuseli, Stothard, Barry, and Westall. On the other hand, Blake made similar angels; that in Night Thoughts watercolor no. 341 (illus. 4) is very like that on the Felpham Rummer, and the shape is repeated elsewhere, as in Job (1826) pl. 14. The design on the Felpham Rummer could well be his, allowing for the experimental character of the shape in an unfamiliar medium.

The lettering is scratched on somewhat crudely in diamond point. All the lettering seems to be in the same hand. Since no other work on glass by Blake is known, we may presume that the medium was unfamiliar to him. It is therefore very likely that, if he were writing thus on glass, the style would not much resemble his own—and in fact, the style is very conventional and anonymous, with stick capitals throughout and some difficulty with curved lines. Considerable trouble was experienced with the N, but the T, H, E, F, and K have some degree of elegance, with deft little flourishes at the ends of lines, and the curious G is not un-Blakean. One could scarcely say that the form of the writing is much like that which Blake made with pen, brush, pencil, graver, or etching needle—but, on the other hand, it is not significantly inconsistent with his either, if one bears in mind the unfamiliarity of the medium.

The language of the couplet is certainly not characteristically Blakean. Most of the words which are in any way unusual—"holder," "immoral," "drink" as a noun, "give ... purpose"—do not appear in Blake's previously recorded vocabulary, or appear only in different senses. The noun "drink" is not uncommon in Blake, but it never seems to have elsewhere the pejorative alcoholic connotation it clearly bears here. Neither "holder" nor "give ... purpose" is found elsewhere at all, and the only use of "immoral" is not pejorative: "the grandest Poetry is Immoral[,] the Grandest characters Wicked." Only the use of "immoral" in the couplet gives one much cause to pause, for Blake does not use forms derived from it at all (e.g., "immorality"), and ordinarily he avoids moral questions:

If Morality was Christianity Socrates was the Saviour. 21
... Satan first the Black Bow bent
And the Moral Law from the Gospel Rent. 22
The Moral Christian is the Cause
Of the Unbeliever & his Laws. 23

It would certainly be surprising to find Blake using "immoral" as it appears on the Felpham Rummer—but then almost everything Blake did is surprising.

The attitude toward "immoral drink" is also surprising, for Blake himself had no aversion to drink or to pubs:

he fetched the porter for dinner himself, from the house at the Corner of the Strand [near where he lived 1821–27]. Once, pot of porter in hand, he espied coming along a dignitary of Art—that highly respectable man, William Collins, R.A., whom he had met in society a few evenings before. The Academician was about to shake hands, but seeing the porter, drew up, and did not know him. Blake would tell the story very quietly, and without sarcasm... It was only in later years he took porter regularly. He then fancied it soothed him, and would sit and muse over his pint after a one o'clock dinner. When he drank wine, which, at home, of course, was seldom, he professed a liking to drink off good draughts from a tumbler, and thought the wine glass system absurd... 24

The justification for the attitude toward "immoral drink" must come, if at all, from the events of August 1803. Blake was then living at the little seaside village of Felpham, and he must have gone repeatedly to the local gossip center, The Fox Inn fifty yards from his cottage, for his landlord was also the proprietor of The Fox. During the invasion hysteria of the summer of 1803, a troop of Royal Dragoons was quartered at The Fox, and the public bar must have been full of soldiers. On 12 August Blake had a violent quarrel with a soldier named Scoulfield whom he found unexpectedly in his garden, and, as he wrote in his account of the incident, "Mr. Hayley's Gardener came past at the time of the Contention at the Stable Door [of The Fox Inn], & going to the Comrade [Private Cock] Said to him, Is your Comrade drunk?—a Proof that he thought the Soldier abusive, & in an Intoxication of Mind." 25 26 Blake may well have known then what his attorney Samuel Rose...
said at his subsequent trial for sedition, that Scolfield had been "degraded on account of drunkenness" from the rank of Sergeant. In "AUG 1803" Blake was certainly "IN ANGUISH," and he may well have had reason to believe that the perjured evidence against him was manufactured by Private Scolfield partly because of his indulgence in "IMMORAL DRINK." It is imaginable that this rummer is from The Fox Inn and even that Private Scolfield or his accomplice Private Cock had drunk from it. Blake must have had to go to The Fox Inn after the incident in order to collect evidence with which to defend himself before the magistrates on 15 August or at his subsequent Quarter Sessions trial on 4 October, and it is at least conceivable that he scratched the couplet, date, and signature on the rummer with a borrowed diamond in a few minutes on such an occasion.

(Among his local acquaintances, only his patron William Hayley and their friend Henrietta Poole are likely to have had a diamond.)

The etching could not have been done so casually—even professional engravers like Blake do not ordinarily carry wax and etching acid in their jacket pockets. If the angel is by Blake, it was probably made at his cottage, as an experiment quickly abandoned. Or perhaps the sequence was reversed—perhaps the landlord of The Fox, wishing to profit from the presence in the village of a tame artist and engraver, had asked Blake to decorate the pub rummer with an angel and Blake had the unfinished vessel in his cottage on August 12th when he emerged to find Private Scolfield in his garden "drunk . . . abusive, & in an Intoxication of Mind." In such circumstances, it would not be astonishing to find him returning, after the excitement had diminished a little, to add the words to the rummer. Certainly he was writing such anguished and indifferent couplets in his Notebook at about the same time:

On H——
Thy Friendship oft has made my heart to ake
Do be my Enemy for Friendship Sake"8

When H——y finds out what you cannot do
That is the very thing he[']lI set you to9

Are the etching and engraving by Blake? The glass may well have been made before 1803—certainly the style of rummer was popular long before then, the glass seems to be British rather than Continental, and the quality of the glass suggests it was made about 1800. The inscriptions were scratched and the angel etched by techniques familiar to Blake, though the material was strange and therefore difficult. We should not expect to find his very personal hand strongly marked in either words or design, even if he made them. The biographical context is right, and on other occasions Blake certainly made poems and designs as puzzling and indifferent as these. The chief grounds for doubt are the curious material, the very troubling lack of history before 2 November 1982 (an obscurity which the previous owner seems to be unwilling to dissipate), and the reference to "IMMORAL DRINK," a reference apparently expli
cable only in terms of the biographical context.

Of the various possibilities to be considered—forgery, memento, copy, adaptation, and original—copy and adaptation seem unlikely, since no original significantly like this in any way is known. The possibility that it is a memento, made by a friend at the time or later, is also negligible, for there was no other etcher in Felpham at the time, and no artist friend of later years is likely to have had the biographical information as well as the inclination to make it. It could of course be a forgery, made at almost any time between 1863, when Gilchrist's Life resurrected Blake's reputation, and 1982, but, if so, the modesty with which it was introduced into the market was scarcely likely to bring its creator much profit—if indeed he still had it to profit from. All the tests concerning date, place, and technique for a modern fake have proved negative; date, place, and technique may all have been accessible to Blake. On balance, it seems to me probable that the couplet, the signature, and the angel are all by Blake.

If so, the signifiance of the Felpham Rummer is not what it adds to our knowledge and suppositions of Blake's poetry and art, but what it suggests about the ANGUISH he felt in August 1803—and the immediacy with which he expressed his anguish in poem and design. And the ambivalence in his attitudes towards DRINK and IMMORALITY suggested by the couplet are worth bearing in mind. If the couplet is his, we must be more cautious in our conclusions about Blake's views of morality. The allegation that it is the artist who gives purpose to objects is very Blakean, but the attribution of immorality has not previously seemed to be so. The Felpham Rummer, like most "Blake" discoveries, seems to raise more questions than it answers—and this, at least, is a very Blakean quality.

1 E. Barrington Hayes, Glass through the Ages (1970), p. 200; there are also Giant Rammers over 24 cm. high and Mammoth Rammers over 28.8 cm. high.

For reproductions of rammers made about 1800, see L. M. Bickerton, An Illustrated Guide to Eighteenth-Century Drinking Glasses (1921), pl. 685–86 (c. 1805), pl. 687 (c. 1805), pl. 688 (c. 1805), pl. 689 (early nineteenth century), pl. 691 (c. 1800); Derek C. Davis, English and Irish Antique Glass (1964), pl. 69 (1800–25), pl. 70 (c. 1800, "finely wheel engraved"), pl. 71 (dated 1746, the design in "Diamond point"); English Glass, ed. Sidney Crompton (1967), pl. 168 (c. 1810, rather like the Felpham Rummer, "with ovoid—oge bowls collared at base on short plain stem"), pl. 169 (early nineteenth century), pl. 170 (early nineteenth century); Hayes, pl. 35d (c. 1805), pl. 42d (c. 1800), pl. 95h (no date suggested, very like the Felpham Rummer, with the same foot but of course made of glass); Hugh Wakefield, Nineteenth Century British Glass (1961), pl. 45A–B (c. 1805).
An “Important silver mounted glass bowl” distantly related to a rummer “engraved round rim ’William Hogarth to Dr. Samuel Johnson 1762’” is reproduced in (c. 1801, c. 1815), “Comus with his Revellers” Paintings and Drawings of William Blake (1981), catalogue nos. 381 Appetite” watercolors (1794–1804), 523 (pi. 584). See also Night Thoughts The “Christ Ministered to by Angels,” for in the House of Martha and Mary” (1803–1805), “The Magic Ban­

Antidote


A letter from me to the owner, forwarded by Christie’s in August 1983, has not been answered. For assistance with technical information, I am grateful particularly to Brian A. Musselwhite of the Royal Ontario Museum (Toronto) and to Roger Gaskell and Christopher Edwards of Pickering & Chatto Ltd. (17 Pall Mall, London SW1Y 5NB) for showing me the Felpham Rummer in July 1983.

A method patented in 1806 gave the appearance of incising the glass, but in fact a permanent ground of powdered glass paste was added to the surface, giving a frosted appearance, and then partially removed, so that the designs, etc., are in the superficial ground and not in the glass (see Wakefield, p. 28 and pl. 29A). But this is not the method used in the Felpham Rummer, whose glass is transparent, not frosted or opaque.

Buckley, p. 75.

Buckley, pp. 42, 48.

Wakefield, pp. 41–42.

Hayes, pp. 120, 123.

Davis, p. 84.

Davis, p. 85, quoting Henry J. Powell, Magazine of Art (1904).

Davis, p. 85.

Robert N. Essick, William Blake Printmaker (1980), p. 16; an unlikely alternative recommended by [Robert Dossie], The Handmaid to the Arts (1764), II, 146–50, is “nitr. acid made with ‘spirits of nitre and vitriol.’”

Davis, p. 84, says, “the first use of the hydrofluoric acid technique is said to have emanated from Germany . . . [where it had been discovered] towards the end of the 17th century,” but “Acid-etching was not seriously developed in this country [England] until the mid-19th century” (Crompton, pl. 170).

Anon., “Glass,” Cyclopædia, ed. Abraham Rees (1820; originally issued 1802–1819), Vol. XIII, f. 372 (a reference pointed out by my friend Robert Essick). Note that the Cyclopædia directions are for etching on flat surfaces to be “printed by means of the rolling press” and that the specifications for “a cover of metal or wood . . . to be laid over, and fitted close on the border of wax, to keep in the fumes of the acid,” and for the border of wax, are presumably irrelevant to the process of etching on a curved surface.

Or rather any of his own. In Upcott’s Autograph Album, Blake wrote: “I do not think an Artist can write an Autograph[,] especially one who has Studied in the Florentine & Roman School[,] as such an one will Consider what he is doing but an Autograph as I understand it, is writ helter skelter like a hog upon a rope” (William Blake’s Writings [1978], p. 1321). Blake had numerous styles of lettering, from the most beautiful copperplate hand to hurried, almost illegible scrawls.

A Concordance to the Writings of William Blake, ed. D.V. Erdman et al. (1967).

Annotation (1800) to Boyd’s translation of Dante (1785) in William Blake’s Writings (1978), p. 144.

William Blake’s Writings, p. 464.

William Blake’s Writings, p. 929.

William Blake’s Writings, p. 1056.


Blake Records, p. 561.

Blake Records, p. 127.

Blake Records, p. 142.

William Blake’s Writings, p. 947.

William Blake’s Writings, p. 946.

Pickering & Chatto say in their catalogue:

We have, of course, considered the question of authenticity very carefully. The hypothesis of forgery would require it to have been carried out before 1900, that is, before the repair to the foot, for no-one at that time would have bothered to repair an ordinary pub rummer, if it had not already been engraved. At that time, a forgery could have had little commercial justification. It would have required the skill to forge a Blake drawing of an angel, to forge Blake’s lettering by a separate method of engraving, to invent a metrically correct two-line Blake poem, in the right style of that period of his life, and biographical knowledge to invent and date the inscription, information which was probably (sic) not available before the publication in 1926 of the (16 August 1803) letter to Butts. In our view, forgery can therefore be eliminated as a possibility.

However, much of this evidence seems to me weak. There is no solid evidence that the foot was repaired by 1900; a repair might have been made at any time for reasons other than preservation of the inscriptions; imitations of Blake were in any case made before 1800, as those by Camden Hotton (see M.D. Paley, “John Camden Hotton, A.C. Swinburne, and the Blake Facsimiles of 1868,” Bulletin of the New York Public Library, 79 (1976), 259–96, and “A Victorian Blake Facsimile,” Blake /An Illustrated Quarterly, 15 [1981], 24–27), and there are reasons for repairing it other than commerce. The skill in creating the design and poem is not formidable (‘metrically correct’ may be the poem’s highest praise), and the biographical information was available in Gilchrist in 1863 (Vol. II, pp. 196–98), long before 1826. Forgery therefore should not be ‘eliminated as a possibility,’ though I agree that it is somewhat improbable.
Blake and His Circle:
A Checklist of Recent Publications

BY THOMAS L. MINNICK
AND
DETLEF W. DÖRRBECKER

This year's checklist testifies to the continuing high level of activity and productivity by scholars of William Blake and his circle. As has become our custom, an asterisk beside an entry on the following list identifies an item that we have not examined personally.

Compiling this checklist is an occupation made lighter by the thoughtful scholars who have sent along offprints or notices of their own recent publications or of the work of their students and colleagues. It is always a pleasure for us to record our gratitude to those contributors.

T.L.M.

Part I
William Blake
Editions, Translations, Fascimiles, Reproductions


3. Blake, William. The Four Zoas: The Torments of Love and Jealousy in the Death and Judgment of Albion the Ancient Man, derived from [Blake's] original drawings, engravings and the manuscript dated 1797. Ed. Landon Dowdey, assisted by Patricia Hopkins Rice. Chicago, Ill.: Swallow Press, 1983. [The first edition consists of 3000 copies. This is neither a scholarly edition nor a facsimile. Dowdey has done away with Blake's line divisions, introduced punctuation, and changed Blake's tenses. The editor advises his readers: ". . . out of such communion with the poet, create in your imagination your own poem, your own vision—vaguely perceived perhaps; . . ." (p. v.). The edition includes reproductions from new infra-red photographs of the drawings in the Vala MS.]


6. Keynes, Geoffrey L., and Peter Davidson, eds. A Watch of Nightingales. London: The Stourton Press, 1981. [A limited edition of 400 copies. This anthology has been "built around" a nightingale poem which was etched by Cumberland and has been attributed to Blake by the late Sir Geoffrey Keynes.] See also item 45 for a complete reproduction of Jerusalem.

Bibliographies, Bibliographical Essays, Exhibition Catalogues


13. de Groot, H.B., with the assistance of Susan Douglas-Drinkwater. "Blake and the Ancients." [Ontario]: n.p., n.d. [This catalogue accompanied an exhibition of works by Blake, his contemporaries, and his followers that was shown at University College from 17-21 January 1983 and at the Thomas Fisher Rare Books Library from 25 January to 28 February 1983. After his introductory essay, the author lists 36 items, including engravings by Blake and drawings by Romney, Flaxman, Palmer, and Richmond, and numerous etchings by the Ancients.]


21. Walker, Dean. "Aspects of Blake and the Art of His Time." Ackland Art Museum Newsletter, no. 16 (1984), n. pag. [The eight pages of this issue are devoted to a brief catalogue of an exhibition held at the Ackland Art Museum at the University of North Carolina at Chapel Hill. There is an introduction by Innis H. Shoemaker, an essay and a "Checklist of Exhibited Works" which, among its 31 items, includes four drawings on loan from the estate of the late Gregory Bateson.]

See also item 53, Gizzi.

Critical Studies


25. Anderson, Mark Ransom. Apollyon's Bow: Perspective, Reading, and Meaning in the Illuminated Works of William Blake. Dissertation Abstracts International, 44 (1984), 2475A-2476A (Cornell University, 1983). ["Recent theories of reader response have tended to conclude that the reader's role in a work of art is largely predetermined by the author's intention or by the structure of the text; Blake's works argue against that conclusion. The prophetic tradition (especially as practiced by Spenser and Milton), and his own ideas of the sublime (antithetical to those of Burke and Kant), led him to the belief that a truly prophetic work of art must reflect the spiritual, or imaginative, state of each individual member of its audience. His poems are therefore constructed so as to mean different things according to the different perspectives from which they may be read."]


36. Cope, Kevin Lee. “The Criteria of Certainty: Philosophical Currents in the Literature of the English Enlightenment.” *Dissertation Abstracts International*, 44 (1984), 2152A (Harvard University, 1983). ["This dissertation offers an aesthetic history of the answers provided by the English Enlightenment to the question, ‘what constitutes certainty?’ . . . The final chapter turns to Hume, Blake, and Coleridge. These writers not only subordinate magnificent systems to the author organizing them, but also long for some still higher foundation for that still more elusive system, the author himself. . . ."]

37. Copland, James Alexander. “The Influence of Old Testament Versification on English Poetry after 1750.” *Dissertation Abstracts International*, 43 (1983), 3918A (University of Toronto, Canada, 1982). ["The majestic rhythms of the King James Bible and, behind them, the parallelism of Biblical Hebrew prosody, are widely held to have influenced the prosody and rhythm of Christopher Smart’s *Jubilate Agno*, James Macpherson’s *The Poems of Ossian*, William Blake’s three major prophecies, and Walt Whitman’s *Leaves of Grass*. This thesis is an examination of that claim . . . In Chapter III, I look for this rhythmic parallelism in Smart, Macpherson, Blake and Whitman, finding it in only a relatively few lines in Blake. . . ."]


50. Essick, Robert N. “Some Unrecorded States, Printings, and Impressions of Blake’s Graphic Works.”
The American Journal of Medicine, 75 (1983), 902-04. [Dr. Lee, of the Department of Medicine of Children's Hospital of Buffalo, New York, begins by mentioning the great Blake exhibit—at New Haven and Toronto—of 1982–83 but goes on to discuss Blake's "message" in general.]


83. Ostrom, Hans Ansgar. "British Romantic Verse Satire." Dissertation Abstracts International, 44 (1983), 177A (University of California, Davis, 1982). [I believe that the achievements of Burns, Crabbe, Blake, Byron, and Shelley in satire demonstrate that the British Romantics were as much a 'revisionary company' as they were a 'visionary company'. . . . That is, to envision new social, political, and imaginative orders, they often felt the need first to sweep away old ones. "Tiriel and The Marriage of Heaven and Hell are among the works discussed."]


Girard, and Roseann Runte. London, Ont.: Faculty of Education at the University of Western Ontario, 1982, pp. 185–98.

97. Richardson, Bruce Alan. "William Blake's Jerusalem as History Painting." Dissertation Abstracts International, 44 (1983), 1462A (University of California, Los Angeles, 1983). ['The difficult designs of William Blake's Jerusalem can be better understood than they are now if seen as a response to the practices and problems of English history painters. Despite his angry opposition to Sir Joshua Reynolds, Blake supported history painting. . . . The first three chapters study Jerusalem as a fulfillment of the art and experiences of John Flaxman, Henry Fuseli, and George Romney. The last three essays examine antique sculpture, death scenes, and the artist-hero as thematic and structural devices in Jerusalem.]


99. Sosnowski, Terry Ford. "Music of an Angel's Tongue: Meter and Prosodic Devices in the Lyrics of William Blake." Dissertation Abstracts International, 44 (1983), 494A (Case Western Reserve University, 1983). ['The Poetical Sketches show that Blake was equipped with all the usual literary meters and had tried to extend them beyond their usual limits. Beginning with Songs of Innocence, the lyrics restore not only the beauty of the illuminated page but also the form of ancient English poetry as Blake found it described by Bishop Percy in his Reliques of Ancient English Poetry and as he found it surviving in the nursery rhymes, ballads, and hymns that comprise much of English poetry in the folk tradition.]


107. Thorpe, Douglas Joseph. "Metaphor as Building in Pearl, Herbert's Temple, and Blake's Jerusalem." Dissertation Abstracts International, 44 (1983), 1095A (University of Washington, 1983). ['In this study of three of England's greatest religious poets—the Pearl- Poet, Herbert, and Blake—I wish to show how each grounds his own poetics in what I shall call a Biblical Poetics, which is a theory of metaphorical language implicit in the Bible and more particularly in the parables of Jesus. Thus the central purpose of this work is an analysis of metaphorical language in the particular context of the religious poem: what such language is, and what it claims to do.]

108. Van Pelt, William Vern. "The Gates of Paradise: A Study of Images of Desire in the Poetry and Illustrations of William Blake." Dissertation Abstracts International, 44 (1984), 2776A–2777A (University of California, Santa Cruz, 1983). ['This dissertation examines the verbal and visual imagery of Blake's composite art, focusing on the two versions of The Gates of Paradise entitled For Children (1793) and For the Sexes (1818). The images in this work are treated as 'images of desire' not only because they invite the reader to enter into a participatory and interpretive response to the work, 'rousing the faculties of act' and entreated us to 'leave mortal things,' but also because they tell the story of human desire from its inception in the womb to its final release in the tomb.]


Part II
Blake's Circle
General Studies

114. Bennett, Shelley M. "The Blake Followers in the Context of Contemporary English Art." In Essays on
James Barry


Edward Calvert

See items 114, Bennett; 115, Wark; and 165, Cannon-Brookes.

William Cowper


See also item 104, Stock.

Robert Hartley Cromek


Erasmus Darwin


John Flaxman


Henry Fuseli

136. Chayes, Irene H. “Between Reynolds and Blake: Eclecticism and Expression in Fuseli’s Shake-
speare Frescoes." Bulletin of Research in the Humanities, 85 (1982), 140–68. [Discusses Fuseli's Roman wash drawings and their position in late 18th-century art; the frescoes which are envisioned in these sketches were never executed, of course.]


William Hayley

See item 122, King and Ryskamp.

John Linnell

See items 49, Essick; 114, Bennett; 115, Wark; and 165, Cannon-Brookes.

Samuel Palmer


See also items 74, Lister; and 165, Cannon-Brookes.

George Richmond


See also items 74, Lister; 114, Bennett; and 115, Wark.

George Romney


149. [Powney, Christopher, and Edith Powney.] Drawings by George Romney. Exhb. cat. London: Morton, Morris, and Company, 1980. [A fine selection of 81 of Romney's sketches were on view from 21 October to 7 November 1980, only. The exhibition, however, is documented in this illustrated catalogue. Of particular interest for the Blake scholar is the sequence of six different versions of a design for Romney's projected painting of "The Fall of the Rebel Angels."]


See also item 175, Pointon.

Thomas Stothard


Thomas Taylor


Josiah Wedgwood


Edward Young


Part III

Works of Related Interest


159. Bayard, Jane Hildreth. "From Drawing to Painting: The Exhibition Watercolor 1770-1870." Dissertation Abstracts International, 44 (1983), 308A (Yale University, 1982). [When exhibitions began in England, watercolor was low in the hierarchy of art, a useful tool for engravers and a cheap form of portraiture. But exhibitions brought watercolor directly to the public eye, and put it in competition with oil painting. This resulted in a revolution of watercolorists' aims and means: within a generation watercolor grew from tinted drawing to an ambitious form of painting. . . .]


170. Fine, Ruth E. Lessing J. Rosenwald: Tribute to a Collector. Exhb. cat. Washington, D.C.: National Gallery of Art, 1982. [See s.v. "Blake" in the index of this beautifully produced book for the numerous references to Rosenwald's activities as a Blake collector as well as for the catalogue entries for works by Blake and members of his circle which were included in the exhibition.]


172. Gleckner, Robert F. "W.J. Linton, a Latter­Day Blake." Bulletin of Research in the Humanities, 85 (1982), 208-27. [To most readers of this journal, William James Linton will be best known as the engraver of the plates in Gilchrist's Life of Blake, 1863 and 1880. Gleckner, drawing on Francis B. Smith's biography of the artist, shows that there is more to this casual connection.]

173. Goldyne, Joseph R. "British Art at San Francisco." Apollo, 111 (1980), 224-31. [For a brief discussion of Blake's early "Complaint of Job" (Butlin 1981, no. 164), see 228-29.]


175. Pointon, Marcia. "Portrait-Painting as a Business Enterprise in London in the 1780s." Art History, 7 (1984), 187-205. [An extremely interesting account of the socio-economic conditions under which painters such as Reynolds, Northcote, Romney, or Opie had to work when Blake was just about to embark on his rather unsuccessful artistic career. Pointon's article makes us appreciate Blake's decision for non-conformity even more than before.]


182. Tolley, Michael J. "Additions to the Blake Apocrypha." Blake/An Illustrated Quarterly, 17 (1984), 25. [An amusing report from Adelaide, commenting on a performance of Blake, a play written and directed by Grant Hehir.]

183. Wendorf, Richard, ed. Articulate Images: The Sister Arts from Hogarth to Tennyson. Minneapolis, Minn.: University of Minnesota Press, 1983. [A collection of essays on visual-verbal relationships which was presented as a festchrift to Jean H. Hagstrum.]

Part IV
Reviews of Works Cited Above and in Previous Checklists


272. Priestman, Martin. *Cowper’s Task: Structure


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The Daughters of Albion and the Butts Household
G.E. Bentley, Jr.

Thomas Butts was a munificent patron of William Blake in 1795–1810 and perhaps longer, paying him regular sums for books and pictures to be delivered and filling his walls to overflowing with designs such as “Samson Breaking Bonds” and “The Sons of God Shouting for Joy.” Blake used to go regularly on Tuesday evenings to the spacious Butts house in Marlborough Street, round the corner from where he had lived at No. 28 Poland Street in 1785–90, and in 1801–09 he painted miniature portraits of Mrs. Butts, Mr. Butts, and Master Tommy Butts.

We know something of Thomas Butts’s profession as clerk in the office of the Commissary General of Musters, of his income, and of his property at his death, but we know little of his household. Some surprising light is thrown on this by the printed census return filled out in manuscript in 1801 for the city of Westminster.

The house of Mr. Butts (at No. 9) on the North side of Great Marlborough Street, five houses from Blenheim Mews (the houses were not numbered in the return), was occupied by a single family of twenty-two persons, consisting of three males and “19” females. Among the members of this family, none was occupied in Agriculture, there were three “Persons chiefly employed in Trades, Manufactures, or Handicrafts,” and “19” persons, presumably the females, were not employed at all.

The three males pose little problem. One must be Mr. Thomas Butts the clerk in the Muster Master General’s office, another may be his son Tommy, then thirteen years old, who was later (from 1805) trained by Blake as an engraver and also employed in his father’s office, and the third may be an otherwise unknown son or, more probably, a servant such as a butler, coachman, or footboy.

But who can all those nineteen females have been? A wife and perhaps a daughter or so we may grant readily enough, and even a few parlormaid, tweenies, and female cooks might be permitted, despite the fact that all the females in the Butts family were said to be unemployed. But this leaves us with at least ten females still unaccounted for, and perhaps as many as eighteen.

Can Butts have taken in female relations on an heroic scale? Did he provide lodgings for female orphans? Can his wife have had a little boarding school? (Almost next door to him in the 1790s lived Thomas Martyn, who had a house full of boys whom he trained to engrave and color his natural history designs for his extraordinarily beautiful books.) Can Butts, then forty-three years old, have had nineteen children, eighteen of them female? Can he have had a harem—did Butts agree with Blake that, as Crabb Robinson reported of Blake in 1826, “Eine Gemeinschaft der Frauen statt finden solle”?

What were all those females doing in his house? I don’t know, but William Blake must have, though he gives no hint of the explanation in his letters to Butts of 1800–03. Such a number of females must have dominated the arrangements of the house. Here are enough women to represent all the Daughters of Albion. Can Blake’s Visions of the Daughters of Albion (1793) have been, as it were, addressed to Thomas Butts’s household? Was it at his house in Great Marlborough Street that “The Daughters of Albion hear her [Oothoon’s] woes & echo back her sighs?”

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2 Westminster Public Library Archives, Buckingham Palace Road, London; pressmark D1742.
3 Blake Records (1969), 332; Robinson translated this in 1852 as “wives should be in common” (p. 548).
4 The figure is unlikely to have been a simple clerical error, for the numbers are repeated in the census-return; 22 in the family, 3 males, 19 females; 3 in the family employed in Trades, 19 unemployed, 22 in all.

An Unrecorded Colored Copy of Young’s Night Thoughts
James McCord*

In their two-volume study, William Blake’s Designs for Edward Young’s Night Thoughts (Oxford, 1980), the editors write that “at present twenty-three coloured copies are believed to exist.” Their census includes twenty-two copies, the twenty-third being Moss-Bentley G, which is discussed briefly in the “Introduction” and described in footnote 81; it was omitted from the census apparently because it was untraced. Another copy, Bentley T, is not mentioned at all, and it may still be owned,
as G.E. Bentley, Jr. records in Blake Books, by Mr. and Mrs. H.P. Cook. In part to justify their "new census" and "new system of coding copies," the editors write that a "useful system should allow for the addition of new copies, which recent experience suggests will continue to come to light." For their edition, Erdman, Grant, Rose, and Tolley were, in fact, able to add four new copies to the list of twenty compiled by Bentley for Blake Books; and recently Thomas V. Lange has written of his rediscovery of the Moss-Bentley G copy, describing it in full. The occasion for this "minute particular" is to share information about a previously unrecorded colored copy that has been housed in the library of Washington University, St. Louis, for over fifty years, a volume that brings to twenty-five the number of colored copies that are thought to be extant.

Following the format adopted by the editors of the Oxford Night Thoughts, the copy would be described as follows:

I-6B or I-7B  (Previously unknown)  White Death

Bound in full red morocco with gilt-tooling around the edges and gilt dentelles by Riviere & Son. Spine stamped in gold: "YOUNG'S NIGHT THOUGHTS ILLUSTRATED BY BLAKE 197." Blue, red, yellow, green, and white marbled pastedowns with facing marbled endpapers. Front cover unhinged. Top edge of papers gilt; side and bottom uncut. Six sheets (pp. v-vi, 29-30, 61-62, 73-74, 81-82, and 91-92) watermarked "J. Whatman 1794." Explanation of the Engravings after p. 95. Grotesque coloring on 6E (p. 10) and 20E (p. 35); slight grotesque coloring on 18E (p. 31). On 11E (p. 17) Death wears a black hood and cloak that covers his head and body. No J C monogram. Pencilled "As Pattern" at bottom left on 37E (p. 86). Four designs are uncolored: 22E (p. 40), 29E (p. 57), 38E (p. 87), and 39E (p. 88).

A letter of 9 April 1920 from Katharine N. Rhoades to W. K. Bixby that apparently accompanied the book when it was sent to Bixby is laid in.

(1) Acquired by Charles Lang Freer (1856-1919), whose executors sent it as a gift on 9 April 1920 to

(2) William K. Bixby. It was probably between 1921 and 1926 that the book was given as part of the William K. Bixby Collection to

(3) Washington University, which attached its bookplate, "Library of Washington University The Gift of W. K. Bixby." A second bookplate, "Library of Washington University The George N. Meisner Rare Book Department," was added when the copy became housed in that department in 1962. Special Vault PR 3782 N5 1797 fol.

Except for heavy foxing on 13E and 14E, and touches of foxing on 15E, 16E, and 17E, the prints are in very good condition. The copy is carefully washed in vivid colors with the colorist(s) using two distinct methods; some prints are finished in soft, light tones with subtle modulations in shading (e.g. 1E, 10E, 18E, 30E, and 31E), while others are worked up in bright contrasting tones for dramatic effect (e.g. 8E, 24E, 25E, 26E, 32E, and 36E). In 11E (which is in the common "masculine" state) a black hood and gown cover the head, entire left forearm, and body of the figure of Death, the added coloring being almost identical to that of the same print in the Moss-Bentley G copy which is reproduced in Thomas Lange's article. This unusual addition is recorded as a distinct feature in only three other copies besides Moss-Bentley G: I-8, I-9, and I-11.

So-called "grotesque colouring" in 6E, 18E, and 20E accounts for the other main variation in coloring. What has been described as a "generally muddy effect" in 6E is clear in this copy as a blotchy brown medium applied over light violet watercolor on the lower back and both legs and feet of the figure of Disease, and on the left side only of her sweeping gown. As scholars have described, the texture and effect of this medium are quite different from those of the "grotesque colouring" in 18E and 20E. In 20E heavy lines of brown-black coloring accent the old pedagogue's brow and forehead, eye, and the side of his nose, with two dashes on his beard. The same dark and rather ominous coloring appears on the aged woman's eyebrows, beneath her eyes, on her throat, and under her chin. By comparison, the touches of brown-black in 18E are much less evident, though they do appear beneath the brow of the "good man," as well as beside his nose, under his chin, and on his throat. That these striking touches are strong in 6E and 20E and comparatively slight in 18E is a circumstance that this copy seems to have in common with only two others: I-5 and I-5.

It is curious that a copy worked up so carefully, characterized by these coloring variations, and complete in every other way would include four uncolored prints. The colorist, of course, may simply have overlooked these designs, but evidence also suggests that they may be substitutes for "lost" colored plates that were originally in the copy. For unlike other prints in this volume, the four uncolored designs on three leaves are tipped in, the bottom margins of each are trimmed, and the inlaid text of E39 is seriously askew to the design. Assuming that these prints were added at a later date, it seems reasonable to hope that colored leaves of 22E, 29E, and 38E and 39E may come to light, and that they might be then reinserted in this volume from which at one time they were separated. Taking all of the distinguishing details and variations into consideration, and using the criteria established by the editors of the Oxford Night Thoughts, this copy would fit most comfortably after I-6 or I-7 in the census compiled by Erdman, Grant, Rose, and Tolley.

The main clue to the provenance of the volume is an ink inscription on the plain verso of the marbled front endpaper written by W.K. Bixby shortly after he received it:

This book was sent me by the sister in law of Chas L. Freer and Miss Katharine Rhodes (sic) Frank Hecker Freer's Executors together with another book & a Chinese painting they being requested
by him to send after his death. He was an old and dearly prized friend of mine. He died Sept 25th 1919.

W K Bixby

S Louis 4/15/20

Bixby's references and lack of punctuation here are somewhat confusing, but he probably received the book directly from Anna Hecker Freer (one of several sisters-in-law of Charles Freer) and Katharine N. Rhoades, Freer's secretary, who would have made the request of Bixby's references and lack of punctuation here are some­

which was Bixby's way of designating those books and manuscripts in his collection that were slated for Washington University with his compliments ("Comps."), The only other notations in the volume are the penciled directive, "As Pattern," on 37E, a variant that appears in only three other copies: I-10, I-11, and I-13; what might be the name of a bookseller or earlier owner—"I. [or P] Dawsons"—this signature scrawled upside down in ink on the verso of 43E; and a dealer's price code that reads "x gli sx" and is located on the blank recto of the back marbled endpaper. I have not been able to trace the provenance of this copy further back than Freer, but information might come to light that would help identify eighteenth- and nineteenth-century owners of the book, or associate it with one of the sales catalogue descriptions that has been listed in reference to another copy.

This unrecorded color copy of Young's Night Thoughts is the most unusual Blake item in Washington University Special Collections, but there are also several other books with commercial engravings by Blake that are worthy of mention: Robert Blair, The Grave (London: for R.H. Cromek, 1808); Erasmus Darwin, The Botanic Garden (London: for J. Johnson, 1806); two copies of John Gay, Fables (London: for John Stockdale, 1793); C.G. Salzmann, Gymnastics for Youth (London: for J. Johnson, 1800); James Stuart and Nicholas Revett, The Antiquities of Athens, volume 3 (London: John Nichols, 1794); and Mary Wollstonecraft, Original Stories from Real Life (London: for J. Johnson, 1791).


Grant, Rose, Tolley, and Erdman, p. 61.


This copy is, incidentally, listed in the National Union Catalog Pre-1956 Imprint, vol. 679, p. 278.

Lange, 135.

There have been at least two sound technical explanations for the unusual coloring in 6E. The editors of the Oxford Night Thoughts, pp. 58–59, suggest that "a running wet paint" was applied over dry or nearly dry color. Some scholars have also discussed the possibility of pigment decay.

Two Blakes Reappear and Make Three

Martin Butlin

Two Blake drawings listed in my Paintings and Drawings of William Blake, 1981, as untraced since 1949 have now reappeared in the United States. They are my no. 177, "Head of a Bearded Man in Profile, possibly from the Antique" (reproduced as Butlin pl. 214), and no. 592, "Satan between Two Angels (?)" (Butlin pl. 828). My last record for these drawings was that they were bought by the London booksellers Maggs at the Graham Robertson sale at Christie's on 22 July 1949. It now appears that they were in the collection of the late Edward Dickinson of New York State whose widow sold them to Giuliano Ceseri; "Satan between Two Angels (?)" still belongs to him, while the other drawing has passed to his associate Joel L. Fletcher, also of Lafayette, Louisiana.

The exciting news is that when the later drawing was removed from its old mount a further drawing, similar in general composition but with the main figure in reverse, was found on the back. Unfortunately this new discovery does not help the present writer towards any closer identification of the subject, save that it does perhaps reinforce my first thought that the central, Orc-like figure is holding vials rather than the sun and the moon; some force or element seems to be projected from each of these towards the possibly demonic figures in the lower corners of the composition. Besides the parallels given in my catalogue entry there seem to be
similarities with certain of the illustrations in *Jerusalem* and also to those of the unfinished illuminated copy of the Book of Genesis in the Huntington Library.

Thanks to fresh measurements given me (in centimeters) by Fletcher I am able to give slightly revised dimensions for the two drawings. No. 177 is $5\frac{11}{16} \times 5\frac{3}{16}$ in. (14.5 × 13.2 cm) and no. 592 is $4\frac{1}{2} \times 8\frac{1}{4}$ in. (11.4 × 20.6 cm.).

*William Blake. Verso of "Satan between Two Angels(?)." (c. 1815–20?). Courtesy of Giuliano Ceseri.*
REVIEWS

Biblical Tradition in Blake’s Early Prophecies: The Great Code of Art
LESLIE TANNENBAUM

What critical and scholarly books are indispensible for an advanced study of Blake—leaving aside original, facsimile and critical texts of the works themselves? They are not many. G.E. Bentley, Jr.’s Blake Records is probably one, though it could of course be foregone if one had access to the early “records” themselves. David V. Erdman’s Blake: Prophet Against Empire is essential, as is Robert Essick’s William Blake, Printmaker. After those, a number of scholars might add Northrop Frye’s Fearful Symmetry, which has been a seminal contribution to modern Blake studies. Its influence has been so great, however, that the student could read in its stead any number of other critical studies. Fearful Symmetry is not in itself essential to the study of Blake any longer, unless one would wish to study the reception history. Frye’s is a wonderful book, but it could be dispensed with. But we could not do without Erdman’s, Essick’s, and probably Bentley’s books.

I have posed this question about Blake scholarship because Leslie Tannenbaum’s recent book Biblical Tradition in Blake’s Early Prophecies establishes a prima facie claim not merely to be taken seriously, but to be weighed against fundamental studies such as those noted above. The book requests such a judgment for two reasons. First, the topic which Tannenbaum has addressed is crucial for the student of Blake. The influence of Milton on Blake, which has engaged a host of Blake subcontractors, is in fact a tributary subject when viewed in its proper context—that is to say, in the context of Blake’s absorption within the biblical tradition generally. Second, the handful of articles on Blake which Tannenbaum published before the appearance of this book, and in particular the essay on The Book of Urizen (incorporated and revised in the book), showed that Tannenbaum would be setting himself ambitious goals and standards. This is in fact the case. His study of the biblical tradition—a second volume on the later prophecies is to follow—has little in common with Avni’s or Roston’s easy-going works on the Bible and romanticism.

So, what do we have now that we have Tannenbaum’s book? Ten chapters are here, the first four dealing with Blake’s relation to the biblical tradition in general, the last six with a series of specific works (America, Europe, The Song of Los, The Book of Urizen, The Book of Ahania, and The Book of Los). Chapter 1 takes up Blake’s relation to the institutional and literary-critical traditions which mediated Blake’s understanding of the Bible, and chapters 2–4 move from that base to consider what Tannenbaum regards as the most important elements which Blake took from those traditions. These include Blake’s adherence to a prophetic ideology, a typological and allegorical method, and a dialectical or participatory rhetoric which aimed to reproduce an incarnational event in the artistic experience itself.

Students of Blake will find in these chapters an excellent summation of the knowledge which scholarship has already gathered, albeit in widely dispersed forms and areas. The strength of this work lies in its clear presentation and scrupulous synthesis. Unlike Essick’s book, however—and least of all unlike the startling scholastic apocalypse which Erdman’s work produced—Tannenbaum’s book does not carry us beyond what we already know into fresh and unexplored


Reviewed by Jerome J. McGann
territories. The comparison with Essick is especially interesting, because Essick's book, like Tannenbaum's deals with subjects and materials which many people in many different fields have been concerned with. Essick's book is, however, at once a careful recapitulation of earlier findings and an important, not to say dramatic, advance.

For myself, reading Tannenbaum's first four chapters was most useful for clarifying the current state of Blake studies in the area of biblical tradition—for indicating very clearly what we now know (or think we know), and what has yet to be done. What Blake scholarship still badly needs is an elucidation of the social and institutional networks in which the literary-critical traditions were immersed, in the eighteenth century especially. Tannenbaum takes up some of these matters in his first chapter but the treatment is schematic and only shows that a great deal of original historical scholarship has yet to be done if we are to have anything more than an ideological understanding of Blake's use of his prophetic and typological traditions. When this historical matrix is provided for these biblical and religious traditions, we shall be prepared for a truly monumental synthesis of Erdman's work and Tannenbaum's interests.

The six chapters which concentrate on individual works are the most important part of this book. Here Tannenbaum offers close readings of the particular poems, and in the process he provides the reader with a wealth of new, particular information about their allusive contexts. Most of this new material is related to the Bible or its exegetical tradition, but Tannenbaum unearthed a fair amount of other, equally interesting materials used by Blake out of other traditions. His discussions of The Song of Los and The Book of Los are especially notable in this respect. Less Catholic but even more significant are the (related) chapters on The Book of Urizen and The Book of Ahania, which will serve as points of departure in Blake studies for some time, I suspect.

One interesting aspect of Tannenbaum's individual readings is that he does not attempt to place these poems in some processive interpretative scheme. No "development" is essayed in the presentation, no suggestion that these poems have to be understood in some significant order of production. But neither are the poems looked at in a purely seriatim fashion. Tannenbaum deals with them in their historical order of composition, but he is not interested in that order as such. Rather, he is concerned to demonstrate how the poems make their special and particular uses of the biblical traditions which Blake incorporated and transformed.


Reviewed by Mary V. Jackson

The best that can be said for this book is that it was too hastily rushed to press. It is a model of botched research offered in support of half-thought-through ideas conveyed in prose that is generally stale and often fuzzy-minded. Added to these are a smug patronizing of almost anyone who has ever written about Blake or thought about Hindu thought and a pointless peevishness about Anglo-Indian relations. The wonder is that *The Chariot of Fire* was published at all. It is the 104th volume of the Salzburg Studies in English Literature, the Romantic Reassessment, edited by Dr. James Hogg. Heretofore, the Romantic section has published books like Boleslaw Taborski's *Byron and the Theatre* (1972), Henry R. Beaudry's *The English Theatre and John Keats* (1973) and Warren Stevenson's *The Divine Analogy: A Study of the Creation Motif in Blake and Coleridge* (1972)—works that demonstrate, at the least, reliable scholarship and a respectable level of critical accomplishment. *Chariot* is one of the series' most recent books on Blake, and that is a pity. For the publication of a work like this does nothing whatsoever to enhance Blake criticism in general, let alone the troubulous matters of Blake's art and belief in relation to certain mystical traditions. It is difficult enough to keep one's critical footing as one tracks Blake's poetry through snow (or sand), without having to do so knowing that something perilously close to a travesty of such legitimate efforts is around. Prof. Singh is right when he tells us that Blake's indebtedness to Hinduism is significant and has been somewhat neglected, but we'd all have been better off had it remained so a bit longer.

The Foreword by Prof. P.S. Sastri sets a tone that
Singh maintains, and it is anything but the impartial spirit of investigation we are accustomed to expect from books that represent themselves as examples of literary scholarship and criticism. We are told that *The Chariot of Fire* offers an explication of aspects of Hindu thought in Blake, which is "possible only to an Indian scholar who knows his Sanskrit and the Scriptures of ancient India" and has "delves deep into the springs of Blake's poetry" (p. i). Blake's art is declared, moreover, to have been persistently viewed by critics "through the insular binoculars of the British Isles alone," an ill that *Chariot* will correct (pp. i–ii). A knowledge of Sanskrit might have enhanced the study in unforeseen ways, and certainly a true competency in the Scriptures, at least those available before 1826, is necessary. The book contains little evidence of either, however, unless we count the undigested lumps of arcane terminology that too frequently substitute for clear, thoughtful exposition.

Furthermore, the early chapters are often graceless and carping because of the inappropriate sense of grievance that haunts them. It is as though the author could not bear his attention from remembered wrongs of British colonialism and its underlying racism—real and important issues, but not constructively aired here. Apropos of nothing, for example, comes this quotation from Trevelyan's *English Social History*: "Never was an empire won at smaller cost than was ours in Canada and India" (p. 2). A little further on, we are peevishly informed that "no real attempts were made by the Europeans to study Indian culture in its full outgrowth although they were not ignorant of a culture 'fully conscious of its own antiquity'" (p. 5). Perhaps not, but the large number of studies and translations that Singh himself catalogues suggests there was some interest in some aspects of that culture.

In any case, of what value is it for this book to belabor European sins of neglect, eighteenth or twentieth century, when—as the author himself admits—the efforts of the "indologists employed in the East India Company were largely reliable," except where they were forced to depend upon corrupt contemporary texts? Even though Singh twice commends these pioneers for their "catholicity and openmindedness" (pp. 15, 17), he too easily lapses into complaint that they did not do enough or that their efforts did not dent the general European ignorance and prejudice. Of course they were not successful in wiping out that prejudice with the facts they lovingly collected, though that was the openly proclaimed intention of several of them; but they cannot reasonably be blamed for that. Furthermore, it has been my experience that modern scholarship has had occasion, all things considered, to alter relatively little of their work. After much study, a garbled passage is clarified, or a wrongly rendered word here or image there corrected—but in the main those early translations are rather astonishingly sound. All of which argues for approaching them, at least, with a sense of respect and mild gratitude.

The book's grievances and biases would not be worth considering at all, however, if they were not partly responsible for Singh's failure to make a contribution to our understanding of Blake's sources and still unclear views on a number of important issues. Instead, we too often find ourselves witnesses to a covert contest between the author and those commentators who insist on viewing Blake through "insular binoculars" or, even more absurd, to a contest between Hindu and other religious sources. *Chariot* contains many examples of the unseemly aura of the latter rivalry, as Singh seems bent on showing how Hinduism "wins out" over all other ancient religions as the "first" if not the "sole" source in a contest for points for an image or concept—the mundane egg, Albion, the zoas, symbolic trees, serpents, Blake's three classes of men, and so on (pp. 22, 23–24, 27–28, 77–80, 156, 167). All other matters aside, I hardly think that the idea that the ancient Egyptian and Greek religions were influenced by elements of Hinduism will take the scholarly community by surprise. Of course, that is not to say that knowing who or what influenced Blake is not important. It is, but the value lies in the ability of such knowledge to enrich our understanding of Blake's ideas and stimulate a more sensitive appreciation of the artistry of his poems. Surely, the only appropriate contest is between fact and error, good judgment and poor, great aesthetic discernment and little—in other words, between the scholar and his materials as he wrestles to form an illuminating symmetry while preserving a just understanding of all the particulars it encompasses.

We need cite only a few examples of Singh's treatment of Blake criticism. David Erdman is taken to task for misreading and misunderstanding the ideals of the *Gita* in Singh's remarkable passage (pp. 45–46) that misquotes *Prophet against Empire* in such a way as to suggest clearly that the exact words "the doors of perception" were taken from Charles Wilkins' *Bhagvat-Geeta* (1785) and then cavalierly dismisses as bias Erdman's point that *The Marriage of Heaven and Hell* reverses the values of the *Gita*. The phrase from Wilkins' translation is "all the doors of his faculties," close enough to need no help. And the *Geeta* quite unequivocally states that desire is "the inverteate foe" and directs man to find happiness by renouncing all forms of it, with Krishna's help, the precise opposite of Blake's elevation of desire as "the comforter" in *The Marriage*, as Erdman argues. Singh might have made a strong case for the similarity of Blake's later ideas to the *Gita*, had he acknowledged that the early attitudes are not entirely the same as those in *Milton* or *Jerusalem*. But he seldom allows for the evolution of concepts or the flexibilities and ambiguities
that in fact exist in the poetry. His understanding of what Blake says and how he says it is elementary, even simplistic.

Among the critics Singh frequently finds himself in charity with are S. Foster Damon and Northrop Frye, both of whom are frequently cited for extremely minor or commonplace matters as well as for significant ones. What soon becomes clear is that Singh is more interested in culling their works to extrapolate proofs to support his case for Hindu dominance than in understanding their comments on the diversity of Blake's sources and the complexity of his creative transformations of them. Of Damon's discussions regarding the confluence of sources that shaped Blake's concept of the zoas, the only two elements Singh mentions are Buddhist and Hindu, the latter being, as it turns out, the more important (pp. 69–70, 86–87, 167, 171). And out of the complex amalgam of concepts, analogues and ironic transformations that Frye describes in one portion of his commentary on the three classes of men, all that is here cited is his observation that the Gita's three gunas may also have influenced Blake. Having brushed aside all the obvious Christian parallels, Singh proceeds to equate the classes and the gunas. He never asks why they aren't called by the gunas' names, nor what Blake's reversal of puritan terms and values may signify, nor whether Blake might have viewed with similar ironic shrewdness the politics of spiritualism in the gunas as castes. Why is Satan Elect, and not sattva (wisdom, the highest) or even tamas (the lowest, most despised guna) “Satan is called elect, because he is in actual control of the mundane world. He rules those who accept established religions, follow the passive angels of goodness described (in The Marriage)” (p. 94).

Perhaps even more surprising is Singh's neglect of Kathleen Raine's Blake and Tradition, which he infrequently mentions. Even though it explores with some care and no little insight many of the very issues touched on in Chariot, Raine's work seems to have made no impression on Singh's thinking. If it had, a good deal of the parochialism in this book might have been eradicated. However irritating one may consider her recent pronouncements that melt Blake down from prophetic poet and painter to medium, Blake and Tradition contains some perceptive discussions of Blake's vision in relation to gnosticism, neoplatonism, occult literature and Hindu thought, analyses distinguished by their persuasiveness, critical tact and careful documentation. Singh would have done well to have studied them, both for the quality of their arguments and the model they offer of the "rules of evidence" that must obtain for discussions of analogous ideas and literary influence, matters he does not seem to understand. Here, the existence alone of a reference to the sun or veils or trees—no matter what the context, let alone the texture of language—constitutes not a mere similarity but an indisputable borrowing from Hindu texts.

We are told, for example, “the creation myth ... sees the world as having emanated from the body of the giant god who is also man.” Although he does not, at this point (p. 22), say that the Hindu Brahma is the source for Blake's Albion, Singh cites it as his sole analogy. What he fails to mention are the numerous versions of the symbol Blake would have known from Taylor's Orphic hymns, from Jacob Boehme and Robert Fludd (both of whose works include engravings of it) and many other sources, cosmic man having been a common idea throughout the Middle Ages and Renaissance. (Some reproductions of engravings illustrating this idea would have been available to the author in Blake and Tradition.) When the subject recurs in Chariot, however, Singh takes the equation of Albion as Brahma as a given, blithely reminding us of his earlier “proofs” (pp. 78ff.). Likewise, he is at great pains to seize, as it were, Blake's mundane egg from the clutches of Orphic or any other cosmogony. He admits the others contain such an idea but insists (after a tangled passage that has Jacob Bryant and Madame Blavatsky reading Blake and trying to show him or us the error of other interpretations) that the Hindu mundane egg is closest to Blake's symbol (pp. 23–24, and especially 109–10). In fact, the phrase from Laws of Manu is not "mundane" or even world but "golden egg."

In a similar vein are the Fall as "imprisonment of the spirit"; fallen life as "dream and sleep"; "the recurring image of the spider's web"; "the symbolism of the numbers three and nine," "of nets, "woof, veil, loom and wheel" (pp. 25–26, 27–28, 37, 77, 78–80, 156)—all are traced to Hindu sources, including the Upanishads which were not published in Blake's time. Halhed completed a partial translation, but there is nothing to indicate Blake ever saw it. Yet they are frequently quoted as a source, sometimes from editions that are not clearly identified in the notes or bibliography. Are there serpents to be found in Blake's poems? "Crishna ... slew a terrible serpent" (pp. 80–81); and this, we are invited to see, is their source as well as the prototype for Blake's Orc. Or again, Blake is said to owe his image of the sun in Poetical Sketches to Vedic hymns. This we know because both mention the sun and depict it as "a natural cycle." Therefore, he asserts, after some razzledazzle to settle any problems of chronology, "Blake derived his idea of the natural cycle and the sun from the Vedic hymns" (pp. 25–26).

This ill-advised attempt to lay to the credit of the Rig Veda both the images and original inspiration for poems from Poetical Sketches leads to one of the more egregious errors in the book. It is necessary to quote:

Even the earliest poems of William Blake, published in the volume Poetical Sketches (1783), manifest diverse influences includ-
ing something akin to the sensibility of the ancient Hindu poetry. The "Miscellaneous Poems," with which the volume opens, contains poems on the four seasons, "The Evening Star" [sic], "The Morning" [sic], and a number of songs which can be placed in the line of ancient Hindu poetry, particularly of the Vedric age. While it is true that Blake's poems on the seasons may have been stimulated by Spenser and James Thompson [sic], it is equally true that he may have fused in them some of his indological readings . . . The sun is imaged, as in the Vedric hymns, to be riding a chariot drawn by horses. Consider the following lines from "To Summer" for evoking the image of the sun:

O thou, who passest thro' our valleys in
Thy strength, curb thy fierce steeds, allay the hear
That flames from their large nostrils!

And now consider these lines from the Rig Veda:

Thy seven ruddy mares bear on thy rushing car.
With these, thy self-yoked steeds,
Onward thou dost advance.

The idea of the sun riding a chariot drawn by horses is common both to the Hindu and the Greek traditions, and Blake may have derived his image from either. What is significant about Blake's poems . . . is his depiction in them of a natural cycle. This natural cycle occurs in the "Purush Sukta" of the Rig Veda, where gods performed the sacrifice of the Primal Man "with Purusha as the oblation," and "the spring was its butter, the summer its fuel, and the autumn its (accompanying) offering." Michael Davis thinks that Blake wrote his poems to the seasons after he had composed the rest of [PS] . . . If this is true, then it is very likely that Blake derived his idea of the natural cycle and of the sun from the Vedric hymns. (pp. 25-26)

So much for the quality of thought and language one finds throughout Chariot.

Having secured a toehold, Singh proceeds to direct our attention to lines from the Rig Veda which he thinks are the source of "How sweet I roam'd":

But closely by the amorous Sun
Pursued and vanquished in the race,
Thou soon art locked in his embrace,
And with him blendest into one. (p. 27)

This, he argues, inspired

He caught me in his silken ner,
And shut me in his golden cage.

Similarly, the opening of "To Morning"—"O holy virgin! clad in purest white,/Unlock heav'n's golden gates, and issue forth;"—is traced to a hymn to Ushas in the Rig Veda:

Hail, ruddy Ushas, golden goddess, borne
Upon thy shining car, thou comest like
A lovely maiden by her mother decked. . . . (p. 28)

And to yet another hymn to Ushas or dawn we owe the lines from "My silks and fine array" which contain the couplet, "His breast is love's all worship'd tomb,/Where all love's pilgrims come." The following is offered as its source:

Fair Ushas, though through years untold
Thou hast lived on, yet thou art born

Anew on each succeeding morn,
And so thou art both young and old
Their round our generations run;
The old depart, and in their place
Springs ever up a younger race,
While thou, immortal, lookest on. (p. 29)

One needs an ear of petrified wood to credit the notion that these forced notes and banal sounds inspired Blake's often superb little poems. But that is not the worst of it. Who after all are these eighteenth-century poets who translated the Rig Veda? The footnotes merely cite "W. J. Wilkins, Hindu Mythology (New Delhi: Rupa & Co., 1978)" as the source for all the quotations. The book is not listed in the bibliography, a common omission even for works heavily relied upon. A bit of digging unearthed the original source: Hindu Mythology: Vedic and Purânic. W.J. Wilkins, of the London Missionary Society, Calcutta. Illustrated. Calcutta . . . Bombay . . . London: W. Thacker & Co. . . . 1882.

The passage said to have influenced "To Summer" was taken by Wilkins from Sir Monier-Williams' Indian Wisdom (London, 1875). The literary source for "How sweet I roam'd" came from John Muir's Original Sanskrit Texts, 5 vols. (London, 1858-60). The lines which supposedly inspired "To Morning" came from yet another hymn in Monier-Williams' work and that for "My silks and fine array" from a second translation in Muir's Texts. In his introduction, Wilkins clearly cites the two orientalists' works along with nine others as sources for his abridged guide to Hindu concepts and scriptures. Singh apparently used the modern reprint of the book, but it is nonetheless the height of carelessness not to have noticed that his presumed sources belonged to the latter part of the century after Poetical Sketches.

Unfortunately, it will not be surprising after a mistake of this magnitude that there are other lapses in precision in the book in primary and secondary sources. Among the former it is common to find a sketchy bit of text containing elements like "rebel angels," a "fall" or angry god, the terminology of eighteenth-century British translators, treated as though it had no parallels either in literature or the world's religions and cited as the source for The Four Zoas or as the plot or character profile for Milton and "Milton" or Jerusalem (pp. 52, 53, 64, 67, 83-85, 94, 99, 110, etc.). And of course, extreme dissimilarities, not to say clashes, in tone or values are never considered.

Among the secondary sources, two quite useful books are treated rather carelessly: Charles N.E. Eliot, Hinduism and Buddhism; An Historical Sketch, 3 vols. (London, 1921; reprinted, 1954), and P.J. Marshall, British Discovery of Hinduism (Cambridge, 1970). This is an anthology of judiciously selected excerpts from the works of the early Indologists, with scholarly introduction, notes and commentary. Although both are relied
upon extensively, neither is included in the bibliography and we are not informed that the 1954 book is a reprint. Marshall's texts are sometimes excerpted in Charriot so as to omit all signs of the social and political implications of spiritual order that bulk so large in many of the sacred works. Frequently these are exactly the sort of data that led Blake to reject and attack spiritual perversities in The Marriage and in Milton, for example. Not unrelated to that is the fact that Singh seems to have understood or benefitted little from Eliot's rich analyses of the dynamic of social, political and spiritual interests that molded Hinduism. He usually handles the text very superficially and carelessly, on one occasion making Eliot state the precise opposite of what he actually says. As Singh quotes him, "asceticism, celibacy or meditation formed part of its [Egypt's] older religious life. . . ." He leaves out the crucial first part of Eliot's clause, "but it does not appear that . . ." (p. 173).

It would be easy but pointless to amass still more details to demonstrate the fallacies in Singh's discussions of Blake and his use or distortion of intrinsically reliable scholarly works. Anyone wishing to pursue such matters should read the book. To my mind all of these are secondary in significance for the reason that they stem from his original false step: this study is not a search for the truth or a truth or even the facts, but an effort to vindicate one "faction" and bury its "opponents." As such, it was doomed to fail. In this case, the opposition that would indeed have been true friendship should have come from Singh's editors at Salzburg Studies. It did not. Therefore, there is still a need for an inquiry into William Blake's vision and art in the light of Hindu thought.
STNS CONFERENCE

Donald H. Reiman, Program Chair, Society for Textual Scholarship, sends us the following announcement:

The Society for Textual Scholarship will hold its third biennial International Conference in New York City, at the Graduate School and University Center of the City University of New York, 33 West 42nd Street, and across the street at The New York Public Library, from Thursday, 25 April, through Saturday, 27 April 1985.

The theme of the 1985 Conference of STS will be "The Limits of Pluralism and the Limits of Uniformity in Bibliography and Editing." This title grows out of the valuable interchanges among scholars from various disciplines at past Conferences, which have convinced most of us who attended that the general rules now in effect—or even those now being debated—within our individual specialties seem too narrow to be prescribed for other disciplines.

Those scholars who are members of teams that are engaged in major editorial and bibliographical projects may be interested in a new feature of the biennial STS Conferences. Beginning in 1985, the STS will accept requests from the chairpersons of such editorial teams to hold meetings of the members of the team and other interested individuals.

Anyone wishing to propose a paper (by means of a two- or three-page outline or abstract), to arrange for an editorial or bibliographical team meeting, or to be placed on the mailing list for further announcements should write to:

Dr. Donald H. Reiman
Program Chair, Society for Textual Scholarship
The Carl H. Pforzheimer Library
41 East 42nd Street (Room 815)
New York, NY 10017 (U.S.A.)

BLAKE TRUST CHAIRMAN'S REPORT

We reproduce below the complete text of The William Blake Trust "Chairman's Report to Members and Patrons":

The new William Blake Trust was incorporated in January 1983 as a "company limited by guarantee," under the same name as the former Trust. The Company assumed the responsibilities and obligations of the old Trust in April 1983 and the first meeting of the Council of Management was held on 21 April. The Members of the Council are David Bindman, Duncan Robinson, Lord Cunliffe, who kindly agreed to act also as Treasurer, and myself as Chairman. John Commander was appointed Executive Director and Secretary.

The other Members of the Company are all former Trustees: namely, George Goyder, who became Chairman after the death of my father in July 1982; Mrs. Joan Linnell Burton, who was Secretary for many years; Graham Reynolds; and Peter du Sautoy, whom we would particularly like to thank for the time, care and impetus which after the death of Arnold Fawcus he devoted to the old Trust as its Secretary and, perforce, as its Executive. To all of the former Trustees the Council of Management of the new Trust is deeply grateful for the concern and support that they gave over the years to the affairs of the Trust. We hope that as successors we shall follow their example, though we can hardly hope to match what the Trust achieved in their time.

It is gratifying that the Trust in its new form continues to enjoy its association with Philip Hofer, Paul Mellon and Charles Ryskamp, who agreed to be translated from Associate Trustees to Patrons; and earlier this year Robert Essick accepted our invitation to become an additional Patron. The term Patron which has been assigned to our trans-Atlantic associates may be thought curious, but for us its meaning is clear: we are fortunate to enjoy the benevolent regard of a very distinguished group of American cognoscenti and devotees of Blake. We shall do our best to live up to such support.

We are pleased to have associated with the Trust, two of the leading Blake scholars in Great Britain and the United States, David Bindman and Robert Essick, as a Member of the Council and as a Patron respectively. I would also like to pay tribute to the patience and perseverance of John Commander, who sorted out the difficult and complicated problems involved in re-establishing the Trust so that it can under his able and expert management act as publisher of its own books and direct its efforts to the consideration of possible new directions for the Trust's contribution to the knowledge and understanding of Blake.

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

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

*Job* is a large and expensive project and, except for Samuel Palmer, the Trust does not at present have further publications in prospect. Dr. Haven O'More has assumed responsibility for *The Island in the Moon* and the Trust has indicated its readiness to be associated—though without obligation—with the publication when it is eventually issued. *The Phoenix to Mrs. Butts*, an unknown poem by Blake for which my father had written a commentary before his death, was published in the Times Literary Supplement on 14 September 1984, and it is being issued as a book by the Cygnet Press to whom a small loan has been made by the Trust to assist with the costs of printing and publication, supplemented by donations from George Goyder and my father.

The accompanying accounts show that the Trust's finances at the end of 1983 were in reasonably satisfactory shape. They have subsequently been further improved through the addition of £10,000 to the Trust's resources from the repayment by the Trianon Press of the loan contributed by the Pilgrim Trust towards the cost of *Job*. However, the Trust is about to move into the heavy expenditures involved in completing *Job* and until this is accomplished we must regard our funds as being fully committed. We are by no means over-endowed, though we hope that there will be a satisfactory return from sales of *Job* when it is published and that this will provide the Trust with funds to fulfill its obligations and to provide a basis for continuing and developing its activities.

Stephen Keynes
18 September 1984

EDITORS BACK HOME!!

In whole number 67 we announced our editors' prolonged visits to the Old World during Spring and Summer 1984. By now, both Morton D. Paley and Morris Eaves have safely returned to their Stateside homes. All those who might be wondering about their activities abroad ought to be informed that it was not more than a mere coincidence that during Morris' stay in England and Morton's stay in West Germany the London art dealers Morton, Morris & Company, and the Munich Galerie Arnoldi-Livie successfully advertised Blake's "Satan Exulting over Eve," formerly in the collection of the late Gregory Bateson and now sold to the Getty Museum at Malibu. The advert which appeared simultaneously in the April 1984 issues of *Apollo* and the *Burlington Magazine* is here reproduced by kind permission of Bruce Livie. (DWD)
"The point of concern is not simply to transform desire but rather to relocate the very ground of desire—i.e., to reorient the urge to infinity from the realm of immediate presence...to the region of mediated presence, or infinity-in-the-finite."

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The Ohio State University

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