

Blake

AN ILLUSTRATED QUARTERLY
VOLUME 22 NUMBER 1 SUMMER 1988

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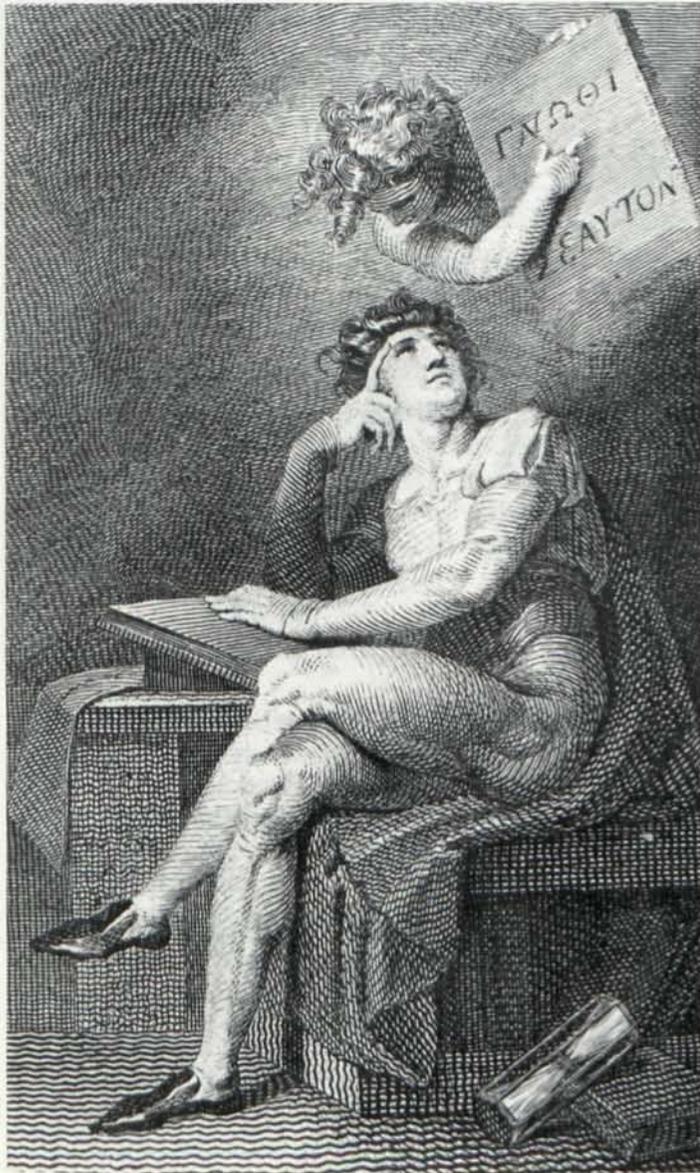
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Blake in the Marketplace, 1987

BY ROBERT N. ESSICK

The 1987 Blake market came in like a lamb and went out like a tyger. The spring auctions and dealers' catalogues offered no Blake drawings, no important separate plates, and only a single posthumous impression from one of Blake's illuminated books (see illus. 1). In contrast, November and December brought forth the rediscovery and sale of *America* copy R and a previously unrecorded copy of that curious broadside, *Little Tom the Sailor*. The fall of 1988 promises an equal display of treasures, for Christie's New York will place on the auction block three Blake rarities from the Edward L. Doheny Memorial Library: *Songs of Innocence* copy N, Blake's letter to John Linnell of 2 July 1826, and a water color Blake painted for Thomas Butts c. 1805, *The Infant Jesus Saying His Prayers* (Butlin #473).

The market's response to artists associated with Blake showed exceptional strength for most high quality items, but a weaker performance in the middle and lower ranges. What are very probably modern auction records were set for a print by James Barry (£935—see illus. 6), a sketch by J. H. Mortimer (*Salvator Rosa*, £4620), an erotic sketch by Fuseli (*Callipyga*, sold in November 1986 for £24,200), a painting by Linnell (*Harvest Dinner* and *Noonday Rest*, each at £46,200), and a post-Shoreham water color by Palmer (*The Brothers in Comus Lingering Under the Vine*, £63,800). Yet, within the same auction season, several oil sketches by Linnell failed to find buyers and Palmer's lovely water color of c. 1851, *Sheep in the Shade*, failed to exceed its reserve (i.e., the price below which an auction lot will not be sold).

Books with Blake's commercial illustrations continued to appear with reasonable regularity. Complete copies of the Job engravings are increasingly rare and dear, as demonstrated by the eye-popping auction record established by a published "proof" set on laid India at Christie's on the first of December, £30,800. The market also provided at least one scrutable prophecy: the only two copies of Blake's *Night Thoughts* offered at auction were purchased by Japanese dealers.

The year of all sales and catalogues in the following lists is 1987 unless noted otherwise. The auction houses listed in the *Abbreviations* add their purchaser's surcharge to the hammer price in their price lists. These net

ABBREVIATIONS

BBA cat.	Bloomsbury Book Auctions, London catalogue or sales list issued by a dealer (usually followed by a number or letter designation) or auction house (followed by the day and month of sale)
CL	Christie, Manson & Woods, Ltd., London
CNY illus.	Christie, Manson & Woods, New York the item or part thereof is reproduced in the catalogue
pl(s).	plate(s)
SL	Sotheby's London
SNY st.	Sotheby's New York state of an engraving, etching, or lithograph
Swann	Swann Galleries, Inc., auctioneers, New York
#	auction lot or catalogue item number

amounts are given here, following the official price lists. Several late 1987 auctions, for which price lists are not yet available, will appear in the 1988 review. Copy designations and plate numbers for the illuminated books follow G. E. Bentley, Jr., *Blake Books* (Oxford: Clarendon Press, 1977). "Butlin #__" refers by entry number to Martin Butlin, *The Paintings and Drawings of William Blake* (New Haven & London: Yale Univ. Press, 1981), 2 vols.

I am grateful for help in compiling this list to Shelley Bennett, G. E. Bentley, Jr., Detlef Dörrbecker, Edwin Epps, Richard Godfrey of Sotheby's, Alexander Gourlay, Robert Halsband, William Plomer of Agnew's, Justin Schiller, David Weinglass, and especially Thomas Lange.

ILLUMINATED BOOKS

America, copy R. CNY, 13 Nov., #46, pls. 1, 2, 10 illus. color (\$176,000 to the London dealer Libby Howie, apparently for an anonymous client). For an illustrated description of this copy, see Essick, "The Resurrection of *America* Copy R," *Blake* (spring, 1988): 138-42.

America, pl. 7 only. Posthumous impression in pale brick red; not listed in Bentley, *Blake Books*. SL, 29 June, #314, slight surface dirt, "laid down at edges to support sheet, . . . bound in modern marbled boards, morocco spine," illus. (bought-in at £5000 on an estimate of £8000-10,000). See illus. 1.

DRAWINGS AND PAINTINGS

Head of a Young Man, possibly Antinous. From the Blake-Varley sketchbook. Pencil, sheet 15.5 x 20.5 cm. Butlin #692.86. Given by Robert Halsband to the Pierpont Morgan Library, New York, in 1986.

SEPARATE PLATES & PLATES IN SERIES, INCLUDING PLATES EXTRACTED FROM PRINTED BOOKS

"Beggar's Opera, Act III." The Print Room, London, Aug. private offer, 4th st., image trimmed approx. 7 mm. at top (£2 to Edwin Epps).

"Chaucers Canterbury Pilgrims." CL, 14 April, #13A, 5th st., Sessler restrike, some staining, tears (£440). CL, 19 May, #40, 5th st., Colnaghi restrike, water stains, discolored, framed (not sold; estimate £440-600). W. & V. Dailey, Dec. private offer, 5th st., Colnaghi restrike on laid India (\$3500).

"Fertilization of Egypt," after Fuseli, from Darwin, *Botanic Garden*, 1791. Weston Gallery, Feb. cat. 1, #100, illus. (\$275).

"Hawker, Rev. Robert." SL, 1 Dec. 1986, #171, with "Wilson Lowry," apparently final st., "Rev. John Caspar Lavater," apparently final st., "and another" (not sold; estimate £400-500). The "Hawker" impression is probably the same one offered CL, 13 May 1986, #53 (not sold).

Job. SL, 4 Dec. 1986, #165, proofs on laid India complete, bound in half morocco, pl. 3 illus. (Davidson, £6930). Swann, 18 Dec. 1986, #9, pls. 3 and 16 only, 1874 issue (\$375). Weston Gallery, Feb. cat. 1, #96-99, 4 pls. only, published proofs on French paper (pls. 6, 21) or laid India (pls. 7, 19), all illus. (\$1340 each). CL, 14 April, #13, pl. 18 only, published proof on wove paper, minor defects (£220). Craddock & Barnard, Aug. private offer, pl. 9 only on laid India (£370). F. Mulder Prints, Oct. cat. 10, #32, published proofs on laid India, original(?) green boards, "old label on spine," foxed, title-

page and pl. 13 illus. (\$24,000). CL, 1 Dec., #201, complete published proofs on laid India, few foxmarks in margins, later blue cloth boards, scuffed, pl. 13 illus. (£30,800 on an estimate of £8000-12,000).

Virgil wood engravings. SL, 12 Oct., #570, Blake's 11th cut only (Colinet by a stream), mounted on a card, with 14 pls. for Aesop's *Fables* by other hands (Fogg, £88). SL, 29 Oct, #117, Blake's 4th and 9th cuts only, on laid India (i.e., the Linnell reprints), slight surface dirt (£330).

BOOKS WITH ENGRAVINGS BY & AFTER BLAKE

Allen, *New and Improved History of England*, 1798. C. R. Johnson, Aug. cat. 21, #9, with the engraved chart (not by Blake) usually absent, contemporary sheep, worn, pl. 3 illus. (£325).

Ariosto, *Orlando Furioso*, 1783. Jeffrey Stern, Aug. cat. 6, #214, 5 vols., "sumptuous contemporary red morocco" binding (£350).

Blair, *The Grave*. SL, 4 Dec. 1986, #167, 1813 "folio," original boards, spotted (Davidson, £200); #169, 1808 quarto, cloth-backed boards, trimmed, with Blake's *Dante Illustrations*, 1922, and *Night Thoughts* water colors, 1927 (Hirsch, £330). Jeffrey Stern, Jan. cat. 5, #458, 1808 quarto in "original blind decorated gilt lettered cloth" (and thus an 1870 remainder issue?), some spotting, with Blake's 4 pls. for Lavater's *Physiognomy* inserted loose (£425). Swann, 4 June, #41, 1808 quarto, foxed, worn (\$250). George Houle, June cat. 41, #402, 1808 quarto, uncut, original cover label affixed to front pastedown, 3/4 morocco over marbled boards (\$1500). Appelfeld Gallery, June cat. 44, #44, 1808 quarto, slight foxing, rebaked (\$650). Ben Abraham Books, July cat., #12, 1808 quarto, untrimmed, some foxing, bookplate of Paul Hyde Bonner (\$1500). California Book Auction, 30 July, #23, 1808 quarto, 3 pls. heavily foxed, binding broken (estimate \$200-250). Tokyo International Antiquarian Book Fair, Nov. cat. 127, #730, "folio," soiled, "first edition of the plates without the text" (i.e., 1870 portfolio?), offered by Ursus Books (\$1250).

Bonnycastle, *Introduction to Mensuration*, 1794. Anthony Laywood, Jan. cat. 52, #23 (£48); same copy(?), W. & V. Dailey, May private offer (\$200).

Bryant, *New System . . . of Ancient Mythology*, 1774-1776. Sevin Seydi, May cat., #439, 1st ed., worn (£250). Heritage Book Shop, Nov. cat. 167, #31, 2nd ed., light foxing (\$450). BBA, 22 Oct., #41, 1st ed., worn (Diba, £165).



1. Blake. *America*, pl. 7. Relief etching, posthumous impression in pale brick red ink, 24 x 17 cm. Photo courtesy of Sotheby's, London. It is unusual to find a posthumous pull of any relief etching with the borders wiped, but circumstantial evidence suggests that this impression was pulled by Frederick Tatham after Blake's death. The sheet is signed on the verso by J. Deffett Francis and dated 1834. Thus, the print can be associated with impressions of *America* pls. 2, 5, and 15, given by Francis in 1878 to the Glynn Vivian Gallery, Swansea. These three impressions are also printed in "reddish-brown" (according to Bentley, *Blake Books*, 89) and have wiped borders (according to information kindly supplied by G. E. Bentley, Jr.). Pl. 5 in this group has a Whatman 1831 watermark. Thus, it seems likely that all four impressions are posthumous.

Coade, Eleanor. *A Descriptive Catalogue of Coade's Artificial Stone Manufacture*, London, c. 1778-1779. James Burmester, April cat. 6, #A (£3500). Burmester speculates interestingly on the possibility that the first pl., showing a statue of a "River God," was engraved by Blake, as S. B. Hamilton claims in the *Architectural Review*, vol. 116, no. 695, on the basis of unstated evidence. Like hundreds of other unsigned pls. of the period, this one, etched in a free style similar to pls. by and after J. H. Mortimer, may be by Blake, but there is simply no evidence for such an attribution.

Cumberland, *Thoughts on Outline*, 1796. Blackwell's, Oct. cat. A89, #120, slight foxing, modern quarter leather (£300).

Darwin, *Botanic Garden*, SL, 6 Oct. 1986, #767, 1st ed. of Part I, 3rd of Part II, 2 vols., spotted, rubbed (Bookroom, £66). CL, 12 Dec. 1986, #60, 1st ed. of Part I, 2nd of Part II, with Darwin, *Phytologia*, 1800 (Baskett & Day, £1210—a price, paid by a very classy art dealer, that suggests that this lot contained more than the catalogue description indicates). Jeffrey Stern, Jan. cat. 5, #456, 3rd ed. of both Parts bound in 1 vol., fancy binding (£425). Walford, April cat. H/147, #282, 3rd ed. of Part I, 4th of Part II (£300). Sims, Reed & Fogg, June cat. 89, #37, 1st ed. of Part I, 3rd of Part II, slight water stains (£260). BBA, 20 Aug., #436, 1st ed. of Part I, 3rd of Part II, worn, covers detached (Thorp, £165).

Enfield, *Speaker*, 1797. Charles Cox, June cat. 34, #28, rebaked, lightly foxed (£85).

Flaxman, Hesiod illustrations, 1817. SL, 6 Oct. 1986, #768, spotted, damp-stained (Bickersteth, £71); #801, with Aeschylus, *Iliad*, and *Odyssey* illustrations, n.d., all shabby (Roberts, £132). Phillips auction, London, 30 April, #80, spotted, some leaves loose (£35). California Book Auction, 3 Sept., #89, worn, foxed (not sold).

Flaxman, *Iliad* illustrations, 1805. SL, 17 Nov. 1986, #635, with *Odyssey* illustrations, 1805, both spotted (Philadelphia, £49); same copies, Philadelphia Rare Books, Feb. private offer (\$300). Sevin Seydi, May cat., #332, with *Odyssey* illustrations, 1805, foxed, rubbed (£50). BBA, 16 July, #390, foxed, with Dante illustrations, "1793" (i.e., 1807?), disbound, spotted (D. & G. Dawson, £55).

Fuseli, *Lectures on Painting*, 1801. BBA, 3 Sept., #20, browned, rubbed (Fort, £93).

Gay, *Fables*, 1793. Frew Mackenzie, Jan. cat. 3, #55, 2nd ed., fine contemporary binding, 2 vols. (£240). Hobbyhorse Books, March cat. 9, #135, light browning on some pages, fine binding (\$350). BBA, 23 April, #195, foxed, worn (Martin, £66). W. & V. Dailey, Oct. cat. 47, #113, 1st ed., some stains, 1 Blake pl. repaired (\$200). Argonaut Book Shop, Dec. cat. 100, #16, 1st ed., some light foxing (\$425).

Hamilton, *English School*. Charles Cox, June cat. 34, #30, vols. 1-2 dated 1833, vols. 3-4 dated 1832 (£120).

Hayley, *Ballads*, 1805. SL, 6 Oct. 1986, #770, spotted, bound with Gessner, *Death of Abel*, 1803, and sold with Blair, *Grave*, 1808 "folio" (but actually the quarto), spotted (Stern, £165); same copy of the *Ballads*, Jeffrey Stern, Jan. cat. 5, #457 (£550).

Hayley, *Life . . . of Cowper*, 1803–1804. SL, 1 Dec. 1986, #174, 1st ed. (not sold). Howes, Jan. cat. 233, #163, 1st ed., with supplement of 1806 bound in vol. 3 (£220). Ximenes, Feb. cat. 77, #269, 2nd ed., with the supplement of 1806 bound in vol. 3 (\$400). Andrew Stewart, Feb. cat. 21, #130, 1st ed. (£175). Claude Cox, spring cat. 60, #63, 1st ed., lacking half-titles (£150). Beeleigh Abbey Books, Sept. cat. 42, #68, apparently 1st ed., lacking half-titles, worn (£120). W. & V. Dailey, Oct. cat. 47, #138a, 1st ed., "old boards rebacked" (\$250).

Hayley, *Little Tom the Sailor*, 1800. An unrecorded copy, printed in brown ink with colored washes added by hand. Reportedly from the S. V. Christie-Miller collection (but not in his sale catalogues), inscribed in pencil on the verso, "lot 243." Mat burn on edges, 2 deckle edges. Andrew Edmunds, Dec. private offer (price on request only).

Hayley, *Triumphs of Temper*, 1803. SL, 4 Dec. 1986, #168, spotted (Thomas, £198); same copy, A. G. Thomas, June cat. 49, #38 (£300). Quaritch, Feb. cat. 1066, #8, large paper, fancy binding, 1 pl. illus. ("sold"). Swann, 12 Feb., #26, few stains in text (\$275). 19th Century Shop, June cat. 4, #176, "plates are quite special," 1 illus., showing nothing special (\$330). Ben Abraham Books, July cat., #127 (\$650).

Hogarth, *Works*. SL, 10 Nov. 1986, #217, Baldwin and Craddock issue, c. 1835–1837, spotted, soiled (Barker, £264). Phillips auction, London, 30 April, #127, 1802 ed. (£480). SL, 17 June, #248, 1822 ed., worn, suppressed pls. inserted (McKenzie, £605). SNY, 18 June, #85, c. 1835–1837, some tears, spotting (\$990). CL, 22 July, #98, c. 1830 (Schwing, £715).

Hunter, *Historical Journal*, 1793. SL, 18 Nov. 1986, #1241, quarto issue, soiled and worn (Maggs, £484). Lawson, Feb. cat. 230, #142, quarto issue, little foxing, rebacked (£1800). Blackwell's, March cat. A86, #453, quarto issue, "tall copy," tall price (£4200). CL, 8 April, #99, octavo issue, tears, wear (Colleary, £132).

Lavater, *Aphorisms*. C. R. Johnson, May cat. 20, #64, 1789 ed., rebacked (£160). W. & V. Dailey, July private offer, 1794 ed. with a previously unrecorded 2nd st. of the frontispiece (acquired by R. Essick; see illus. 2–4). California Book Auction, 30 July, #119, 1788 ed., worn, cover detached (not sold; estimate \$80–120). SL, 9 Nov., #86, 1788 ed., original boards, worn (Korn, £99).

Lavater, *Essays on Physiognomy*. Charles Traylen, Jan. cat. 101, #361, 1789–1798 ed. (£595). Swann, 12 Feb., #200, 1810 ed. (\$375). Bernard Shapiro, May cat. 1, #122, 1792 ed. (£400). Jeffrey Stern, Aug. cat. 6, #282, 1792 ed., "fine contemporary russia" (£725). Heritage Book Shop, Nov. cat. 167, #110, 1789–1798 ed., light foxing (\$1500).

Malkin, *Father's Memoirs of His Child*, 1806. Jeffrey Stern, Jan. cat. 5, #460, rebacked (£420). SL, 29 May, #1148, rubbed, with 15 other miscellaneous vols. (Henderson, £550). W. Thomas Taylor, Nov. cat. 46, #3, few leaves damp stained (\$400).

Nicholson, *Introduction to Natural Philosophy*, 1787. SL, 28 May, #752, 2 vols., slight soiling (Maggs, £176).

Rees, *Cyclopaedia*, 1820. Charles Traylen, Jan. cat. 101, #946, complete set in 45 vols. (£1600). SL, 23 Feb., #34, 45 vols., worn (Grant, £902); #35, pls. vols. 4–6 only, spotted, worn (Eklliott, £154). BBA, 9 April, #114, 44 vols., no indication of what is missing (Fisher, £325).

Ritson, *Select Collection of English Songs*, 1783. Quaritch, Feb. cat. 1066, #9, fancy binding (\$1250).

Shakespeare, *Dramatic Works*, Boydell's ed., 1802. Frew Mackenzie, Jan. cat. 3, #147, 9 vols., "handsome set" (£1100).

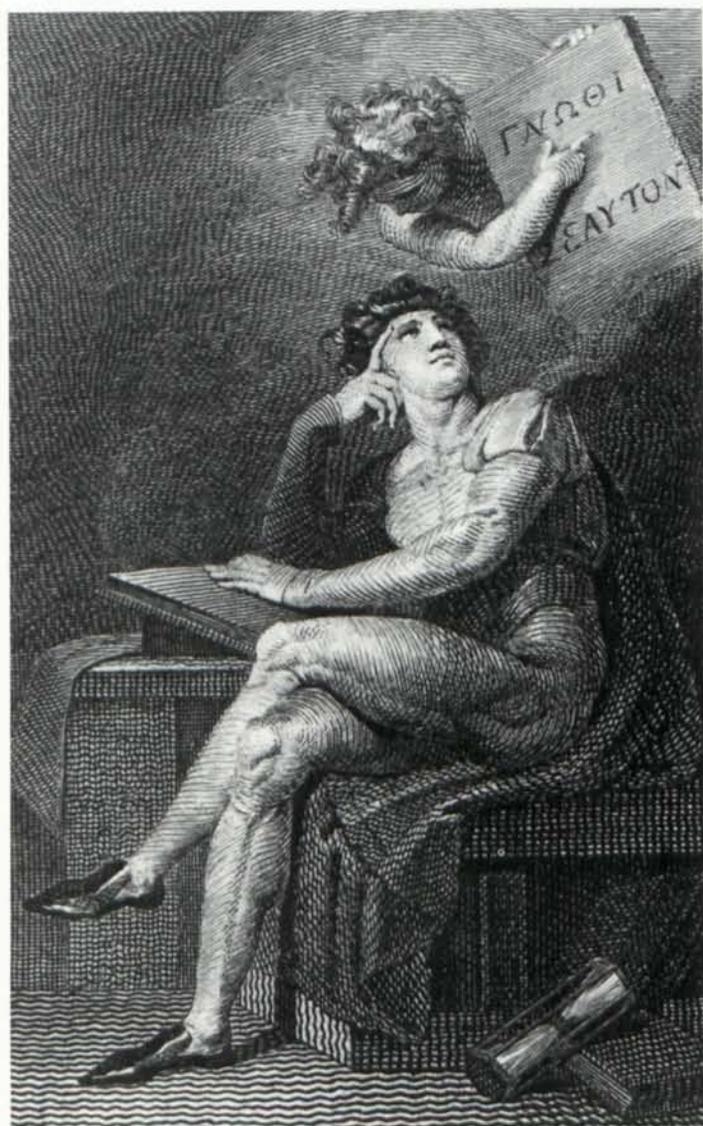
Shakespeare, *Plays*. Howes, Jan. cat. 233, #95, 10 vol. issue of 1805, extra-illus. with 175 pls. from other eds. (£1250). BBA, 14 May, #68, 9 vol. issue of 1805, browned, spotted, worn (R. Clark, £77); same copy, Robert Clark, June cat. 9, #189 (£140). Spelman's Bookshop, Dec. cat. 12, #159, 9 vol. reissue of 1812, spines cracked (£450).

Stedman, *Narrative of a Five Years' Expedition*. CL, 12 Dec. 1986, #260, 1813 ed., rebacked (no price list issued; estimate £200–300). Sims, Reed & Fogg, Jan. cat. 88, #45, 1813 ed. (£650). Bernard Shapero, May cat. 1, #190, 1813 ed., rebacked (£600). Strand Bookstore, Aug. private offer, 1806 ed., partly handcolored, lacking 2 pls., 1 by Blake (\$350). Lloyd Books, Oct. cat. 3, #63, 1813 ed., uncut in original boards rebacked, 2 Blake pls. illus. (\$1000). George Minkoff, Nov. cat. 87F, #8, vol. 1, 1806, vol. 2, 1813, "large paper," pls. handcolored, contemporary calf repaired (\$1250).

Stuart and Revett, *Antiquities of Athens*. BBA, 23 April, #356, 5 vols., 1762–1830, lacking 5 pls., worn, covers loose (Rainer, £1100). Sims, Reed & Fogg, June cat. 89, #178, 5 vols., 1762–1830, rebound (£5750—a record asking price?). CL, 22 July, #205, 4 vols., 1762–1816, minor tears, worn (Maggs, £2420).

Varley, *Treatise on Zodiacal Physiognomy*, 1828. Quaritch, Feb. cat. 1066, #7, uncut, washed, unbound in a folding box, title page illus. (\$3000).

Virgil, *Pastorals*, 1821. SL, 4 Dec. 1986, #164, vol. 1 only, "original sheep," 4 cuts illus. (Swales, £2420). Tokyo International Antiquarian Book Fair, Nov. cat. 127, #733, vol. 1 only, contemporary sheep in fitted case, offered by Marlborough Rare Books (£4000).



2. Blake after Henry Fuseli. Frontispiece to J. C. Lavater, *Aphorisms on Man*. Intaglio etching/engraving, 12.2 x 7.6 cm., first state appearing in the first (1788) and second (1789) editions. Essick collection.



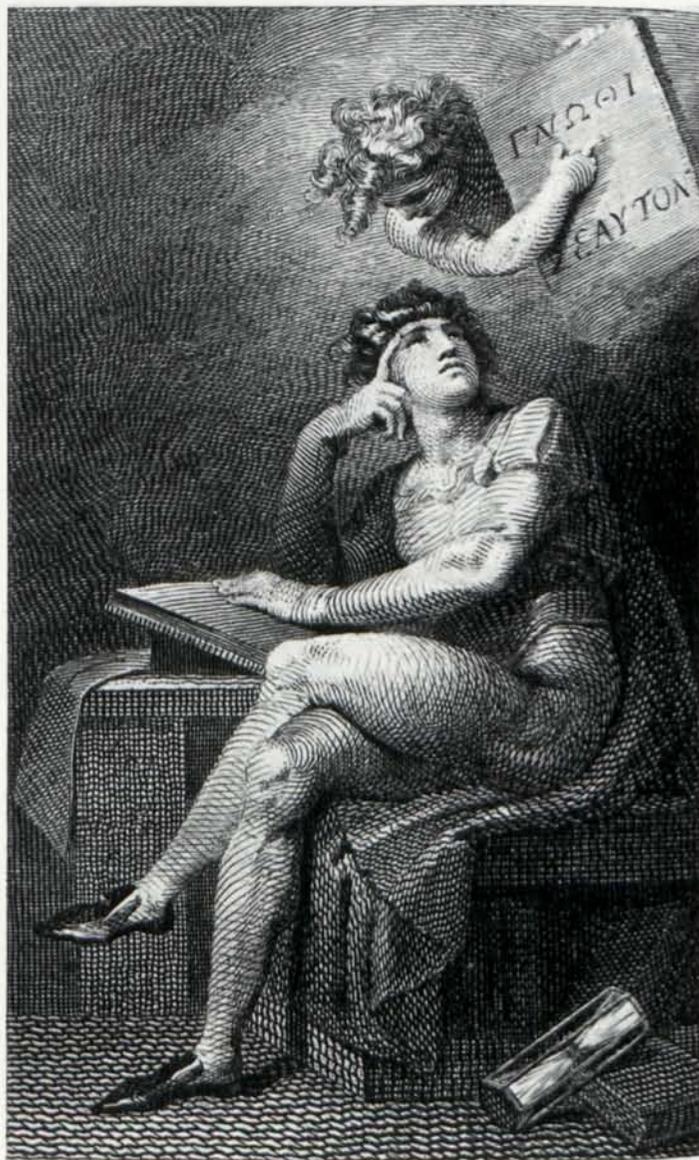
3. Blake after Fuseli, *Aphorisms* frontispiece (see illus. 2). Previously unrecorded second state appearing in some copies of the third (1794) edition. Essick collection. Blake has added crossing strokes to create crosshatching patterns on the fore-edge of the book's leaves, lower right, and on the floor just to the left of the hourglass. The crosshatchings on the sky-borne figure's neck, and on the cloud below the lower right corner of the tablet he (she?) holds, have been extended upwards a few millimeters.

Wit's Magazine, 1784. Tokyo International Antiquarian Book Fair, Nov. cat. 127, #734, offered by Maggs (£1000). W. & V. Dailey, Dec. private offer (\$1500).

Young, *Night Thoughts*, 1797, uncolored. SL, 4 Dec. 1986, #106, with Explanation leaf, pls. trimmed, worn, title page to Night the Third illus. (Shobo, £1100). SL, 17 June, #208, with Explanation leaf (repaired), leaves soiled, some gatherings misbound, title page to Night the Fourth illus. (Subunso, £1870).

UNIQUE BLAKEANA

A leather folding screen in 4 panels, approx. 7 ft. high. Embossed and painted decorations based on Blake's "Chaucers Canterbury Pilgrims," 2 sections on each panel. C. 1815-1850? Justin Schiller, Sept. private offer (price on request only).



4. Blake after Fuseli, *Aphorisms* frontispiece (see illus. 2). Third state appearing in some copies of the third (1794) edition. Essick collection. The crossing lines on the floor have been extended to the left edge of the image. Crosshatching now appears on the side of the bench on which the man sits (just right of his right ankle), on the lower edge of the man's left forearm and on both legs (particularly evident from ankle to knee), across the upper portion of his left hip, and on the right side of his chest. The many fine hatching lines on his left shoulder have been replaced by fewer and bolder strokes. A series of horizontal crossing lines have been cut in the man's cloak just to the right of his right calf.

Ricketts, Charles. Design for the frontispiece to Blake, *The Book of Thel* [and] *Songs of Innocence and Songs of Experience*, 1897. India ink, 8.4 x 8.2 cm. Warrack & Perkins, Jan. cat. 66, #61, illus. (£4500).

Scott, William Bell. *St. Matthew*, a water color copy of Blake's tempera painting (Butlin #396). Perhaps to be associated with Scott's preparations for *William Blake: Etchings from His Works* (1878), in which this design, etched by Scott, appears as the 5th pl. Stone Gallery, Burford, Aug. private offer, now collection of Edwin Epps. See illus. 5.

Songs of Innocence and of Experience, the beta copy of the early water color manuscript facsimile. Sold June 1986 by Justin Schiller to Colin Franklin, who soon after sold it to a private client.

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

Study of a Male Nude on Horseback. Pencil, pen, 45 x 31 cm. SL, 16 July, #50, illus. (£4180 on an estimate of £1200-1800).

"Philoctetes on the Island of Lemnos," etching/engraving with touches of aquatint. SL, 29 June, #313, 2nd st., slight staining, illus. (£935); same impression, F. Mulder Prints, Oct. cat. 10, #31, illus. (\$2500). See illus. 6.

BASIRE, JAMES

Rogers, *Collection of Prints in Imitation of Drawings*, 1778. CL, 22 July, #180 (Sims, Reed & Fogg, £3520).

CALVERT, EDWARD

Sheep Grazing. Oil, 15 x 24 cm., c. 1830? Agnew, June cat., #63 (not priced). See illus. 7.

"Bride," engraving. Weston Gallery, Feb. cat. 1, #108, from the *Memoir*, illus. (\$1835).

"Brook," wood engraving. Weston Gallery, Feb. cat. 1, #109, from the *Memoir*, illus. (\$955).

"Cyder Feast," wood engraving. Weston Gallery, Feb. cat. 1, #107, from the *Memoir*, illus. (\$1530).

"Ploughman," wood engraving. Weston Gallery, Feb. cat. 1, #106, from the *Memoir*, illus. (\$1530).

"Return Home," wood engraving. Weston Gallery, Feb. cat. 1, #110, from the *Memoir*, illus. (\$955).



5. William Bell Scott. Water color copy, 19 x 12.2 cm., of Blake's tempera painting of *St. Matthew* (Butlin #396). Collection of Edwin Epps.

FLAXMAN, JOHN

"*Blessed are they that mourn for they shall be comforted*": *A Design for the Monument to Mary Blackshaw*. Pen and gray wash, 6 x 6 1/2 in. CL, 25 Nov. 1986, #8, illus. (£495).

Design for a Monument: A Seated Youth Clasping a Tablet. Pencil, pen, gray wash, 5 3/8 x 5 5/8 in. CL, 17 Nov., #2, with another drawing attributed to Flaxman (£220).

Design for a Vase with Hesiod and Victory Dedicating a Tripod to the Muses. Pen, gray wash, 26.5 x 20.5 cm. SL, 19 Feb., #75, illus. (£1430).

Family Group. Pencil, pen, gray wash, 9 1/4 x 6 in. CL, 10 Feb., #8 (£330).

Study of Miss Denman with Children of the Tulk Family. Pencil, 24 x 20 cm. SL, 19 Nov., #60, illus. (£1210).

Study of Struggling Figures. Pencil, pen, gray wash, 16 x 17 cm. SL, 16 July, #14, illus. (£495).

3 autograph letters signed, to Prince Hoare, 1803-1805. CNY, 19 Dec. 1986, #17, with 59 other letters by British artists (\$3740).

Acts of Mercy. Jeffrey Stern, Aug. cat. 6, #268, water colors of the 8 designs "copied by Joseph Crawhall, 1843," bound in an album 19 x 12 in. (£950).

Aeschylus illustrations, 1795. BBA, 18 June, light soiling, disbound (Maggs, £93).

Dante illustrations, 1807. Plandome Book Auction, 3 Dec., #146, foxed in margins, worn (estimate \$125-175).

Eight Illustrations of the Lord's Prayer, 1835. Ximenes, Feb. cat. 77, #226, rebound, some margins stained (\$150).

The Keepsake for 1831. Claude Cox, Nov. cat. 35, #9, scarlet watered silk (£21).

Lectures on Sculpture. Daniel McDowell, March cat. 6, #297, 1829 ed. (£120). Sanders, Aug. cat. 112, #32, 1838 ed., presentation binding (£90). Marlborough Rare Books, Nov. cat. 124, #154, 1838 ed., spotted (£110).

FUSELI, HENRY

Callipyga. Pen and brown ink, 16 x 9.5 cm. SL, 20 Nov. 1986, #44, illus. color (£24,000).

Portrait of Lavinia de Irujo. Pencil, black chalk, 6 1/8 x 7 1/4 in. CL, 17 Nov., #10, illus. (not sold; estimate £4000-6000).

Study of the Prophet Joel. Pen and brown ink, 10.5 x 6.5 cm. SL, 20 Nov. 1986, #56, illus. (£2420).

Woman in Chains (recto); *A Figure* (verso). Pencil and pen, 47.5 x 28 cm., a preliminary for "Inquisition," one of Fuseli's unpublished illustrations to Joel Barlow, *Columbiad*, 1807. SL, 16 July, #73, illus. color (£12,100).

Autograph manuscript, 2 pp. SL, 18 Dec. 1986, #311 (Wilson, £825). David Weinglass informs me that this is the manuscript of Fuseli's comments on which Du Roveray based some of the statements on art in his edition of Gray's *Poems* (1800), pp. xvii-xviii, xxiii-xxv.

"Hamlet, Act I, Scene IV," engraved by Thew for Boydell's Shakespeare Gallery. Philadelphia Print Shop, June cat., p. 15 (\$185).

Bell's British Theatre, 1791-1798. Walford, Jan. cat. H/146, #61, vols. 2-9, 11, 12, 14-20, 22-34 only, with all pls. after Fuseli but lacking some by Stothard (£125).

Bonnycastle, *Introduction to Astronomy*. Daniel McDowell, March cat. 6, #96, 1807 ed., (£60). BBA, 22 Oct., #30, 1796 ed., worn (Cavendish Rare Books, £77).

Boydell, *Collection of Prints . . . Illustrating . . . Shakespeare*, 1803. BBA, 16 July, #384, marginal waterstaining (Henderson, £1760).

Homer, *Iliad and Odyssey*, trans. Pope, 1805–1806. Swann, 15 Oct., #246, 12 vols. bound in 6, large paper, pls. in published proof state before inscribed verses, lightly foxed (\$413).

Pope, *Poetical Works*, 1804. Swann, 15 Oct. #245, 6 vols. bound in 3, with *Iliad and Odyssey*, 1813, 12 vols. bound in 6 (\$132). O'Flynn Books, Nov. cat. 29, #473, covers detached, one missing (£18).

Shakespeare, *Plays and Poems*, ed. Valpy, 1832–1834. Spelman's Bookshop, Dec. cat. 12, #160, 15 vols., original cloth (£80).

Specimens of Polyautography, 1803. F. Mulder Prints, Oct. cat. 10, #65A, 12 lithographs on original mounts, including Barry's "King Lear," Fuseli's "Woman Sitting by a Window," and Stothard's "The Lost Apple," all 3 illus. ("price on request").

Young, *Catalogue of the . . . Collection of . . . Angerstein*, 1823. Sims, Reed & Fogg, Jan. cat. 88, #439 (£45).

LINNELL, JOHN

Folio of 16 drawings attributed to Linnell and William Dixon. SL, 19 Feb., #124, 1 Linnell illus. (£1540).

Folio of drawings, water colors, and an oil sketch, 9 in all, attributed to John and James Thomas Linnell. SL, 19 Feb., #129 (£660).

Faggot Gatherer by a Wood. Oil, 19 x 30 cm. SL, 29 Oct. 1986, #307 (not sold).

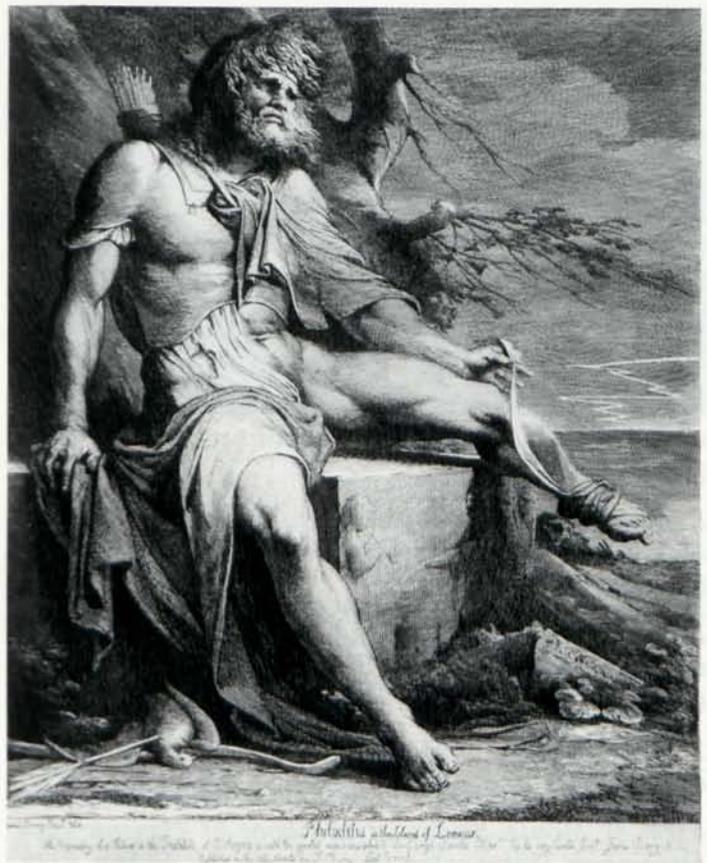
Gleaner's Return. Oil, 33 x 45.5 cm., signed and dated 1855–7. SL, 11 March, #81, illus. color (£17,600 on an estimate of £3000–5000).

Harvest Dinner. Oil, 99 x 135 cm., signed and dated 1860. SL, 23 June, #15, illus. color (£46,200).

Hoppers—Evening. Oil, 29 x 52 cm., signed and dated 1849. SL, 18 Feb., #338, illus. (£1430).

Meadow: Shepherds with their Flocks in a Field, by John and Elizabeth Ann Linnell. Oil, 35.6 x 45.4 cm., signed and dated 1860. CL, 5 June, #66, illus. (not sold).

Mountain Track. Oil, 70.5 x 98.5 cm., signed and dated 1869–75. SL, 11 March, #86, illus. color (£13,200).



6. James Barry. "Philoctetes on the Island of Lemnos." Etching/engraving with traces of aquatint, 45.5 x 36.5 cm., second state of two, c. 1790. Photo courtesy of Sotheby's, London.

Noonday Rest. Oil, 100.3 x 138.5 cm., signed and dated 1862. CL, 24 April, #50A, illus. color (McConnal-Mason Gallery, £46,200 on an estimate of £15,000–25,000). Advertised by McConnal-Mason in *Country Life*, 1 Oct., p. 114, illus. color (not priced).

Opening the Gate, or Changing Pastures on Hampstead Heath. Oil, 69 x 90 cm., signed and dated 1849. SL, 11 March, #80, illus. color (£15,400).

Passing the Orchard. SL, 11 March, #82, illus. color (£4400). The illus. makes one slightly suspicious of the attribution to Linnell.

Portrait of Thomas Cadby. Oil, 28 x 22.2 cm. Agnew, June cat., #47, illus. (not priced).

Portrait of John Chin. Oil, 28.8 x 22.2 cm., signed and dated 1816. CL, 5 June, #152, illus. (not sold).

Portrait of Henry Colman. Oil, 29 x 14 in. Martyn Gregory, April cat. 46, #21, illus. color (£25,000).

Portrait of Thomas Hill. Oil, 22 x 19 cm., 1831. Agnew, June cat., #43 (not priced).

Portrait of Sarah Jackson. Oil, 5 1/4 x 4 1/4 in. Martyn Gregory, April cat. 46, #22, illus. (£1500).

Portrait of Miss Knighton. Oil, 15 x 12 in., signed and dated 1827. Martyn Gregory, April cat. 46, #19, illus. (not priced).

Portrait of the Hon. Jane Matilda Methuen. Water color, 44.5 x 35 cm., signed and dated 1844. SL, 20 Nov. 1986, #61, illus. (£1870).

Portrait of Miss Otway. Oil, 11 x 8 1/2 in., signed and dated 1821. Martyn Gregory, April cat. 46, #20, illus. (£4500).

Portrait of Fanny Sheppard. Pencil and colored chalk, 11 x 15 in. Martyn Gregory, April cat. 46, #23, illus. (£1250).

Potato Field on the Isle of Wight. Oil, 26 x 35 cm., signed, probably c. 1816. SL, 20 July, #122, illus. (not sold).

Shallows. Oil, 31 x 43 cm., signed. SL, 18 Nov., #73, illus. color (£13,200).

View of Mouse Bridge at the Foot of Hanson Toot, Derbyshire. Water color, 15 x 22.5 cm. SL, 19 Feb. #128, illus. (not sold).

Woodcutters near Redhill. Oil, signed, 39.5 x 68.5 cm. SL, 20 July, #120, illus. (£2200).

Young Harvester. Oil, 19 x 14.5 cm., signed and dated 1826. SL, 15 July, #117, illus. color (not sold).

Group of 6 prints, including lithograph portrait of a lady, hand colored "probably" by the artist, 1845; "Esparto," 1846; and portrait of R. Gooch. SL, 16 April, #269 (not sold); same group, SL, 29 Oct., #242 (not sold).

MORTIMER, JOHN HAMILTON

Man Attacking Monster. Pen and ink, 28 x 21 cm. SL, 19 Feb., #47, illus. (£1870).

Salvator Rosa. Pen and ink, 28 x 21 cm., signed and dated 1776. SL, 19 Feb., #46, illus. (£4620 on an estimate of £1000-1500).

Study of a Pilgrim, with the Head of an Old Man Behind. Pen and ink, 13 in. diameter circle, in the style and format of Mortimer's Shakespeare heads. CL, 14 July, #14, illus. (£1155).

Shakespeare's Characters. A folio of 11 ink drawings after Mortimer's etchings, manuscript title page dated 1833, with 2 of the original 12 etchings. Marlborough Rare Books, Nov. cat. 124, #46, "Richard II" illus. (£1100).

"Gerard de Lairesse," etching, 1778. R. E. Lewis, Oct. cat., #25, signed in ink, soiled, illus. (\$350).

"Ophelia," etching. Weston Gallery, Feb. cat. 1, #10, early impression, illus. (\$270).

"Richard II," etching. Weston Gallery, Feb. cat. 1, #11, early impression, illus. (\$270).

PALMER, SAMUEL

Boy Fishing. Oil, 45 x 28.5 cm., c. 1833-1835. Agnew, June cat., #40, illus. color (not priced). Previously sold as a work by Palmer and Linnell, SL, 21 Nov. 1984, #96 (£35,200).

The Brothers, Guided by the Attendant Spirit, Discover the Palace and Bowers of Comus. Water color, 53 x 75 cm., exhibited 1856. SL, 19 Nov., #144, illus. color (£55,000).

The Brothers in Comus Linger Under the Vine. Water color, signed, 53 x 75 cm. SL, 20 Nov. 1986, #98, illus. color (£63,800). A lovely water color.

On Chaldon Down, Dorset. Oil, 28 x 39.5 cm., c. 1835. Announcement of sale by Spink & Son in *Octagon*, 24 (2 June 1987), p. 15, illus. (not priced).

Shanklin Church, Isle of Wight. Pencil, extensively inscribed, 7 1/2 x 9 1/4 in. CL, 25 Nov. 1986, #135 (not sold).

Sheep in the Shade. Water color, 14 3/4 x 20 7/8 in., signed, exhibited 1851. CL, 17 Nov., #212, illus. color (not sold; estimate £20,000-25,000).

View of Box Hill, Surrey. Oil, 24 x 41 cm. SL, 19 Feb., #123, illus. (£1430).

Will O' the Wisp. Water color, 4 1/2 x 8 3/8 in. CL, 14 July, #232, illus. color (£13,200 on an estimate of £5000-7000). A very lovely small water color, dated by Raymond Lister to c. 1865.

"Bellman," etching. SL, 2 Dec. 1986, #690, 7th st., 1929 printing, margins stained (£1045).

"Early Ploughman," etching. SL, 30 Oct. 1986, #447, 6th st., with "Rising Moon," final st., foxed (£253); #448, same 2 pls. (not sold). Weston Gallery, Feb. cat. 1, #103, 5th st., illus. (\$605); #104, 5th st. from Hamerton, *Etching and Etchers* (\$385). SL, 16 April, #641, 3rd st., pencil signature (£220). SL, 29 June, #426, 5th st., minor soiling (£275).

"Herdsmen's Cottage," etching. SL, 30 Oct. 1986, #446, 2nd st., slight staining (£154). SL, 14 April, #318, 2nd st. (£187). SL, 29 Oct., #439, 2 impressions of the final st., 1 foxed (£385).

"Lonely Tower," etching. SL, 30 Oct. 1986, #450, impression from the cancelled pl. (not sold).

"Opening the Fold," etching. Weston Gallery, Feb. cat. 1, #105, 8th st. from *Eclogues of Virgil*, 1883, illus. (\$690). SL, 16 April, #642, 8th st., pencil signature (£330).

"Rising Moon," etching. Weston Gallery, Feb. cat. 1, #102, 7th st., illus. (\$690).

"Sleeping Shepherd," etching. Weston Gallery, Feb. cat. 1, #101, 3rd st., illus. (\$2295).

"Weary Ploughman," etching. SL, 29 Oct., #440, 8th st. on laid India, discolored (£308).

Etchings from the Art-Union, 1872, including Palmer's "Morning of Life." SL, 30 Oct. 1986, #445, worn (not sold).

Hamerton, *Etching and Etchers*, 1880, with Palmer's "Herdsmen's Cottage." SL, 29 Oct., #438 (not sold).

Keats, *Poetical Works*, ed. Forman. Jeffrey Stern, Jan. cat. 5, #415, 1883 ed., original buckram (£275). Howes, Jan. cat. 233, #718, 1889-1890 ed., original buckram (£150); same copy, June cat. 236, #1822 (£150).

Milton, *Shorter Poems*, 1889. Frew Mackenzie, Jan. cat. 3, #118, large paper, original parchment binding (£230). Swann, 5 Feb., #248, original cloth (\$100). Lawson, May cat. 231, #154, large paper, original parchment (£165). A. G. Thomas, June cat. 49, #40, large paper, original parchment (£150).

Palmer, A. H., *Life and Letters of S. Palmer*, 1892. Frew Mackenzie, Jan. cat. 3, #128, large paper, original cloth (£170). Fine Art Catalogues, Feb. cat. 59, #170, rebound (£120). SL, 9 Nov., #97, original cloth (not sold).

Palmer, S., *Address to the Electors of West Kent*, 1832. Marlborough Rare Books, June cat. 36, #94 (£450).

Selection of Etchings by the Etching Club, 1865, including Palmer's "Herdsmen's Cottage." SL, 30 Oct. 1986, #444 (not sold).



7. Edward Calvert. *Sheep Grazing*. Oil on canvas, 15 x 24 cm., c. 1830(?). Photo courtesy of Thomas Agnew & Sons, London.

RICHMOND, GEORGE (I have made one exception to my usual rule of not listing later portraits)

Self-Portrait. Oil, 76 x 63.5 cm. Agnew, June cat., #57, illus. (not priced). See illus. 8.

ROMNEY, GEORGE (excluding portrait paintings)

A Sketchbook, with 105 drawings on 59 leaves, 9 x 16 cm., mostly pencil. SL, 19 Feb., #91, with 4 sketchbooks by other artists, 1 Romney illus. (£3520 on an estimate of £500-700).

Horror (head of a horrified figure). Pencil, 26 x 40.5 cm. SL, 19 Feb., #88, illus. (£4180 on an estimate of £1000-1500).

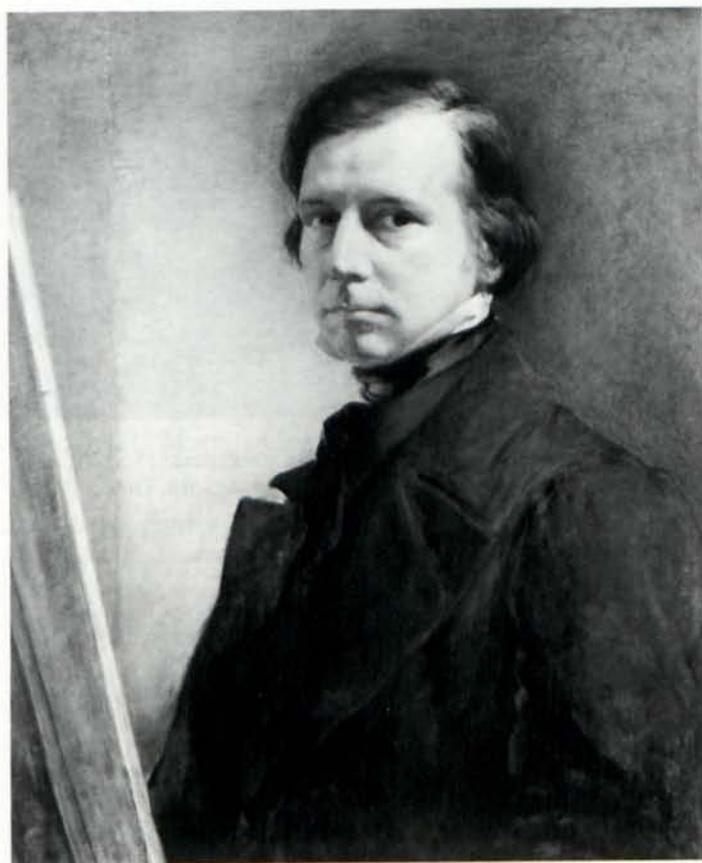
Study for Emma Hart as Thetis Pleading with Achilles before Troy. Pencil, 28 x 42 cm. SL, 19 Feb., #95, illus. (£418).

Study of a Lady and *Study of Figures with a Chariot*. 2, pencil, pen, 14.5 x 18.5 cm. and slightly smaller. SL, 29 April, #90 (£330).

Study of a Woman. Pen and brown ink, 7 x 17.5 cm. SL, 19 Feb., #90 (£264).

Two Studies for Figures (a muse and ranting figures). Pencil, pen, 44.5 x 27.5 cm. and 11 x 19 cm. SL, 19 Feb., #89 (£605).

Waiting Souls. Brown wash over pencil, 27 x 21 cm. SL, 19 Feb., #92, illus. (£4400).



8. George Richmond. *Self-Portrait*. Oil on canvas, 76 x 63.5 cm., c. 1850-1860. Photo courtesy of Thomas Agnew & Sons, London.

RUNCIMAN, ALEXANDER

"Landing of St. Margaret in Scotland," etching. Weston Gallery, Feb. cat. 1, #13, 1826 printing, illus. (\$152).

"Perseus and Andromeda," etching. Weston Gallery, Feb. cat. 1, #12, the larger version, c. 1800, illus. (\$230).

Edwards, *Anecdotes of Painters*, 1808, with 2 etchings by Runciman. Marlborough Rare Books, Nov. cat. 124, #152, large paper, original boards (£150).

STOTHARD, THOMAS

The Canterbury Pilgrims. Oil, 30.5 x 93 cm. SL, 29 Oct. 1986, #270, illus. (£3080). Stothard painted three versions of this subject: one for R. H. Cromek, exhibited in 1807, and later sold to Hart Davis (now in the Tate Gallery); a smaller panel painted in 1813 for Samuel Rogers (sold SL, 14 March 1984, #106 [£7700]); and the present example, originally painted for J. Benson of Doncaster in 1813.

Design for a Frieze. Oil, 13.5 x 90.5 cm. SL, 19 Feb., #94, illus. (£990).

Design for a Funerary Monument for a Gentleman. Grisaille, 20 x 14.9 cm. CL, 5 June, #196, illus. (£660).

Venus Arising from the Waves. Water color, 30.5 x 22.5 cm., signed. SL, 12 March, #110, illus. (not sold).

"Distinguishing Characteristics of Masonry," engraving by Bartolozzi, 1802. CL, 19 May, #38 (£77).

"Sailors in a Fight" and "Sailors in a Storm," 2 mezzotints by W. Ward, 1798. CL, 10 Nov., #29, minor defects (not sold).

"Lost Apple," lithograph. SL, 30 Oct. 1986, #240, 3rd st., stained (not sold). Weston Gallery, Feb. cat. 1, #37, 3rd st., 1806 issue, lower right corner clipped off, illus. (\$610).

Bijou, 1828. Monk Bretton, May cat. 17, #37 (£35). Bookpress, July cat. 32, #95, publisher's leather spine and boards (\$95). Jenkins Company, Oct. cat. 204, #363, publisher's leather spine and boards, "spine burned away" (\$45).

Bonnycastle, *Introduction to Mensuration*, 1812. Claude Cox, Sept. cat. 62, #10, worn (£20).

Bunyan, *Pilgrim's Progress*, the suite of 14 pls. after Stothard, imprints of 1788-1797. SL, 6 May, #157 (Chelsea, £93).

Bunyan, *Pilgrim's Progress*, 1857. Plandome Book Auctions, 5 Nov., #339, octavo, worn (estimate \$50-75).

Collins, *Poetical Works*, 1800. J. W. Martin, Dec. cat. 135, #225 (\$47.50).

Cowper, *Poems*, 1800. Thomas Thorp, March cat., #183, stained (£30).

Defoe, *Robinson Crusoe*, 1820. Sanders, March cat. 111, #403, worn (£125).

Enfield, *Speaker*, 1807. Howes, Jan. cat. 233, #178 (£18).

Gessner, *Death of Abel*, 1797. Claude Cox, Feb. cat. 58, #226 (£30).

Hayley, *Triumphs of Temper*, 1799. Deighton Bell, Aug. cat. 240, #85, rebacked (£35).

Inchbald, *British Theatre*, c. 1806-1808. Heritage Bookshop, Oct. private offer, bound set of complete proofs before letters except scratched signatures (Huntington Library, \$325).

Keepsake. Charles Cox, June cat. 34, #4, for 1835, silk covered boards (£20); Nov. cat. 34, #7, for 1829, red watered silk (£35); #8, for 1830, red watered silk (£20); #10, for 1832, red watered silk (£20); #12, for 1834, red watered silk (£35); #13, for 1835, red watered silk (£18).

Milton, *Paradise Lost*, Pickering ed., 1828 [1835]. Sanders, March cat. 111, #343 (£22).

Rogers, *Italy*. Charles Cox, Feb. cat. 33, #253, 1830 ed., all pls. proofs before letters, foxed (£20). BBA, 5 Feb., #181, 1830 ed., with Rogers, *Poems*, 1834 (Oram, £104).

Rogers, *Pleasures of Memory*. Frew Mackenzie, Jan. cat. 3, #140, 1810 ed. (£25). Swann, 12 Feb., #259, 1810 ed., "unique copy" on India paper from Rogers' library, light foxing, fancy binding (Huntington Library, \$325).

Rogers, *Poems*. Howes, Jan. cat. 233, #913, 1834 ed., with Rogers, *Italy*, 1835 (£145); #914, 1852 ed. (£50); #915, *Poetical Works*, 1869 (£75). Charles Cox, Feb. cat. 33, #252, "New Edition," 1812 (the first of 3 of that date), rubbed (£35); #254, 1834 ed. (£20). Beeleigh Abbey Books, Sept. cat. 42, #231, 1838 ed., foxed (£50); 1860 ed. (£28). BBA, 8 Oct., #127, 1834 ed. (Schutze, £38).

Somerville, *The Chase*, 1800. Ewen Kerr Books, Nov. cat. 10, #319 (£50).

Tasso, *Jerusalem Delivered*, 1797. Blackwell's, April proof list "Potter," #50, large paper, extra-illus. with 20 seventeenth-century pls. (£150).

Walton, *Complete Angler*, Pickering ed., 1825. Sanders, March cat. 111, #346 (£45).

Young, *Night Thoughts*, 1798. Claude Cox, July cat. 61, #236, rebaked, marginal browning (£40). W. & V. Dailey, Oct. cat. 47, #1262, Hayley's copy with his auction ticket on the front pastedown, rebaked, marginal staining (\$250).

Note: See also FUSELI, above, for some books with illustrations after Stothard.

VON HOLST, THEODORE

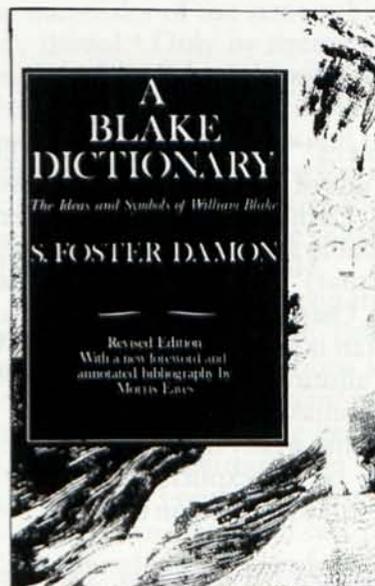
Study of a Young Lady, after Fuseli. Pencil, 18 x 20.5 cm. SL, 29 April, #27, illus. (not sold).

Woman Restraining a Warrior and Woman Sewing. 2, pencil and traces of water colors, 29 x 28.5 cm. and 24 x 20 cm., both signed. SL, 19 Feb., #99 (£352).

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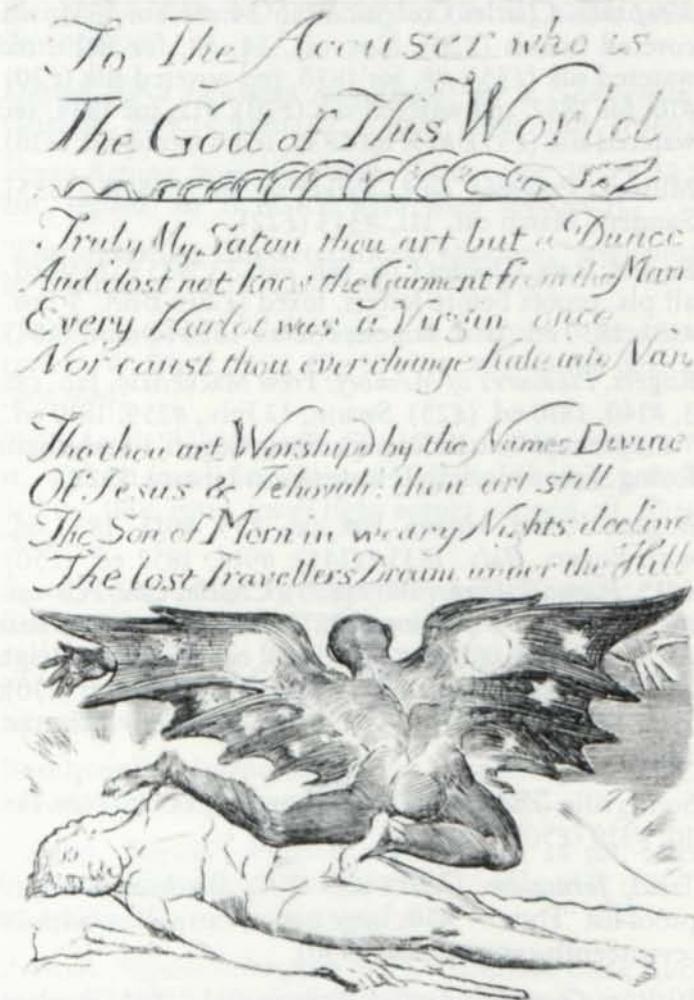
"Under the Hill"

Nelson Hilton

Despite frequent citation of "To the Accuser who is The God of This World" as "one of Blake's most perfect short poems" (Bloom 435, cf. Damrosch 356), no one seems to have remarked a probable source for the poem's concluding reference to (or, that) "The lost Travellers Dream under the Hill." Alicia Ostriker writes that "The lost traveller is man, and Satan is but his dream" (1040); W. H. Stevenson sees an "allusion to such common folktales as that of True Thomas, or Rip Van Winkle, in which a mortal is carried into a fairy hill" (845); Damon, perhaps choosing not to be too explicit, refers to "the mistaken ideals of those still wandering in the wilderness of life" (87).

But as the "prologue" of *For the Sexes: The Gates of Paradise* is preoccupied with images involving the Sinai revelation of Exodus ("Sinai's heat," "his Mercy Seat," "Jehovah's Finger" writing the Law), it's not surprising to find that event in the "epilogue" as well. Moses' fellow travellers, Blake could read (reading white where we read black), are finally lost "under the hill." For in William Tyndale's translation (does anyone imagine Blake limiting himself to "the Authorized Version"?), "Moses brought the people out of the tētes to mete with God. and they stode vnder the hyll" (Ex 19:17). Later, according to both Tyndale and the AV, Moses builds "an altar under the hill" (Ex 24:4). And Tyndale's Deuteronomist has Moses remind the people that "ye came ād stode also vnder the hyll [AV: 'under the mountain'] ād the hyll burnt with fire" (4:11). "Under" in these translations of the common Hebrew preposition "tahat" ("under") has the evident denotation of "position at the bottom or foot of something" (s.v. *OED* I.7, cf. c. 1402 and 1662), though some literalist rabbis suggested that YHWH uprooted the mountain and suspended it over the Israelites to encourage acceptance of the Torah (Kasher 9:90). They submitted and — Blake seems to say — remained asleep.

The illustration offers another comment alongside the striking representation of psycho-sexual fantasy (Hilton 169). For the sleeping figure (Moses and his rod might suit the context) is graphically *under* a design that suggests an image of Lucifer, "The Son of Morn" — or, in terms of the text, "the Hill." Here we encounter a marvellous particular instance of how powerful texts



Epilogue, *For the Sexes: The Gates of Paradise*. Courtesy of the Pierpont Morgan Library, New York. PML 9948.35 copy J pl. 21.

are overdetermined, since Blake knows the Hebrew *Hêlêl* for Lucifer or the morning star (as in Isaiah 14:12) and writes in *Milton* that "Hillel . . . is Lucifer" (32.8). We might further hypothesize the term **hillel* on the analogy of the Hebrew *har'el* or "mountain of god," which, fascinatingly enough, is the AV gloss on Ezekiel's vision of "the altar" (43:15: "Harel, that is, The mountain of God"). In any event, the trajectory continuing Hillel's lowest visible right wing rib along the outline of the hill suggests we are to see both bodies as alternate states of the same dream-work. The Sinai context also suggests that, far from a happy "hill beyond which dawn is bursting on all sides" seen by Erdman (279), we end peering through smoke of hill-fire and wondering, with those earlier lost dreaming travellers, what and where is real.

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Footnotes on the Huntington Blakes

Martin Butlin

I have reviewed Robert N. Essick's exemplary catalogue of *The Works of William Blake in the Huntington Collections*, 1985, in another place.¹ At that time my knowledge of the works in question was based on memories and detailed notes made as long ago as 1966. An invitation to attend the Blake symposium held at the Huntington to coincide with the exhibition of Robert N. Essick's own collection there last January gave me the opportunity to examine all the works again. The following observations should be seen very largely as minor footnotes on the occasional discrepancies between Essick's information and that given in my own catalogue of *The Paintings and Drawings of William Blake*, 1981, with one or two further observations made while looking at the illuminated books that are not included in my catalogue.

First, apropos the newly discovered drawing of *Pestilence* reported by Shelley M. Bennett and fully catalogued for the first time by Essick,² I was able to identify the fragment of an inscription in the lower left-hand corner, cut at the beginning where the paper had been torn away, as the name "Locker." The hand is precisely the same as that in which he inscribed his copy of *Songs of Innocence and of Experience* now in the Huntington Library.³ It cannot be said that this adds anything of substance to what we know about the drawing: its provenance from the collection of Frederick Locker-Lampson

is already known. What is clear about the provenance of this drawing is that Bennett and Essick are absolutely correct in having transferred to this pencil drawing the provenance from Catherine Blake and Frederick Tatham to Harvey, and the reference to William Rossetti's 1863 list 2, no. 18, and 1880 list 2, no. 20, allocated by me to the watercolor of the same subject in the City Art Gallery, Bristol.⁴ Only by stressing the near monochrome tonality of the Bristol drawing was I able to justify, somewhat dubiously, the inclusion of the Bristol work among Rossetti's uncolored works and the items in Harvey's catalogue described as "Sketches in Ink and Pencil." The Bristol drawing thus remains without a provenance until the sale of works from the collection of Henry Willet at Christie's on 10 April 1904.

Looseness of wording on my part seems to have led to a misunderstanding in Essick's description of the fourth of Blake's illustrations to Milton's *Comus*, *The Brothers meet the Attendant Spirit in the Wood* (B 527 4). I describe it as having been "made up approx. 1/8 (0.3) along the bottom edge." Essick interprets this as meaning that I note "a three mm. strip of paper added to the bottom edge." In fact no paper was added but Blake extended the area of paper covered by the design by a small strip of extra watercolor along the bottom. Traces of his drawn outline can be seen, though the close trimming that this and the other Milton drawings in the Huntington have suffered tends to disguise Blake's original format. It seems to have been this that led Essick to describe the second illustration to *Comus*, *Comus, disguised as a Rustic, addresses the Lady in the Wood* (B 527 2), as having been "remargined with a narrow sliver of paper along the right margin . . ." Close examination shows that the line down the right-hand margin is not an actual break in the paper but the sharply drawn borderline characteristic of these illustrations. Blake seems frequently to have added to the extent of his designs before giving them their final drawn outline, both in the Milton illustrations and in other cases such as the illustrations to the Bible. His somewhat improvisatory approach is also reflected in the number of pentimenti to be seen in his watercolors (a medium in which it is particularly difficult for such things to be disguised); most are noted by Essick, though I was able to detect further examples.

The only observation that I was able to make which might be said to be of any consequence was in connection with the Huntington Library's copy of *The Song of Los*.⁵ As is noted by Essick, the unique ordering of the plates in this copy was probably Blake's original.⁶ Instead of culminating in the design of Los and his hammer this full page design is inserted as the fourth plate, so that the book proper ends with plate 7, the conclusion of the text, "The SONG of LOS is ended. Urizen Wept."

However, this somewhat anticlimactic ending does not in fact seem to have been Blake's original conclusion. Bound in at the end of the volume when it was acquired by Henry E. Huntington in December 1915 was the second pull of the independent color printed design *Albion rose*.⁷ Essick states that this was "bound with *The Song of Los* between 1903 and 1915," but the evidence is uncertain. When *The Song of Los* was sold from the collection of the Earl of Crewe at Sotheby's on 30 March 1903 it was described as "unbound . . . consisting of 8 leaves in colours . . . 4 of which are full-page figures without text." This has to be wrong: the original book consists of eight leaves, only three of which are full-page illustrations, while if one includes *Albion rose* there are four full-page illustrations but nine leaves in all. As Essick notes, *Albion rose* has offset onto the end flyleaf; this is a partial offset, through the verso of the sheet of paper on which the design has been printed. Far more striking is the much stronger offset onto the verso of the last page of *The Song of Los* proper; this is not the usual print-through from the design on the recto, being larger in extent and coinciding precisely with the size of *Albion rose*. The offsetting is as strong as any of the offsettings to be found in the book, though there is no actual pick up of pigment by the facing page as has occurred in the case of the full-page designs showing Oberon and Titania and Los and his hammer. *Albion rose* is on slightly lighter weight paper than the pages of this copy of *The Song of Los* but it seems clear from the evidence that it was bound in with the book from very early on, almost certainly right from the beginning and by Blake himself. The color print would already have been made, hence no actual transference of color. Nor in fact is there any transference of color from the frontispiece, which seems from close inspection to have been finished off by hand over most of its surface after the color printing, not in pen and water color, as was Blake's usual practice in color printing, but in a medium very similar to that of color printing itself. In fact the effect is very close to that in some of the temperas of 1799–1800, the highlights in particular being almost identical to those to be found, for example, on the small tempera painting of *Lot and his Daughters* also in the Huntington Collection (B 381).

In view of Detlef Dörrbecker's fascinating analysis of the order of the plates in the newly discovered Munich copy of *The Song of Los*⁸ it is perhaps justifiable to see this use of *Albion rose* as a concluding plate of the Huntington's copy of *The Song of Los* as a fully deliberate act by Blake himself. Although, as Dörrbecker pointed out, the composition of Los and his hammer does make a concluding design of some considerable optimism in comparison with the frontispiece of *Los bowed down before the lightless sun*, *Albion rose* would seem to have

been added in this particular copy to give an even more positive conclusion. Essick, before the discovery of the Munich copy, had already deduced that the Huntington copy of *The Song of Los* was the last to be printed; I would suggest that it also follows the Munich copy and represents a new and more optimistic solution to the ordering of the full-page plates. Los, shown in the frontispiece at his lowest state, achieves a more positive but still somewhat melancholy role in the scene with his hammer, and is finally resurrected in his full imaginative guise, with rekindled inspiration, as Albion. Once again one has an example of how absolutely vital to Blake's creative processes were his independent pictorial ideas. Here a design which evolved completely independent of text (save for a possible title) is used to transform the conclusion of one of his written works.

¹ *Burlington Magazine* 129 (1987): 123–24.

² Shelley M. Bennett, "A Newly Discovered Blake in the Huntington," *Huntington Calendar* July–August (1983): 2–4. Reprinted in *Blake* 18 (1984–85): 123–24, illus. 1; Robert N. Essick, *The Works of William Blake in the Huntington Collections* (San Marino, CA: Huntington Library, 1985) 115–18, plate 40.

³ Huntington Library call no. 54039. G. E. Bentley, Jr., *Blake Books* (Oxford: Clarendon Press, 1977) 367, 414 (copy E); Essick 156–62. The related signature "Frederick Locker" appears twice, on plates 1 and 28.

⁴ Martin Butlin *The Paintings and Drawings of William Blake* (New Haven and London: Yale UP, 1981) 74–75, no. 192; further references to my catalogue will be given in the main text as "B 524 4," etc.

⁵ Huntington Library call no. 54043. Bentley, *Blake Books* 358, 362 (copy E); Essick 165–68.

⁶ All the other copies of *The Song of Los* seem originally to have been bound in the same order, the standard plates 1–8, though the copy in the Library of Congress (Bentley, copy B) has plates from other works interspersed (is this too of significance?). Copy C, in the Pierpont Morgan Library, seems, contrary to Bentley's analysis (*Blake Books* 358, 362), to have been originally bound in the standard order. The offprints from the heavily colored pages are rather confusing, and the order of plates has been changed at least twice before the present matting of the pages as individual sheets. However, it seems clear that the final plate 8 at one time faced the verso of plate 7, though at another time it faced the verso of the frontispiece, plate 1. Similarly, plate 5 at one time faced the verso of plate 4, though it also at another time faced the recto of the frontispiece. At this time the frontispiece must have formed the right-hand side of a page-opening, with the recto facing forwards. However, there is also an offprint onto the title page, page 2, that suggests the standard order with the frontispiece facing the title page.

⁷ Butlin (1981) 153, no. 284, reproduced in color plate 332; Robert N. Essick, *The Separate Plates of William Blake: A Catalogue* (Princeton: Princeton UP, 1983) 24–29, no. 1B, reproduced in color as frontispiece; Essick (1985) 195–98.

⁸ Detlef Dörrbecker, "The *Song of Los*: The Munich Copy and a New Attempt to Understand Blake's Images," lecture given at the Huntington Library, Art Collections and Botanical Gardens, San Marino, 30 January 1988, to be published in a forthcoming issue of *The Huntington Library Quarterly*.

DISCUSSION

with intellectual spears & long winged arrows of thought

In response to Morris Eaves' review of *The Dick and Jane* by Abby Robinson, in last summer's issue of *Blake*.

HOW THREAD CAM THRO
 NEED EYE? ARZY. TELLY'S
 COOP IT. SHAT DIV- ID SUCH
 .EL IMMUNATES! RIZ UP OOP.
 GHOST IST NUT DIS MON
 EYE BUG. GY EAR. HINGE
 ME! CARE NOT NUFF. SSH.
 GLIMPSE FINGER SHINE
 .JUDAS. PRIEST MYNE
 OWN UTTER ENDS TO
 GIVEN AS A SYSLUM
 LOANS I AM TO FORE
 GIFTED GONE. GET TH
 EE HENCE! O MY ION
 MACHINE! TUMULT F
 OR ME. ALBION HANG TUFF.



DEAR SRP:
 I LOVE TO PRAY. Loving To
 REHEARSE THE ART OF GETTING
 NOTHING SPECIFIC IN RETURN
 FOR THE 'FACE VALUE' WHICH
 THIS SWEAT PINS TO THE OUT
 WEIRD WER ELD. DIDN'T YE
 HYR THAT? HEARKEN! DIDN'T
 PARTICULARLY SWOON OVER/AT
 YOUR REFERENCES TO ME &
 MYNE - IN YOUR LAST...
 ALBION'S TOMB - etc.
 ENUFF! IS ENOUGH! WHAT I
 SEND IS THE SUB-CUTANEOUS
 SKINNY ON 'THE TOMB' - ALBION'S
 WHITED, SEPULCHRAL-LIED (LEID,
 SUNG) PRIVY-WARD VERSION,
 VERILY. VERILY - UNTO YE;

2. LISTEN! PRINT THESE (IN THE
 NAMELESSLY SHAMED NAME
 OF 'FAIR-PLAY'). NO PHOTO
 CAN DO IT JUSTICE - HAVE
 DONE, AT NO EXPENSE, THIS
 'REASONABLE EXAMPLE' FAC-
 SIMILATING ALBION'S HAVE-A-
 HEAVE-AT-HO-HO VORTEX FOR
 THE SAKE OF YOUR LIMITED
 CAPACITY/CAPABILITY.

PS. I POSSESS WHAT I AM
 ASSURED - BY ANGELIC DIS-
 POSITION - IS THE ONLY
 STAINED & PAINTED GLASS-
 LEADED & WINDOW EXECUTED
 BY BLAKE. IT CAN BE
 INSPECTED BY DETECTORS -
 WHO CARE TO APPOINT THEM
 SELVES.

3. P.P.S. I AM NOW PAINTING
 MY FOURTH OVER-SKINNING-
 MURAL - ON-GOINGLY EN-
 TITLED BY BLAKE, "VOLUNTARY
 FULL-VIEW ANNIHILATION IN
 AND OUT OF GULGONDOZA"
 - NULL GRAVITY FIELD ALICEDAMA
 - POTTER'S POTSTERD DIASPORA-
 ETC... WHY... AREN'T YOUR
 DETECT DETECKNIK - NECTIONS
 HYR DEWING ON-GOING
 DAWNING TO THE JEDIFICATION
 OF WHAT YOU'VE BUILT IN
 BLAKE'S NAME - WHICH
 IS ALBION - JUST AS JESUS
 X'S NAME IS ALBION,
 FRIEND OF ALBION,
 AWAKE!
 (ANGEL)

REVIEWS

Raymond Lister. *The Paintings of Samuel Palmer*. Cambridge: Cambridge University Press, 1985. 178 pp. \$29.95.

Raymond Lister. *The Paintings of William Blake*. Cambridge: Cambridge University Press, 1986. 176 pp. \$29.95.

Reviewed by Shelley M. Bennett

Raymond Lister has contributed two new publications to the rich body of works on Blake and his followers. *The Paintings of Samuel Palmer* and *The Paintings of William Blake* are attractive picture books directed to the general public. Each comprises a short introduction on the life of the artist, followed by seventy-five color plates arranged in a chronological sequence. The plates are accompanied by a brief commentary. Although there are no footnotes, a selected bibliography is included for further suggested reading.

These broad surveys span the entire artistic careers of Palmer and Blake. In the case of Palmer, this is particularly useful. By devoting more coverage than usual to his prosaic middle years, Lister corrects an imbalance that exists in most Palmer literature. Lister also covers the wide variety of media utilized by these two artists. Since this includes drawings and prints, in addition to paintings, the titles of both works are misleading. Perhaps "art works" would be more indicative of the myriad material covered in each book.

The brief introductions encapsulate in a very readable manner a good deal of biographical information. In his commentary on the color plates, Lister introduces the reader to the diverse literary, musical, and artistic references that enrich the works of both artists. Although attuned to a general audience, his discussion of Blake's works also refers to various interpretations which prevail in current scholarship. As he justly notes in his remarks on Blake's "The Dance of Albion" (pl. 10), "Perhaps all these readings are valid, for one of the sources of Blake's strength is the multiplicity of meaning in much of his work." Without footnotes, there is, however, no way for the uninitiated to tell what is borrowed from other sources and what is a fresh interpretation.

THE PAINTINGS OF SAMUEL PALMER



RAYMOND LISTER

On the whole, Lister has done a fine job of presenting the richly nuanced art of both men in a manner which will be easily accessible to the general reader. This broad approach has distorted the material in some instances. In the introduction, for example, there is too much emphasis on biographical anecdote, rather than the intellectual and artistic content of Blake's and Palmer's work.

The format also has necessitated an overly simplistic explanation of some aspects of their work, in particular the social side. Indeed, Lister's explanation of Palmer's scenes of labor, such as "The Harvest Moon" (pl. 25), tell us more about his own nostalgic projections than about Palmer's intent: "One can imagine the constant talk, the satisfaction of working in a group, and the well-earned simple but gratifying meal during the afternoon, washed down by cider; and at the end of it all the jollity and feasting of harvest home."

The restricted format also results in some strange bedfellows. For example in his remarks on Palmer's "A Hilly Scene" (pl. 10), Lister has thrown together, willy-nilly, allusions to Gothic architecture, illuminated manuscripts, Milton, Schubert, and Keats within a few brief sentences. The discussion of Palmer's "The Sleeping Shepherd" (pl. 32), piles up references to Graeco-Roman sculpture, a play by John Fletcher, nocturnes by Chopin and John Field, and a passage by Walter Pater.

THE PAINTINGS OF WILLIAM BLAKE



RAYMOND LISTER

For the most part, Lister is careful to note related works (and their location), but there are some inconsistencies in his procedure. In a few cases, he fails to cite closely allied studies. For example, in his discussion of Blake's "Pestilence" (pl. 2), he refers to the versions of this composition in Steigal Fine Art at Edinburgh, the City of Bristol Museum and Art Gallery, the Museum of Fine Arts, Boston, and an American private collection, but no mention is made of the pencil drawing of "Pestilence" in the Henry E. Huntington Library and Art Gallery (published in *Blake* (winter 1984-85): 132-40).

Although adept, Lister's discussion of Palmer's and Blake's techniques is limited by the restrictions imposed by the audience to which it is directed. Some of the basic data necessary for a scholarly reading is not included. For instance, he does not identify the state of the print he reproduces in Palmer's "The Lonely Tower" (pl. 70), although he emphasizes the difference in quality between earlier and later impressions. He could have supplied this information by citing the entries in his own publication, *Samuel Palmer and his Etchings*. The addition of Butlin's catalogue numbers would also make Lister's Blake book of greater use to the scholar.

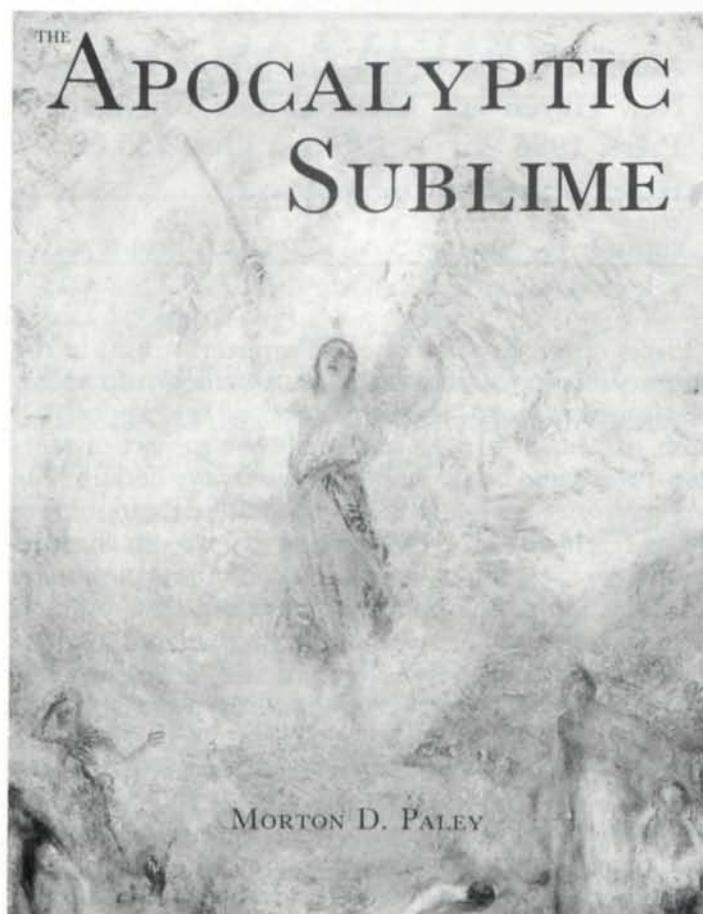
Since these are picture books, they rely primarily on the quality of the copious color reproductions. With few exceptions, the color is good, ensuring the popular success of both publications.

Morton D. Paley. *The Apocalyptic Sublime*. New Haven and London: Yale University Press, 1986. xii + 196 pp.; illus. \$35.00.

Reviewed by Joseph Wittreich

"Pieces of art, in the frame of Prophecy": thus, in the late seventeenth century Thomas Beverley¹ anticipates the phenomenon—the translation of the Apocalypse into paintings—that is nominally the subject of Morton Paley's fine book. And I say *nominally* because *The Apocalyptic Sublime*, like any book of first importance, has a reach that exceeds the grasp of its seven chapters and three appendices. Indeed, encoded within the very organization of the book—its threefold structures, its septenary design—is an ambition (perhaps too modestly expressed) to redefine romanticism, at least in England, in terms of a preoccupation with the apocalyptic myth. Shared by poets and painters alike, this preoccupation, when fully understood, is with history (the creation of a new history) and with poetics (the formation of a new aesthetics). Paley's concern, then, is with the poetry of history as it registers itself in the history of painting. That concern, in turn, is centered in romanticism, which is a breakthrough—a revolution—in both ideology and aesthetics but which, paradoxically, is rooted in the past. Paley's book (appropriately given the occasion that inspired it) is a necessary supplement to Northrop Frye's *A Study of English Romanticism* (1968) and M. H. Abrams' *Natural Supernaturalism* (1971). It extends the conclusions of both these books into another art form, another dimension of romantic culture.

The alliance of word and picture in the last of the scriptural books, together with the question of which is to be privileged, is the subject of an exchange between Richard Haydock and Joseph Mede; and it is an alliance foregrounded, a question centered, through the juxtaposition of Haydock's and Mede's opinions within the prefatory matter that accompanies most editions of Mede's highly influential, twice translated, and often reprinted *Clavis Apocalyptica*.² Mede marks a turning point in the history of apocalyptic interpretation, making of it a science, and part of that science involves implicating the Apocalypse in the other arts: painting, drama, architecture, and even music. Mede's followers were legion in the eighteenth and nineteenth centuries, and what they stressed about St. John's apocalyptic theater (indeed, what is still stressed about that theater today) is that this intricately designed and structured edifice, this mental theater and sacred drama, is filled with "shifting scenes" making up the landscapes of hu-



man life within a panorama of human history—with “pictures on the mind,” boldly colored, “the strongest paintings” of which any artist is capable.³ If in our own century we read about the Apocalypse as a “great picture” or “a gorgeous picture-book” or, more extravagantly, as “a book of spiritual cartoons,” “a magnificent triptych,” “A Nine-Room Picture Gallery . . . Revelation through Pictures,”⁴ it is probably owing (at least in part) to the phenomenon Paley describes, which itself may have taken inspiration, if not direction, from Revelation commentary contemporaneous with it. Following the lead of William Paulet Carey, Paley cites Moses Lowman’s frequently reprinted commentary (1737) as one possible point of reference.

Equally if not more relevant are those late eighteenth and early nineteenth-century commentators who speak repeatedly, insistently of the Book of Revelation in terms of “writing in picture” and symbol or of “visionary scenes” emblemizing the current time of trial and revolution; of Revelation as “Prophetical picture[s]” and “hieroglyphical prophecy.”⁵ And more pertinent still, given the inflection Paley places on “the apocalyptic sublime,” are those like the anonymous commentator of 1790 who emphasize the “sublimity” of the Apocalypse, both in matter and language; or like Joseph Galloway

(1802) who proclaims in a series of comparative statements that there is nothing in Homer, Virgil, or Milton “equal to it in . . . sublimity”; or like Edward Irving (1831) who, in this book “wrought into a beautiful mosaic,” discovers the perfect vehicle “for the embodying of sublime ideas.”⁶ Where the commentator Samuel Halifax discerns “the plastic hand of the Almighty Architect,” “a sublime geometry,” “an optical experiment,” the artist Henry Fuseli discovers the model for the ultimate in sublime art and in that model beholds a sky split open by revelation.⁷ What Revelation meant as a model is perhaps best summarized by Robert Lowth and James Bicheno for whom, on the one hand, St. John is “endued with a sublimer genius” than any of the other prophets and, on the other hand, his whole prophecy, imbued with that sublimity, “may be considered as a number of scenic pictures,” one of them being “a miniature picture of . . . history” and the others “the same picture variegated . . . on a larger scale.”⁸ As a picture book, then, the Apocalypse is filled with hieroglyphics, emblems, symbols; and in its natural landscape are to be found the types and signs of history as it was unfolding during the years of the French Revolution which eventually came to be regarded as an objective correlative for the drama then playing itself out in the mind of mankind. And so it must have seemed to Blake who, under the influence of Emanuel Swedenborg, probably conceived of Revelation’s heavenly and infernal landscapes as exteriorizations of forms seated within. “The Form of Heaven is like the Form of the Human Mind,” according to Swedenborg, a form in process, gradually perfecting itself: “the Mind is the smallest Image of that Form.”⁹ Swedenborg’s formulation affords the reminder that the Apocalypse, so often regarded as recording the movements of history, also records movements of mind, motions of thought.

Predictably, Blake is the subject of the keystone chapter in Paley’s book. The chapters preceding this crucial fourth one reveal affinities, establish indebtedness; those following it acknowledge analogies with Blake’s apocalyptic art, even sometimes measure its possible influence. The imaginary landscapes of Benjamin West (chapter 2) and Philippe Jacques de Loutherbourg (chapter 3), the historical landscapes of J. M. W. Turner (chapter 5) and naturalistic ones of John Martin (chapter 6), the personalizing as well as politicizing of the Apocalypse in the paintings of Samuel Coleman and Francis Danby—all find their counterparts in Blake’s art as do the various forms and counterforms of the apocalyptic sublime: the terrible sublime, the material sublime, the retrograde apocalypse, and the apocalyptic grotesque. If Nicolas Poussin (*The Deluge*) provides a prototype of the “sublime painting” (8) and John Hamilton Mortimer (*Death as a Pale Horse*) affords “the first example of the apocalyptic sublime” (18), Blake is the quintessen-

tial artist of the apocalyptic sublime. If it can be claimed for West that he establishes this category of painting and for de Louthembourg that he explores the subtleties of this new genre, Blake must be credited as the artist who, no less attentive to iconographic detail and pictorial devices, to the fine particularities of the Revelation aesthetic, in his poetry and painting alike grasps and appropriates to both the stupendous architectural design of the Apocalypse, its dramatic and theatrical potential, its multiple planes of activity, the synchronism and simultaneum of its structure, along with its elaborate optics, its intricate and often illusionary perspectivism, its grammar of allusion and quotation within a syntax of typology, its system of contextualizations, the significance of its obscurities and silences—all within a poetics of the glance and an aesthetics of disclosure. If here Blake seems a throwback to West and de Louthembourg, there he seems to look ahead to Turner and Martin, Coleman and Danby.

It is especially with these chapters devoted to later artists that the one on Blake can be meaningfully, pointedly cross-referenced. Following the lead of Ronald Paulson, for example, Paley remarks of Turner's *St. Michael's Mount* that the artist may have identified himself not with the angel but with the visionary who sees and records the scene (121). Or later, commenting on Martin's *The Opening of the Seventh Seal*, Paley allows that if, in one sense, "the viewer sees from John's perspective In another sense, the tiny, astonished observer is part of what the viewer sees, and so a double perspective is established, one inside and the other outside the picture" (148). This double perspectivism, the binocular vision accompanying it, the multiplying perspectives it anticipates, have an obvious bearing on Blake's own apocalyptic designs, very notably *The Angel of Revelation* (see 86), but also on the designs arrayed around the texts of both *Milton* and *Jerusalem*—or even around the texts of other poets (the last design in Blake's *Paradise Lost* series is a good example). But more, it is in these moments (*The Apocalyptic Sublime* is strewn with them) that critical discourse shows painterly procedures intersecting with hermeneutical tenets. According to Charles Daubuz, John as artist and seer assumes a role in the apocalyptic drama (rather as Blake does in a number of the illuminations for *Milton*):

. . . this Practice may be illustrated by the like of the Dramatic Poets in the old Comedy, who used to mix the Representation with the Action, and the Spectators with the *Drama* itself; and so might commit Anachronisms, which would seem intolerable, were they not excused by this Reason, that no man can be deceiv'd thereby; and that this Method heightens the Liveliness of the *Drama*. So *St. John* is spoken to as an Apostle, and Spectator of Vision, and also farther yet as a Representative, and one that bears a Part in this Dramatic Vision.¹⁰

St. John's apocalyptic theater affords the apt analogy for Blake's visionary forms dramatic; the program notes provided by Revelation's commentators, in turn, are the best glosses we have on Blake's poetics of perspectivism, not to mention his theory of the poet's secretaryship. When Blake proclaims himself to be none other than secretary to the great artists who dwell in eternity he apparently means to align himself with John of Patmos who was commonly regarded as "the Secretary of Christ."¹¹ It is unremarkable that the patron saint of artists should author the book constituting a code for their art.

Particularly (but by no means only) in the example of Blake, we find the romantic artist aligning himself with a theory of the imagination—and a hermeneutic situated in the imagination—such as is set forth by East Aporhp:

Critical interpretation consists, not merely in weighing the moment of words, but in seizing the genius and spirit of composition. In *sacred* composition especially, a rigid adherence to the diction and letter would prevent the discovery of truth, conveyed from and to the imagination Nothing is more adverse to the prophetic spirit, than a cold and barren fancy, with a rigid and abstracted judgment, and a will fixed in a contrary system. The requisites which feel and admit this evidence, are those which are most perfective of the human mind: a memory stored with history, manners, and opinions; a fancy replete with ideal images and poetical combinations; a judgment serene and flexible¹²

Not just large conceptions but even such particularities as coloration, to which Paley is keenly attentive, find their counterpart in principles formulated by Revelation's commentators. Thus Aporhp also remarks: "When this mingled mass of poetic colours is seen unmethodized, and in its native form; its lustre is properly Divine; that is, Prophetic. To appear such, it needs only to be distributed into its proper arrangement, whose Lights and Shades will form a Prophetic Picture, or Succession of Pictures, comprehending the whole history of a Character and Action."¹³ Color contrasts and shading, light perspectives and rainbows, blacks, whites, and regions of shadow—all are aspects of the tradition Paley describes. Moreover, for most of the artists who figure in *The Apocalyptic Sublime*, the Book of Revelation led not only, and not even principally, into isolated compositions but instead into elaborate sequences of designs: in the case of West, into a series of designs for William Beckford as well as an intended series in which pictures with "apocalyptic content would have appeared as the culmination of the Progress of Revealed Religion" (38); in the instance of Blake, into "a group of powerful water colors illustrating Revelation itself" (74), as well as four designs for Thomas Butts of which "we may assume that in Blake's mind they constituted a series" (87). Indeed,

as John E. Grant has proposed, perhaps all the Revelation designs by Blake may be viewed as the constituent parts of an elaborately orchestrated whole. What is crucially significant about Paley's book, in this context, is that it isolates moments of intersection between painterly practices and hermeneutical theorizing (Joseph Mede, Moses Lowman, Richard Hurd, Edward Irving), thus discovering a line of influence worth pursuing and surely worthy of documentation. Yet Paley also comprehends that this line of connection extends beyond aesthetics, encompassing matters of ideology as well.

Emerging out of, and about, a moment of crisis, the Apocalypse was now understood to be a book of crises—private and public, inward and psychological no less than outward and historical. The Book of Revelation was as much as sourcebook for apocalyptic glitz as for eschatological despair, as much a sponsor of millenarian hopes as of cultural anxiety in this era of revolutions and of wars. If the apocalyptic myth is the common property of romantic poets and painters, it is also a property often valued differently (by West and Martin, let us say, or by Blake and Byron). In consequence, as some advance others move against the apocalyptic myth: for every apocalypse, it seems, there is a counter-apocalypse; and for every vision of the New Jerusalem, a parodic version of the deluge or the last man. The myth that Blake and Wordsworth in different ways foster is one by which, again in different ways, Byron and Mary Shelley are frustrated. As some move with others move across the grain of apocalypse. If, in one sense, the apocalypse is an aspect of the romantic myth and a harbor for its ideology, it is, in another sense, a myth under siege, subjected to interrogation, even inquisition—a myth in which romanticism finds its identity, but also the myth through which romanticism eventually critiques itself. Romantic poets and painters, no less than Derrida, are able to ask the tough questions: "What benefit? What bonus of seduction or intimidation? What social or political advantage? Do they want to cause fear? Do they want to give pleasure? To whom and how? Do they want to terrify? To blackmail? . . . To lure into an outmatching in enjoyment? . . . What effect do these noble . . . prophets or eloquent visionaries want to produce? In view of what immediate or adjourned benefit?"¹⁴ Romanticism is forever questioning the myths it seems most to court.

The Apocalyptic Sublime is a strong book with perhaps too strong a sense of an ending. Apocalyptic art, "not long after 1848," simply disappears by Paley's account: "The apocalyptic sublime had been a mode of central importance in its time, but that time . . . was

'finished' before the end of the nineteenth century" (183). History may not repeat itself, but it does rhyme; and the history Paley reports surely finds some rhyme, albeit slant rhyme, in the neo-romanticism of *Apocalypse Now* or of Damon's *Peintures de L'Apocalypse* (a gallery of nineteen apocalyptic paintings). Indeed, the series of painterly translations that Paley reports and reproduces, represents and documents, are, more than the beginning of something, but another instance of rhyme within history. As Montague Rhodes James reminds us: in John's presentation of his message "the seer has employed means essentially pictorial; the book cannot be read without calling up to the mind's eye a tremendous panorama of images, and the temptation to translate these into visible forms was . . . inevitable."¹⁵ Not the phenomenon of translation per se, but notable, distinctive features of these romantic translations should now command our attention: the personalizing and politicizing, the historicizing and secularizing of the apocalyptic myth, and the inscription within apocalyptic poetry and painting of a critique of romanticism itself, its myths and ideologies. As an affiliate of prophecy, the Apocalypse invites interpretation and is self-interpreting: it is a system of interrogations that interrogates its own interrogations; it is a token of romantic culture—at once a contemplation and a criticism of that culture.

¹⁴Thomas Beverley, *The Great Charter for the Interpretation of All Prophecy of Scripture, and of the Times Defined by It* (London, 1694) 34.

¹⁵See Joseph Wittreich, "The Apocalypse: A Bibliography," in *The Apocalypse in English Renaissance Thought and Literature*, ed. C. A. Patrides and Joseph Wittreich (Cornell UP: Ithaca, N.Y., 1984) 393, #497.

¹⁶See, e.g., Samuel Langdon, *Observations on the Revelation of Jesus Christ to St. John* (Worcester, Mass., 1791) 18, 21, 27, 29–30.

¹⁷See, respectively, Henry Barclay Swete, *The Apocalypse of St. John*, 2nd ed. (New York and London, 1907) cxxxii; Roy Summers, *Worthy Is the Lamb: An Interpretation of Revelation* (Nashville, 1951) 60; Hanns Lilje, *The Last Book of the Bible: The Meaning of the Revelation*, trans. Olive Wyon (Philadelphia, 1957) 25; Edwin A. Schick, *A Revelation: The Last Book of the Bible* (Philadelphia, 1977) 9, 18.

¹⁸See, respectively, Richard Hurd, *An Introduction to the Study of the Prophecies* (London, 1772) 288; anon., *A Key to the Mystery of the Revelation* (London, 1785) 96; Edward King, *A Supplement to the Remarks on the Signs of the Times* (London, 1799) 27; William Ettrick, *The Season and Time: or, An Exposition of the Prophecies* (London, 1816) 321.

¹⁹See, respectively, anon. *A Paraphrase, Notes, and Observations, upon the Revelation of St. John* (London, 1790) 89; Joseph Galloway, *Brief Commentaries upon Such Parts of the Revelation and Other Prophecies as Immediately Refer to the Present Times*, 2 vols. (1802; rpt. Trenton, 1809) 277; Edward Irving, *Exposition of the Book of Revelation, in a Series of Lectures*, 4 vols. (London, 1831) 1: 52, 53.

⁷See both Samuel Hallifax, *Twelve Sermons on the Prophecies* (London, 1776) 7, 227, 261, and Henry Fuseli, "Lecture II," in *The Life and Writings of Henry Fuseli*, ed. John Knowles (3 vols.; London, 1831) II: 75.

⁸See both Robert Lowth, *Lectures on the Sacred Poetry of the Hebrews*, 2nd ed., trans. G. Gregory (Boston, 1815) 293, and James Bicheno, *The Signs of the Times; or the Dark Prophecies of Scripture Illustrated by the Application of Present Important Events* (West Springfield, Mass., 1796) 10.

⁹Emanuel Swedenborg, *A Treatise Concerning the Last Judgment, and the Destruction of Babylon* (London, 1788) 16, 17; see also 19.

¹⁰Charles Daubuz, *A Perpetual Commentary on the Revelation of St. John* (London, 1730) 509-10.

¹¹See, e.g., Richard Capel, *Capel's Remains* (London, 1658) 25.

¹²East Apthorp, *Discourses on Prophecy*, 2 vols. (London, 1786) I: 10-11.

¹³Apthorp, 328.

¹⁴Jacques Derrida, "Of an Apocalyptic Tone Recently Adopted in Philosophy," *The Oxford Literary Review* 6 (1984): 7, 23.

¹⁵Montague Rhodes James, *The Trinity College Apocalypse* (London, 1909) 1.

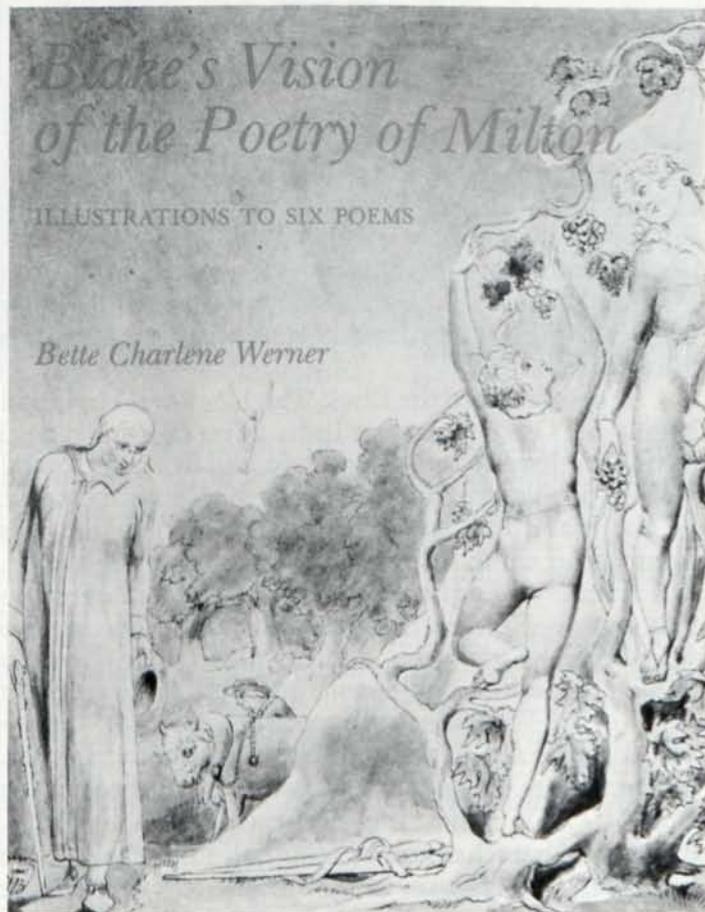
Bette Charlene Werner. *Blake's Vision of the Poetry of Milton.* Lewisburg: Bucknell University Press, 1986. 320 pp., illus. \$45.

Reviewed by Janet Warner

Since 1980, Blake's designs for the poetry of Milton have been the subject of books by Stephen Behrendt, Pamela Dunbar, and now Bette Charlene Werner. The most beautifully produced book is Behrendt's, and Dunbar's contains much useful information, but because of its ease of reference, and brief, sensitive interpretations, I find Werner's book quietly impressive.

The structure which informs Werner's study is based on the generally accepted idea that Blake saw his role *vis à vis* Milton as clarifying and purifying the visionary element in the poetry: to redeem the sixfold emanation, in this case the six poems by Milton that Blake chose to illustrate. Werner discusses the six poems in the order of Blake's first treatment of them from 1801 to 1825: *A Mask Presented at Ludlow Castle* (Blake's *Comus* designs); *Paradise Lost*; *On the Morning of Christ's Nativity*; *L'Allegro*; *Il Penseroso*; and *Paradise Regained*. In cases where Blake produced more than one series of illustrations, such as *Comus*, *Paradise Lost*, and the Nativity Ode, Werner usually discusses the designs in tandem. She asserts that Blake's ideas about Milton were re-thought over the years and it is important to view the distinctions between each complete series. Her overview states that Blake's interpretations tend to become more affirmative in successive treatments of the same poem and also in subsequent series of illustrations. She sees Blake's method as "contending with and discarding any obscuring layer of error and then highlighting the area where he finds the work's essential validity." Werner approaches each series with this consistent point of view.

Although her general interpretations of the Milton designs are not unusual and her style is unfailingly moderate, Werner's consistent approach to each design gives such a close "reading" of visual detail that she often makes perceptive observations. For instance, she contrasts the *Paradise Lost* illustration *Satan as a Toad at the Ear of Eve* with *Milton 38*, noting similarities in the male pose and observing that "taken together, the two illustrations convey visually Blake's understanding of sexuality's dual nature, both its proximity to spirituality and its potential for precipitating a further fall into debased carnality" (74).



She has interesting things to say also about Blake's depiction of Raphael in *Raphael's Entry into Paradise*, noting that the cloud forms around the archangel seem to refute Milton's estimation of the scene, Blake being out of sympathy with the Father's objectives in book 5 of *Paradise Lost*. Werner also usefully corrects (in a footnote, 109) many critics' ideas of whether the moon is waxing or waning in PL designs.

It is hard to get excited about Blake's Milton designs in this book, because Werner's observations in the wider scheme of things are always cautiously correct. However, one of her best sections is her discussion of *The Spirit of Plato* (*L'Allegro* and *Il Penseroso*, design 9), where perceptive detail bears out her statement that the design shows "the rich ambivalence" of Blake's attitude toward Milton.

I wonder if this ambivalence isn't also present in the illustrations to the *Ode on the Morning of Christ's Nativity*. Werner suggests as much in comparing the Nativity Ode with *Europe*, and calling Blake's poem a sardonic parody of Milton's. What Werner does not say is that Blake's illustrations to the Nativity Ode are surely among the most cluttered and least attractive of all Blake's designs, and I wonder why we avoid commenting on aesthetic effect while we are attempting to be combination literary-and-art critics. It is easy to get lost in Minute Particulars.

Minute particulars are important in Werner's book, and so I am going to be particularly minute and note here some bothersome inconsistencies. In discussing the upraised hands of the Lady in *Comus* 2H, Werner says the Lady is registering her "indecision." However, the same gesture on the Attendant Spirit in *Comus* 1H is supposed to be "an attitude of gentle piety." Now it cannot be both. Again, Werner refers to the Lady's gesture in *Comus* 1B as an attitude of "openness" when it is clearly a gesture of protest (cf. Christ making the same gesture at the Banquet Temptation in *Paradise Regained*). And Mary in PR 12 is not really "raising her arms in freedom" but expressing astonishment. And it is a worm, not a snake around Adam in *Elohim Creating Adam*. Details!

Werner has adopted a rather unusual system for referring to illustrations in the text of the book: for example, the *Comus* illustrations are numbered one through sixteen, rather than 1-8 H (for Huntington set) and 1-8 B (for Boston set). This means that if one is looking for *Comus with his Revellers* (Boston) it is called illustration 9, *The Lady's Return to her Parents* (Huntington) being illustration 8. *Paradise Regained* 12 (Fitzwilliam) is illustration 79. One must refer to the back of the book to find the illustration itself and its usual appellation. Once I got used to the system, I realized that the list of illustrations at the beginning of the book

was in reality the finding list for the designs. In a book in which one is constantly having to flip back and forth to compare design and text, I think a system of putting similar subject designs on facing pages would have made the book easier to use. The notes, however, are conveniently placed at the end of each chapter, and there is a bibliography useful for both Blake and Milton studies. A good deal of careful scholarship lies behind this work. One can certainly recommend this book to anyone beginning a study of Blake's Milton designs.

David V. Erdman. *Commerce des Lumières: John Oswald and the British in Paris, 1790-1793*. Columbia, Missouri: University of Missouri Press, 1986. xiii + 338 pp., illus. \$39.00.

Reviewed by Michael Ferber

We have another reason to be grateful to David Erdman. He has given us a new Blake, he has given us a new Coleridge, and now here he comes again with a new person altogether—new unless we already know quite a lot about British Jacobin pamphleteers and "military intellectuals"—John Oswald. And what a fellow this John Oswald is!

A lieutenant in the Black Watch or Royal Highland Regiment, Oswald serves in India (after fighting a duel during the long voyage to Bombay, and devoting several months to studying the customs of the Comorro people on the island of Joanna, off Madagascar), resigns his commission while still in India, becomes a vegetarian, and returns to England by land, no doubt largely on foot, by way of Turkey. His first wife has died, leaving two small sons; he remarries, and has a daughter. He then moves to London, and spends the next seven or eight years (c. 1784-1792) as an energetic, remarkably versatile, and increasingly militant Grub Street radical writer, parliamentary reporter, occasional poet, and editor. By late 1789 he is commuting between London and Paris. In Paris he launches another journal, joins the Jacobin Club, where he debates with Robespierre, writes a book on the use of the pike, is put in charge of a battalion of *piquiers*, and reportedly leads the guard that surrounds Louis XVI at his beheading (and leads a dance afterward). Having urged a French invasion of England, which with a rising of the lower and middle orders he

COMMERCE DES LUMIÈRES

John Oswald and the British in Paris, 1790-1793

David V. Erdman



believed would topple the British monarchy, Oswald and his unit are ordered to Brest, a likely embarkation point for an invasion, but are soon diverted to the Vendée where they are to help put down, sadly, a popular rising against the Revolution. In a minor engagement Oswald is killed.

Besides all this activity, he is capable of writing some rollicking good polemical prose. In *The Government of the People*, printed in Paris (in English) in 1792, Oswald insists that only by assembling the nation, by direct democracy, can the will of the people be known and done. Representation takes away everything from the people but its powerless voice.

I confess I have never been able to consider this representative system, without wondering at the easy credulity with which the human mind swallows the most palpable absurdities. Were a man seriously to propose, that the nation should piss by proxy, he would doubtless be regarded as a madman; and yet, to *think by proxy*, is a proposition which we hear not only without astonishment, but even with approbation. We cannot exercise for each other the meanest functions of animal existence; and can we then perform for each

other the highest functions of intellectual life? But the fact is, that although we cannot think for each other any more than we can love for each other, or eat and drink for each other, yet, by the habit of delegating to others the task of thinking for us, we insensibly unlearn to think altogether; and this answers wonderfully well the charitable purpose of those Gentlemen who are willing to save us the trouble of thinking for ourselves.

It is good to have this man back from oblivion. Having presented his life in this book about as thoroughly as it can be presented, Erdman is now preparing a collection of Oswald's complete works, and it will be worth reading.

As his subtitle suggests, however, Erdman is interested in much more than Oswald's story, which he disperses throughout the book and embeds in lengthy discussions of, say, who wrote what articles under what pseudonyms for the *Political Herald and Review*, or of who might be represented by the names on the subscription list to Oswald's *Poems* (1789), only four lines of which he quotes (though they are quite enough, actually), or of what British citizens were in Paris, and doing what, at what times. He is interested in so many things, and pursues them with such tenacity, that the book threatens to dissolve into an anthology of essays on related subjects. If the reader does not bring a strong interest in many of the subjects already, Erdman does not do much to arouse it: we are immediately plunged into the details, the documents, questions about their reliability, and so on; we are taken right into Erdman's history workshop, where we see him wrestling with the complex material. Erdman, I think, becomes the second most interesting character in the book, and most readers will watch with admiration as he chases down fugitive documents, corrects all earlier reports on Oswald, turns up unexpected treasures, and keeps up a continual commentary in the footnotes on the ideological biases of the main historians of the period. Blake (and Coleridge) scholars, knowing what a magisterial and ingenious researcher Erdman can be, will take up the book with high expectations and (in the end) not be disappointed, but it's slow going at times, and a less celebrated scholar might have provoked half his or her readers to jump ship somewhere off the coast of Madagascar.

Not that there is much about Blake or Coleridge to be found here. Blake is invoked half a dozen times in the notes for interesting parallels, but Erdman offers no evidence that he knew Oswald or knew much about him. He does claim one direct influence, and it has to do, in fact, with Madagascar. In one number of the *British Mercury*, which Oswald edited for its two months' existence (1787), he printed English translations of some *Songs of Madagascar*, and these, according to Erdman, "clearly inspired William Blake's pivoting the apocalyptic turning point of *The Four Zoas* on a song 'Composed by an African Black from the little Earth of Sotha': is-

land seen as globe (FZ 9:pp. 134-35)" (79 n. 82), but he does not quote any of the songs.

It is the general radical literary London milieu that is important for Blake, of course, and this is thickly described and richly illustrated with the sort of telling anecdote, quotation, or cartoon Erdman has always been wonderful at finding. Many of the quotations are gathered into four "inter-chapters," an honest way of presenting material that didn't fit easily into the main chapters, accommodating though those are. Here we are reminded, for example, of one feature of the Glorious Revolution (whose centennial is commemorated a year before the fall of the Bastille) which looms large in the minds of English Jacobins after 1792: that the English constitution was established as a result of a foreign invasion. The new democratic constitution, some believe, will have to be established in the same way.

Among the thickets of interesting information I found quite a few items relevant to Blake, though some of them only add to what Erdman has written in *Prophet Against Empire* and elsewhere. Some liberals and radicals in London in the late 1780s, for example, held the hope, as a speaker in the Westminster Forum expressed it, of seeing "the thirteen Stripes wave in every English harbour, from a foederal union" with Britain (73). Later the French Jacobins made much of a possible union of France, Britain (after her revolution), and the United States. This spirit of union underlies much of *America*, of course, particularly the evocation of the Atlantean hills, where the Angels meet. Erdman tells us several times of the magic number fourteen, as the right number to have on the board of a radical journal or any committee, *le quatorze juillet* being the sacred day. Could this have anything to do with the "fourteen suns" that journey over Orc's abode? I've never felt satisfied with the usual explanations of these suns. Or how about the thirteen colonies plus Britain in a "foederal union"? Finally, Erdman's brief mention of a mutiny in Scotland in 1779 by troops who refused to be shipped to America reminds us of how the Guardians of Ireland and Scotland and Wales forsake their posts before the onrush of Orc's revolutionary flames.

Coleridge is named only three or four times in the notes, and no evidence is offered that he and Oswald knew each other.

Wordsworth, however, has an interesting part to play in this book. It was partly in order to track down the original of Wordsworth's "Oswald," the Robespierrian villain of *The Borderers*, that Erdman undertook this study, and there are quite a number of interesting

though superficial similarities. Erdman certainly makes it seem likely that Wordsworth knew about Oswald and read some of his writing, and may well have known him personally, either in London or in Paris. But, since not very much is known of Wordsworth's precise whereabouts during his times in France from 1790 to 1793, his name keeps popping up in Erdman's footnotes with a question mark after it. He was at least on the fringes of the British Jacobin circle in Paris and Blois, and perhaps closer to the center. On 14 August 1792, after the king was deposed, several Englishmen appeared before the Assembly with a statement of solidarity; it is signed by James Watt, Jr., son of the inventor, and three others, the last of which reads "W. Arnviside" or "William Amvifide," depending on which transcription one consults. This strange name might well be Wordsworth's, disguised so cleverly that only a David Erdman could crack it two centuries later (163 n. 22).

Then there is the possibility that Wordsworth performed a revolutionary errand or two.

I believe that the study of John Oswald and the investigation of the revolutionary enthusiasm that was in the air and the projects that were in debate during Wordsworth's Paris weeks (plans to take what Wordsworth called "philosophical war" to Dublin or London, or to join some unit of the French army) may help recover the perceptions and intentions of Wordsworth at that time. For example, consider his leaving Annette and unborn Caroline at the end of 1792; and his returning to Paris in October 1793 (if true)—can he have been one of the spies of the British Club sent to London to sound out the insurrectionary potential? But the further development of such inquiries is work for a different study. (289)

That's certainly tantalizing. One hopes Erdman will take up this study after he edits Oswald's collected works.

Though Wordsworth's "Oswald" may have helped inspire the present book, Erdman admits in the end that "these two Oswalds were very different persons." (Wordsworth does not name his character Oswald until 1841; in the original 1797 version he was "Danby," later he was "Rivers.") Erdman's Oswald is much more interesting, and he plays a brave and difficult part in a much more moving and exciting tragedy.

A Symposium on William Blake and His Circle held in conjunction with the exhibition. William Blake and His Contemporaries and Followers: Selected Works from the Collection of Robert N. Essick. The Huntington Library, Art Gallery, and Botanical Gardens, 29 and 30 January, 1988.

Report by Anne K. Mellor

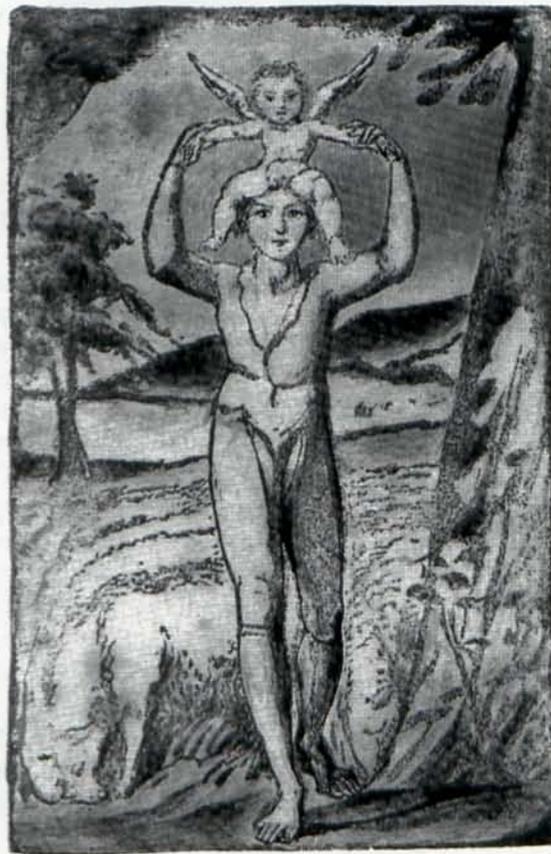
The Symposium on William Blake and His Circle was generously funded by the University of California at Berkeley, Los Angeles, and Riverside, the California Institute of Technology, and the Huntington. It presented five speakers, a banquet and a luncheon, and was attended by over 100 Blake enthusiasts.

Following an opening reception on Friday evening, 29 January, Martin Butlin of the Tate Gallery spoke on "The Physicality of William Blake: the 1795 Colour Prints." After detailing the dating problems associated with the color prints, Butlin put forth the provocative suggestion that these prints were conceived and executed as *pairs* and should be interpreted in these terms. Relying primarily on visual similarities in compositional format, tonal harmonies, and iconographic motifs, Butlin suggested the following pairs: *The Creation of Adam* and *Satan Exulting over Eve*; *God Judging Adam* and *The Good and Evil Angel Struggling for Possession of a Child*; *Newton and Nebuchadnezzar*; *Hecate and Pity*; *Lamech and Ruth*; and *The House of Death* and *Christ Appearing to the Apostles after the Resurrection*. He concluded that the meaning of these images may lie more in their purely visual relationships than others have thought.

Aileen Ward of New York University led off the speakers on Saturday morning with a challenging biographical account of Blake's relationship with the Royal Academy of Art, "Blake and the Academy." Contesting previous beliefs, she argued that Blake's interactions with the Academy were more positive, more complex, and more sustained than has been thought. The outstanding student engraver of his year, Blake trained to become a history painter and submitted entries to the annual Royal Academy exhibition for the six years following his admission. On his deathbed, he was again preparing a history painting, the lost *The Last Judgment*, for submission to the Academy. Ward effectively showed that Blake's relationship with the Academy was more supportive and far less hostile than previous biographers have assumed.

Detlef W. Dörrbecker from the University of Trier then stunned the audience by announcing that he has discovered four previously unrecorded copies of illuminated poems by Blake: a late "Songs of Innocence," a "Visions of the Daughters of Albion," a "Song of Los" — all in the Bayerische Staatsbibliothek in Munich — and a "Book of Urizen" in the Albertina in Vienna (see a forthcoming issue of *Blake* for Dörrbecker's report on his findings). He then discussed in detail the Munich "Song of Los," a particularly luminous and clearly printed copy, judging from the slides presented, and offered a fascinating interpretation of the frontispiece and final plate in the context of Herschel's astronomical discoveries of dead suns, sunspots, and cloud-covers over the suns in other galaxies.

WILLIAM BLAKE AND HIS CIRCLE



AT THE HUNTINGTON
LIBRARY, ART COLLECTIONS, AND BOTANICAL GARDENS
ON
JANUARY 29 AND 30, 1988

The discussion following these two insightful papers focused first on Blake's partnership with James Parker in their printselling (as well as engraving) shop, which Ward suggested lasted for five (rather than one and a half) years and constituted Blake's primary source of income for this period; and on Blake's personal contacts with James Barry.

After lunch and a visit to the exhibition, where Robert Essick was on hand to answer numerous questions concerning the works in his collection, Morris Eaves gave a fascinating account of eighteenth-century art criticism, "An Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England: The Comedy of the English School." He traced the attempts of English artists and reviewers to establish the triumph of English art over its competition, primarily French and Italian art, and to consummate the happy marriage of a heroic English art with the world of commerce.

Morton Paley brought the symposium to a delightful conclusion with a detailed and convincing examination of the influence of William Blake on his followers, "The Art of 'The Ancients.'" Emphasizing the elegiac elements in Blake's illustrations to Thornton's Virgil (actually, as Paley noted, Blake was illustrating a poem by Ambrose Phillips), Paley then extensively and convincingly documented the ways in which Samuel Palmer, Edward Calvert and George Richmond adapted both the pictorial vocabulary and the media techniques of woodcut, engraving, fresco and tempera in their own later works.

In the discussion that followed, Hazard Adams asked whether English artists had promoted a myth of origins; Eaves responded that while James Barry had hailed Greek art as having discovered what he called the "master art" (its line, color, harmony, etc.), Blake tended to see the origin of art in an eternity variously identified with the Ancient Britons and Christianity; John Grant suggested the central role of Blake's image of Joseph of Arimathea in this context. Dörrbecker emphasized the ways in which Fuseli, in his promotion of Winckelmann, one of the three demons (along with Montesquieu and Dubos) who obstructed the triumph of English art on the European art market, somewhat qualified the plot of conspiracy successfully thwarted that Eaves had told. Eaves then acknowledged that his account was intended to emphasize the story that eighteenth-century English artists and art theorists told in common, rather than individual revisions and digressions.

The papers from the symposium will be published in *The Huntington Library Quarterly*, where those unable to attend will have the opportunity to relish their subtlety, excitement, and learning in greater detail. The exhibition, which continued through February 1988, was accompanied by a superbly annotated and finely il-

lustrated (in black and white) catalogue, *William Blake and His Contemporaries and Followers*, prepared by Robert N. Essick and available from the Huntington Library Bookstore or Publications Department for the phenomenally reasonable price of \$5.95. I urge all readers of *Blake* to send for it immediately before the edition is sold out.

NEWSLETTER

BIRTHDAY WISHES TO MARIÀ MANENT

John Adlard of Holland Road in London reminds us that 1988 will bring the ninetieth birthday of Marià Manent, the man who translated Blake's prophetic books into Catalan (*Libres Profètics de William Blake*, Barcelona: Edicions 62, 1962). Adlard goes on to say that "Stephen Spender considers Manent the finest living Catalan poet."

A BLAKE BICENTENARY LECTURE

Michael Phillips (University of Edinburgh) is to lecture in Paris at the invitation of the Collège de France, 9-16 October 1988, on the occasion of the bicentenary of Blake's invention of illuminated printing and the creation of *Songs of Innocence*. Times and location will be available from the Collège de France.

BLAKE IN BRITAIN 1988

The Blake Society at St. James's, Piccadilly, London presented two lectures and an exhibition for the summer of 1988. The exhibition, which ran from 31 May to 9 June, was based on enlarged photographs of Copy Z of *Songs of Innocence and of Experience*, accompanied by notes by Dr. Stanley Gardner. Gardner gave a two-part lecture on "Blake about the Children of Westminster" (Tuesday, 9 June), concerning a short-lived experiment in childcare undertaken in the 1780s in the vicinity of St. James's church. The first lecture dealt with Blake's closeness to these developments while the second lecture looked at *Songs of Experience* as a reaction to the tragedy of polite nannying and calculated deprivation. The other lecture, given by Professor Bo Lindberg (Tuesday, 31 May) on "William Blake and the Incarnation: The Oneness of Invention and Execution," discussed Blake's attitude to the human body and form, the relationship between invention and execution—with reference to Michelangelo

and Janet Warner's *William Blake and the Language of Art*. The Blake Society hopes to hold an autumn series of activities. Membership is by voluntary donation; the address is The Blake Society at St. James's, 197 Piccadilly, London, W1V 9LF.

The Brighton Festival in Sussex (6-29 May) was to have included a program of songs based on Blake's works but, unfortunately, the recital had to be canceled. The works listed in the program included familiar Blake pieces by Vaughan Williams and Benjamin Britten but also the first performance of a setting of "The Voice of the Ancient Bard" by Tony Hewitt-Jones.

The "Fourth Informal William Blake Congregation" was held on Thursday, 30 June 1988. The congregation is a twice-yearly forum for open readings and contributions on visionary subjects. The June session took place at the Bel and Dragon Hotel, Cookham, Berkshire at 1 p.m. to coincide with the birthday of the English painter Stanley Spencer, who lived in the village.

The Swedenborgian Church is celebrating the tricentenary of Emanuel Swedenborg's birth in 1688. In the U.K. there is a year-long series of lectures, meetings and exhibitions. The catalogue of events lists various publications by or on Swedenborg, usually at a very modest price. Teachers of Blake who, like me, would like to get beyond the Emanuel-Swedenborg-was-a-Swedish-theologian stage might be interested in a wall chart which summarizes Swedenborg's life and work or a broadsheet which is more detailed but less visual. Both are free and available on receipt of a large stamped, self-addressed envelope 12¾" x 9" (address below). Also available are an illustrated tea towel and a cardboard cutout model of a Swedenborg-designed flying machine (the latter is also the subject of a lecture by Henry Soderborg, "The Early History of Flight and the contribution of Emanuel Swedenborg"). Books, souvenirs and wall-charts are available from New Church House, 34 John Dalton Street, Manchester, M2 6LE, England. (David Worrall)

1688
Swedenborg
1988



Tricentenary
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