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William Blake and His Circle: A Checklist of Publications and Discoveries in 1994
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COVER ILLUSTRATION: Paul Nash, illustration to Blake's Tiriel: The Cry was Great in Tiriel's Palace (detail). Huntington Library and Art Gallery.
After the purse-depleting 1993 auction season, Blake collectors deserved a respite in 1994. But did they really need this much serenity? Lovers of the illuminated books had to satisfy themselves with a recto/verso printing of two plates from proof copy c of Europe (illus. 1-2) and some posthumous pulls of Songs of Innocence and of Experience. The only Blake drawings to come to market were decidedly minor (illus. 3). Significant separate plates failed to appear. Indeed, genuine Blakes were hardly more interesting than the odd bits of Blakeana that changed hands (illus. 6-12, 17). The most important 1994 sale catalogue devoted principally to Blake was the "William Blake 1757-1827" list of 41 items issued by Adam Mills Rare Books in November. Among the 10 works with engravings by or after Blake (all listed below) was Bürger's Leonora (1796), a very rare title decently offered at £950. Prices for standard items continued to drift sideways. Among letterpress books with Blake's engravings, only the rarest and more desirable titles—Cumberland's Attempt to Describe Hafod, Remember Me!, Young's Night Thoughts in good condition—have been able to command new highs. In the last three years, sets of the Dante engravings have come on the market with too much frequency to sustain the prices they fetched five years ago.

The great auction of Frank Rinder's Blake collection in late November 1993 (see Blake 27 [1994]: 104-17) resulted in record-setting prices for Blake's finest prints. Like some politicians who will remain nameless here, this landmark sale seems to have had no coattails—that is, the lower ranges of the Blake market were not boosted by the prices fetched at the market's upper end. This point was firmly made by the attempt to sell four Blake Trust facsimiles, all in the special-edition format with production materials added, at Christie's East (New York) on 20 April 1994. None sold, in spite of reasonable estimates.

It has become increasingly clear that the Blake market has two, perhaps even three, tiers. There are a few, very wealthy folk at the upper reaches who buy nothing but the most visually impressive original water colors or prints. Next are collectors who can afford books with Blake's commercial illustrations and everything below—facsimiles, editions, criticism, etc. Finally there are the scholars and students who can manage everything up to a Blake Trust facsimile, but never indulge in original works. What happens at the very top end of the market has virtually no effect at the two lower levels. The widening gap between rich and poor—a worldwide phenomenon— seems also at work in the Blake marketplace.

The year of all sales and catalogues in the following lists is 1994 unless indicated otherwise. The auction houses add their purchaser's surcharge to the hammer price in their price lists. These net amounts are given here, following the official price lists. The value-added tax levied against the buyers' surcharge in England is not included. I am grateful for help in compiling this review to G. E. Bentley, Jr., Sidney Berger, David Bindman, Betsy Bowden, Peter Briscoe, Michael Campbell, Paul Czank, Detlef Dörzecker, Richard Godfrey, Thomas V. Lange (the source for more of the book listings than I care to admit), Nicolas Lott (the leading Blakean among print dealers), Jane Munro, Justin Schiller, Maurice Sendak, Jessica Smith, Stephen Somerville, John Steadman, Joseph Visconti, David Weinglass, John Windle (the leading Blakean among book dealers), and Andrew Wyld. Once again, Patricia Neill's editorial assistance and photography by Robert Schlosser and John Sullivan have been invaluable.
2. *Europe*, pl. 17 (23.3 x 16.5 cm.), 1st st. of 3 from proof copy c (designated in Bentley as impression 17'). Gray-blue ink on the verso of pl. 11 (illus. 1). Etching borders wiped clean of ink. The remains of old cellophane tape mar each corner. The plate is not perfectly registered with its recto companion; but what would be the inner margins in a bound volume accord very closely and the general compatibility between recto and verso, given the differences in plate size, is as good as in many complete illuminated books sold by Blake. There are 5 recorded sheets with pl. 11 on the recto and pl. 17 on the verso, all printed in black, blue-gray, or greenish-ink on sturdy Whatman-type (or perhaps I Taylor) wove paper. The registration of the plates, the wiping of the etching borders, and the number of such recto/verso impressions suggest that they are not true working proofs but part of a first print run, before the two-step revisions to pl. 17, that may represent an early version of *Europe* in which 11 and 17 were consecutive plates. This possibility was first explored in regard to copy a (British Museum) in A. W. J. Lincoln, "Blake's *Europe*: An Early Version," *Notes and Queries* 223 (1978): 213.

### Abbreviations

**BBA**

Bloomsbury Book Auctions, London

**Bentley**


**Butlin**


**cat.**

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)

**CE**

Christie’s East, New York

**CL**

Christie’s, London

**CNY**

Christie’s, main rooms, New York

**CSK**

Christie’s, South Kensington

**illus.**

the item or part thereof is reproduced in the catalogue

**pl(s).**

plate(s)

**SB**

Skinner Auctions, Boston

**SL**

Sotheby’s, London

**SNY**

Sotheby’s, New York

**st(s).**

state(s) of an engraving, etching, or lithograph

**Swann**

Swann Galleries, auctioneers, New York

**#**

auction lot or catalogue item number

### Illuminated Books

*Europe*, copy c, pl. 11 with the 1st st. of pl. 17 on the verso. Acquired July by R. Essick from N. W. Lott. See illus. 1-2.

**Songs of Innocence and of Experience**, posthumous copy o, 4 pls. only: "The Divine Image" (black ink), "Nurses Song" from *Innocence* (black ink), "Nurses Song" from *Experience* (red ink), "The School Boy" (orange ink). N. W. Lott, Dec. 1993 private offer (prices on application). Copy o contained 18 unbound pls. when offered by Dutton’s in 1931. The entire group, or at least a good portion of it, appears to have been acquired by E. Weyhe, the New York dealer, who sold the pls. individually over many years. Besides the 4 pls. offered by Lott, only 4 others have been traced: pls. 36 (Hood Museum of Art, Dartmouth College), 39 (collection of G. E. Bentley, Jr.), 46 and 49 (both Wesleyan University, Middletown, Connecticut).

### Drawings and Paintings

*The Head of a King*, p. 88 of the smaller Blake-Varley Sketchbook. SL, 14 July, #76, illus. (£4830 on an estimate of £2000-3000). See illus. 3.

**A Pastoral Figure and Other Sketches (recto): A Harper and Other Figure Studies (verso)**. Pencil, sheet 31 x 18.4 cm., c. 1785, from the collection of Edwin Wolf 2nd (Butlin #81, recto only). Acquired early 1993 by N. W. Lott; sold by Lott to R. Essick, Dec. 1993. An essay on the newly-discovered verso sketches is forthcoming.

**Sketch for Minos (recto), Copy of Michelangelo’s Adam (verso)**. Black chalk and pencil, 25.8 x 36.3 cm., dateable to c. 1824-27. Butlin suggests that the head of Adam "bears a remarkable likeness to Blake himself" and states that "both sides of the drawing were at one time obscured by having other drawings, apparently copies after Francis Barlow, stuck to them" (#814). Reportedly offered, from the estate of George Hooper, to various London art dealers by no later than April 1994; still
available Dec. 1994 through Campbell Fine Art. In Blake 16 (1982): 61, I expressed doubts about the attribution of these drawings, particularly the Adam, to Blake and suggested an alternative attribution to the Linnell family. I know of no other drawings by Blake executed in such soft chalk lines with rudimentary shading. Linnell was much involved in copying Michelangelo in the late 1820s and early 1830s; he engraved single figures from the Sistine ceiling frescos in 1828 and the full "Creation of Adam" panel in 1833. It would have been unusual even for the Linnells to cover a genuine Blake by sticking other drawings to it, whereas sketched copies—after Barlow, Michelangelo, Blake, or whomever—by members of the family are more likely to be treated in such cavalier fashion. I have not seen this drawing and can add nothing further to my earlier suspicions.

Studies for Pestilence: The Death of the First-Born. Pencil recto and verso, approx. 28 x 19.5 cm., c. 1805. See illus. 4-5.

Two Types of Insanity. Pencil, approx. 23.5 x 38 cm., c. 1819-20. Butlin #763 ("Untraced since 1949"). Discovered summer 1994 by David Bindman in the Yale University Medical School Library, New Haven, Connecticut.

Wat Tyler. Pencil, 24.2 x 19.2 cm., inscribed 1819, from the collection of Edwin Wolf 2nd. Butlin #737. Bauman Rare Books, April cat. "Blake," unnumbered item on inside back cover ($38,000)—a record asking price for any Visionary Head.

A Young Woman Reclining on a Couch, Writing in a Book. Pen and gray wash over pencil, 22.8 x 33.9 cm. (irregular), Butlin #147. Acquired Jan. by R. Essick from D. Bindman. Illus. on the cover of Blake Newsletter, 6 whole no. 21 (summer 1972).

Separate Plates and Plates in Series, Including Plates Extracted From Letterpress Books


Dante engravings. Sims Reed, Dec. 1993 cat., #12, complete set in a green levant folding case, probably the c. 1892 printing (£30,000). CNY, 7 Oct., #49, complete set in green levant folding case, with the contents label, probably the c. 1892 printing, from the collection of Philip Hofer, "Whirlwind of Lovers" illus. ($21,850). CL, 29 Nov., #33, complete set in a green morocco portfolio, probably the c. 1892 printing, from the collection of Edwin Wolf 2nd, "Whirlwind of Lovers" illus. (£14,950 on an estimate of £15,000-20,000).

"Fertilization of Egypt," Blake after Fuseli from Darwin, Botanic Garden. Thomas Goldwasser, Jan. cat. 5, #237, "from the first printing" ($200).


"The Idle Laundress," Blake after Morland, 3rd st., 1803. Peter Keisogloff Books, Cleveland, May private offer, color-printed impression with imprint present, good condition (£3500). The last sale of a color-printed impression, also in the 3rd st., was at SL, 17 June 1983, #98, with "The Industrious Cotter[ger]" also color printed (£198). Has the market value really increased by a multiple of 17 in 11 years?

Job engravings. Sims Reed, Dec. 1993 cat., #13, complete set on Whatman paper, 1826 printing after the removal of the "Proof" inscriptions, original boards with cover label, "superb condition, completely unrestored" (£26,000); same copy and price, Nov. cat. for the New York Print Fair, #1. Adrian Flmann GmbH, Jan. cat., #45, published "Proof" impressions on laid India, loose in morocco folder, pl. 15 illus. (£5,000 Swiss francs—about £44,000). Weston Gallery, March cat. 1, the Rinder copy of the 1874 printing on laid India (acquired by Weston at CL, 30 Nov. 1993, #12, for £6670), all 22 pls. and sold individually at prices ranging from £455 (title pl.) to £2050 (pls. numbered 2, 3, 5, 11, 13-16). SL, 28 June, #7, 1874 printing on laid India, title page heavily foxed, 10 others with some foxing in the images, loose in original brown paper portfolio with letterpress title, "The Book of Job by William Blake," pl. 12 illus. (£5060). CL, 30 June, #18, published "Proof" impressions on laid India, "reduced margins, other minor defects," pl. 5 illus. (£10,350). Heritage Book Shop, Sept. cat. 195, #6, complete set, the regular issue of 1826 on "J Whatman 1825" (title and pls. 1, 3, 6, 12, 13) and "J Whatman Turkey Mill 1825" (pls. 11, 17) paper, late 19th-century morocco, printed title label on front free endpaper, "an unusually fine, strikingly clean copy," pl. 15 illus. with a misleading buff background (£45,000). Bonhams Auction, London, 21 Sept., #43, complete set, apparently the regular issue of 1826 with "S. [i.e., J.] Whatman watermark, "the word 'proof' deleted but legible on some plates," cloth backed boards with label on upper cover, some marginal soiling and repaired tears in the margins of 2 pls., 1 pl. illus. on cat. cover (no price record; estimate £12,000-18,000). SB, 19 Nov., #85, complete set, the regular issue of 1826 on "J. Whatman 1825" paper, "original wrap[per]s on which is affixed the letter press pink label... cloth spine," minor nicks to margins, from the collection of Louise Crane, title page and pls. 13-14 illus. (D. Heald, £19,550).
A note on bindings: I cannot recall seeing a set of the Job, 1826 regular issue, in wrappers (as distinct from paper covered boards), or any Job set with a pink label. Not all the labels on off-white paper were used, and thus there would have been no obvious reason for a reprint on pink stock.

Stedman, Narrative, 1796, pls. from Campbell Fine Art, Oct. cat. 5, #10, "Family of Negro Slaves from Loango," and #11, "The Execution of Breaking on the Rack," both illus. (£175 each).

Virgil wood engravings. John Windle, July cat. 23, #43, 17 cuts including 3 duplicates, 1st cut £975 (illus.), others £500 each.

Letterpress Books with Engravings By and After Blake

Allen, History of England, 1798. John Windle, Dec. 1993 private offer, pls. little foxed, all imprints present, contemporary calf worn ($1250); July cat. 23, #51, with Allen, New and Improved Roman History, 1798, uniformly bound in half morocco ($2250).


The Beggar's Opera by Hogarth and Blake, 1965. John Windle, July cat. 23, #50, original cloth box slightly worn ($975).


Blair, The Grave. Swann, 18 Nov. 1993, #36, 1808 quarto, some pls. foxed in margins, half roan worn, cloth slipcase (not sold on an overly optimistic estimate of £1500-2500). Pickering and Chatto, Christmas 1993 cat. 714, #3, 1813 quarto, gilt-stamped cloth binding by Heilborn, Breslau (see the 1993 sales review for comments on this binding), bookplate of John Sparrow (£1750); same copy and price, Jan. cat. 717, #164. Sims Reed, Dec. 1993 cat., #18, 1813 quarto, modern cloth (£220).

cat., #9, 1808 quarto, margins of pls. lightly spotted, near-contemporary half morocco by J. Leighton (who bound books for Thomas Butts between 1820 and 1830), William Stirling's copy with his bookplate (£680). BBA, 17 Nov., #301A, 1808 quarto, foxed and browned, modern half morocco (Demetry, £220). SB, 19 Nov., #83, 1808 quarto, scattered foxing and offsetting, calf rebacked ($488.75); #84, 1813 quarto, half morocco ($632.50).

Boydell, Graphic Illustrations of ... Shakspeare, 1803. Golden Legends, Feb. Los Angeles Book Fair, tall copy in contemporary (publisher's?) red morocco, with a particularly fine impression of Blake's pl. ($3000); same copy, March cat. 90, #10 ($2500). Bernard Shapero, Oct. cat., #30, 100 pls., contemporary morocco, no mention of Blake's pl. (£750).

Bryant, New System ... of Ancient Mythology, 1774-76. Swann, 20 Oct., #87, 3 vols., scattered foxing, contemporary calf rebacked ($1150 on an estimate of $250-350).

Bürger, Leopold, 1796. Adam Mills, Nov. “Blake” cat., #5, contemporary "publisher’s" half morocco over marbled boards worn, inscribed "For Mrs Holroyd from the Translator [J. T. Stanley] with his best Respects" (£650). Only the 4th copy I’ve seen on the market in the last 25 years.

Cumberland, An Attempt to Describe Hafod, 1796. John Windle, Nov. private offer, Blake's pl. browned along some folds, bookplate of the Swansea Training College, original marbled boards uncut, new spine and label (acquired by the Huntington Library for $1750). Only the 2nd copy I’ve seen on the market in 25 years. I have been able to locate 6 copies now in institutional collections and 1 in private hands.

Cumberland, Thoughts on Outline, 1796. Phillip Pirages, May cat. 30, #195, uncut and unopened in original boards repaired with new spine, inscribed "from the author," some foxing and wear, pl. 2 illus. (£2,250); same copy and price, Nov. cat. 32, #89. This copy has been offered in several Pirages cat. over the last 2 years. Richard Hatchwell, Oct. cat., #36, uncut in original limp boards, little worn (£500).

Darwin, The Botanical Garden. Hünersdorff, Jan. cat. 16, #94, 1st ed. of both parts (1791, 1789), full calf ($450); same copy, Simon Finch, Sept. cat. 23, #50, 1st eds. of both parts (1791, 1789), light staining, 2 of the Portland Vase pls. slightly cropped, contemporary calf rebacked (£680); same Finch copy and price, Nov. cat. 24, #64. Poetry Bookshop, Jan. cat. 86, #67, Part 1 only, 1791 (apparently 1st ed.), lacking “Fertilization of Egypt” and 1 other pl., but with Blake's pls. of the Portland Vase, contemporary calf worn (£95); same copy and price, May cat. 89, #65, and Aug. cat. 90, #267; May cat. 89, #66, 4th ed. (1st octavo), 2 vols. (£220). BBA, 13 Jan., #423, 1790-91 (apparently 1st or 2nd ed. of Part 1, 2nd of Part 2), 1 pl. partly cut out, foxed, contemporary calf, upper cover detached (Finbar MacDonnell, £44). Blackwell’s, April cat. “Worth,” addenda #6, 1st ed. of Part 1 (1791), 3rd ed. of Part 2 (1791), modern quarter calf (£450); same copy and price, May cat. B110, #62. Adam Mills, Nov. “Blake” cat., #6, 4th ed. (1st octavo), 2 vols., some pls. offset, lacking pl. (not by Blake) facing p. 375 in vol. 1, contemporary morocco (£175).


Flaxman, Hesiod designs, 1817. CE, 20 April, #186, bound with Flaxman, Aesop (1795) and Odyssey (1805) designs, 3 vols., pl. spotted, morocco bindings with the original blue wrappers of Aesop's works bound in (£825 on an estimate of £300-500).

Flaxman, Iliad designs, 1805. CSK, 4 Feb., #50, with Flaxman's Aesop's designs (1795) and Odyssey (1805) designs, 3 vols., pl. spotted, morocco bindings with the original blue wrappers of Aesop's works bound in (£825 on an estimate of £300-500).

Fuseli, Lectures on Painting, 1801. Adam Mills, Nov. “Blake” cat., #7, original boards uncut, modern spine with "remains of original paper label" (£500).


Hayley, *The Triumphs of Temper*, 1803. Chapel Hill Rare Books, Feb. cat. 86, #32, apparently the small-paper issue, contemporary morocco ($425). John Windle, July cat. 23, #58, small paper, full calf ($475). SB, 19 Nov., #87, large paper issue, excellent impressions of the pls., inscribed “From the Author,” original boards uncut (24.5 x 15 cm.), from the library of John Quinn (#713a in his sale, Anderson Galleries, 12-14 Nov. 1923), slip case, minor foxing, boards rubbed (J. Windle, $977.50 on an estimate of $400-600). See also Russell under Interesting.


Lavater, *Aphorisms*, 1788. Adam Mills, Nov. “Blake” cat., #1, uncut (16.1 x 9.2 cm.) in original boards with early rebacking, printed spine label (almost certainly not part of the original binding), early owner's signature on title page (£700).


Remember Me!, 1825. Simon Finch, April private offer, rebound in quarter calf (acquired by John Windle); same copy, sold June by Windle to the Huntington Library.


Shakespeare, *Dramatic Works*, Boydell ed., 1802. Nikolaus Weisert, Jan. cat. 56, #34, 97 engravings, no mention of Blake's (DM4200). Heritage Book Shop, Feb. private offer, 9 vols., Blake's pl. before framing lines and all letters (see comments in the Appendix, below), fine contemporary morocco gilt (£7500); same copy and price, Dec. cat. 197, #65, spines of 8 vols. and Blake's pl. (much reduced) illus. David Bickersteth, Sept. cat. 131, #116, 9 vols., no mention of Blake's pl. (because not present?), some spotting and offsetting but "an excellent set," original morocco with only slight wear repaired (£650).


Stedman, *Narrative*, 1796, hand colored. Forum Antiquarian Booksellers, March cat. 102, #269, 2 vols., large paper, half morocco, coloring heightened with gold on a few pls. but lacking the silver found in some copies ($25,000 _florins_—about $13,000).


*Vetusta Monumerta*, vol. 2, c. 1789. CSK, 8 April, #243, 1747-1835, 5 vols. only of 6, no mention of which vol. is absent nor of Blake's pls., full Russia worn (£495).

Virgil, *Pastors*, 1821. Donald Heald, Feb. Los Angeles Book Fair, 2 vols., original sheep with decoration in blind around the edges of both covers (all other copies in the original sheep I have seen lack this work), with the 1814 *Illustrations of the School-Virgil*, modern calf (£17,250).

*Wit's Magazine*, 1784. Ximenes, Jan. cat. 102, #159, complete run, Jan. 1784 through May 1785, with the 2nd version of the frontispiece (Blake after Stothard), full calf (£3500).

Wollstonecraft, *Original Stories from Real Life*, 1791. Justin Schiller, Feb. Los Angeles Book Fair, all pls. in 1st sts. hand colored, the tinting not by Blake, the verso of pl. 1 inscribed in ink, "Miss Harriet Moore - May 29th 1807" (perhaps—as G. E. Bentley, Jr. reminds me—the Harriet Jane Moore, aged 5, to whom Henry Fuseli gave copy E of *For Children: The Gates of Paradise* in Nov. 1806—see Bentley 193), worn spine intact but covers missing (acquired by the Library of Congress). Simon Finch, July private offer, lacking the Preface, pls. in 2nd sts., original calf, front cover stained (price on application). Adam Mills, Nov. "Blake" cat., #3, sts. of pls. not recorded, later calf (£1350).

Young, *Night Thoughts*, 1797, uncolored. Ader Tajan auction, Paris, 25 April, #35, full Russia, title page to Night the Second (final st.) illus. (no estimate or price information). CNY, 7 Oct., #50, with the "Explanation" leaf "cut round" and mounted at the back, some offsetting throughout, half morocco worn ($3680). Heritage Book Shop, Nov. cat. for the Boston Book Fair, #7, with the "Explanation" leaf, uncut, early 19th-century half morocco repaired ($10,000). Sims Reed, Nov. cat. for the New York Print Fair, #2, with the "Explanation" leaf, uncut in "original cloth backed blue boards," blue endpapers (£12,000—a record asking price). A note on bindings: The astute book dealer John Windle tells me that he has seen a copy of the *Night Thoughts* in gray-brown boards with off-white endpapers, typical of original boards used in the 1790s. Both Windle and Thomas Lange are suspicious that the blue boards of the Sims Reed copy, described above, are later—perhaps an 1830s reissue of sheets printed in 1797. This theory accords with the fact that at least one copy of the book, sold CL, 7 Dec. 1988, #120 (Traylen, £3080), contains an "Explanation" leaf showing an 1833 watermark.

**Interesting Blakeana**

George Vertue, 1718 engraving of the font in which Blake was baptized. Given July by D. Bindman to R. Essick. See illus. 6.

François Antoine Chevrier, *The Political Testament of the Marshal Duke of Belleisle*, 1762. Holleyman & Treacher, Jan. private offer, extra-illus. with 10 engraved portraits, contemporary calf (£40). If the signature in a copy owned by Charles Feinberg (see Bentley 685) is right, then Blake seems to have owned a copy of this book. Unfortunately, the lawyer William Blake, active c. 1800-10, has a signature convincingly like our artist's. Thus, I'm hesitant to accept without suspicion that Blake owned a book when the evidence rests solely on a signature.

"William Blake, Thomas Stothard and Mr. Ogleby in Custody by the Medway," etching, c. 1779-82. See under Stothard, below, and illus. 17.

Thomas Hollis, *Memoirs*, 1780. Swann, 14 April, #126, 2 vols., half morocco worn ($80). As an apprentice, Blake may have been involved in the production of the plates in this work signed by his master, James Basire.


Egerton's *Theatrical Remembrancer*, 1788. Ximenes, April cat. 103, #139, contemporary half calf worn ($375). The 1st ed. of the 1st bibliography to list a work by Blake: "W. Blake. 'King Edward the Third'. Drama. Svo. 1783. Printed in a Pamphlet, called, 'Poetical Sketches'" (258).
4. *Study for “Pestilence: The Death of the First-Born.”* Pencil, approx. 28 x 19.5 cm., c. 1805. Butlin #443 (“Untraced since [the Graham Robertson sale in] 1949”). David Bindman has discovered that the drawing was acquired at an unknown time after 1949 by the Yale University Medical School Library, New Haven, Connecticut, but was apparently stolen from that institution c. 1984. Presently untraced, but something to look for at garage sales in New Haven. This photo and the one reproduced as illus. 5 (the verso drawing) were made by Christie’s just prior to the Robertson sale.

5. *Study for “Pestilence: The Death of the First-Born.”* Verso drawing, pencil, approx. 28 x 19.5 cm. The finished water color (Boston Museum of Fine Arts, Butlin #442) follows the horizontal format of this verso sketch, but with major changes to the titular personification and his victims. See caption to the recto drawing, illus. 4.
6. George Vertue, engraving after a drawing by Charles Woodfield of a baptismal font sculpted in marble by Grinling Gibbons. 44.4 x 27.1 cm., dated 1718 in the imprint. Essick collection. Both William Pitt and William Blake were baptized in this font, still in St. James's Church, Piccadilly. Vertue was the engraving master of James Basire, to whom Blake was apprenticed. Adam and Eve stand beside the font's shaft, shaped to represent the Tree of the Knowledge of Good and Evil with the serpent coiled around the trunk. The bas-relief on the side of the bowl pictures the baptism of Christ. The vignettes right and left show the bowl's other bas-reliefs: Noah's ark with the dove bearing "an olive leaf pluckt off" (Genesis 8:11), and St. Philip the Evangelist baptizing "an eunuch of great authority under Candace queen of the Ethiopians" (Acts 8:27; see 8:38 for the event pictured).

Homer, Iliad and Odyssey, trans. Cowper, 1791. Simon Finch, Nov. cat. 24, #117, 2 vols., full calf richly gilt (£350). The list of subscribers includes "Mr. W. Blake, Engraver."


J. Hassell, Memoirs of the Life of the Late George Morland, 1806. Sims Reed, Dec. 1993 cat., #206, full morocco by Zaehnsdorf (£250). "Few of Morland's works have had a better sale than this ["Industrious Cottager"] and the preceding ["Idle Laundress"], its companion" (78). These 2 prints, with "Blake" correctly recorded as their engraver, are also listed on p. 170.

W. P. Carey, Critical Description of the Procession of Chaucer's Pilgrims Painted by Thomas Stothard, 1808. Marlborough Rare Books, Aug. cat. 158, #243, with the advertisement at the end for Cromek's ed. of Blair's Grave (as in the Bodleian and Essick copies), half roan worn (£150). Carey commends Cromek for "employing that extraordinary Artist, Blake, to compose his grand designs for Blair's Grave" (10-11).

C. H. Knight, The Cypriad in Two Cantos; with Other Poems and Translations, Boston, 1809. Ximenes, May cat. 104, #364, early wrappers ($225). According to Helena H. Withrow, "The Chimney-Sweep in American Verse," Notes & Queries 160 (1931): 98, "The Little Sweep," pp. [35]-36 in Knight's volume, "immediately suggests Blake[s]" two chimney-sweeper poems. The rhythm of Knight's poem does not follow Blake's, but there are a few similarities in imagery between "The Chimney Sweeper" in Experience and "The Little Sweep." Knight literalizes and racializes Blake's "little black thing" into a "little Afric Sweep" named "Sampo"; the sweeper's blackness is contrasted to the "snow" in both poems. I can find no letterpress printing of either of Blake's chimney-sweeper poems prior to 1824, there seems to have been no copy of Songs of Innocence or Songs of Experience in America before 1809, and Knight never visited England (according to Withrow and the Dictionary of American Biography). Thus, the chances for direct influence are remote.

Joseph Thomas, Religious Emblems, 1809. Stuart Bennett, Oct. cat. 20, #7, uncut in original boards rebacked, title label on upper cover ($600). "William Blake, Esq." is included in the List of Subscribers. The honorific suggests that it might be William Blake the lawyer, but the fact that Thomas commissioned sets of Blake's Comus (c. 1801), Paradise Lost (1807), "Nativity Ode" (1809), and Shakespeare (1806, 1809) water colors (Butlin #527, 529, 538, 547) makes the association with our Blake more likely.
R. P. Forster, *A Collection of the Most Celebrated Voyages & Travels, from the Discovery of America to the Present Time*, Newcastle upon Tyne, 1816. Stuart Bennett, Oct. cat. 20, 80 parts in 4 vols., said to include "unattributed copies" of two plates engraved by Blake for Stedman’s *Narrative*, "The Skinning of the Boa Snake" and "Execution of a Negro in Surinam" (apparently Stedman pis. 5 and 14 with the titles altered), contemporary half calf worn ($550).

*Biographical Dictionary of the Living Authors of Great Britain and Ireland* [ed. Watkins and Shoberl], 1816. Adam Mills, Nov. "Blake" cat., #37, later calf (£250). One of the first bibliographies to include works by Blake, the "eccentric but very ingenious artist" (29).


Detached manuscript leaf from an early 19th-century album bearing the first 3 stanzas of Blake’s "The Chimney Sweeper" from *Songs of Innocence*. Undated, but the sheet reportedly shows an 1820 watermark. With a note (apparently on the same sheet in the same hand as the poem): “Communicated by Mr C. Lamb from a very rare & curious little work.” This statement varies only slightly from a note published with the poem in James Montgomery, ed., *The Chimney-Sweeper’s Friend, and Climbing Boy’s Album* (London: Longman, et al. 1824) 343. The now dismembered album bears the bookplates of Henry Field, John Field, Barron Field (who knew Lamb and who, according to Henry Crabb Robinson, was interested in Blake’s poem and visited Mrs. Blake in 1828, buying an impression of “Chaucers Canterbury Pilgrims”), and Francis John Field. Nial Devitt Books, April cat. 28, #59, with the speculation that the poem was copied out by one of Barron Field’s sisters (£145).


Blake, Job engravings, original printed label, dated 1826. Thomas Goldwasser, Jan. cat. 5, #238 ($200).


F. Hemans, *Scenes and Hymns of Life,* 1834. Francis Edwards, Jan. cat. 1257, #121, original cloth worn (£30); same copy and price, Oct. cat. 1279, #116. First book publication of "The Painter's Last Work," a poem which, as Hemans describes in a footnote, was "suggested by the closing scene in the life of the painter Blake, which is beautifully related by Allan Cunningham" (157). For a discussion of this poem, see Paula R. Feldman, "Felicia Hemans and the Mythologizing of Blake's Death," *Blake* 27 (1993/94): 69-72.


Southey, *The Doctor,* 1834-47. Simon Finch, April cat. 22, #141, 7 vols., contemporary half calf worn (£750); same copy and price, Nov. cat. 24, #213. Marlborough Rare Books, June cat. 157, #309, 7 vols., original green cloth, vols. 1-2 rebacked with original spines laid down (£850). Contains lengthy quotations from Blake's *Descriptive Catalogue* (6:116-26), the text of "Mad Song" from *Poetical Sketches* (6:127), and a passage on Blake's "Ghost of a Flea" from Varley's *Zodiacal Physiognomy* (7:161-62).


M. Raimbach, ed., *Memoirs and Recollections of the Late Abraham Raimbach,* 1843. Questor Rare Books, April cat. 13, #366, modern cloth (£65). Mentions in passing "the insane genius Blake" (36n58).


W. B. Scott, *Memoirs of David Scott,* 1850. Sims Reed, Dec. 1993 cat., #265, some foxing, half calf worn (£60). "Blake touched the infinite in expression or signification, without distraction from lower aims, and in a kind of Christian purity. He is very abstract in style or meaning, but very defective in execution" (from David Scott's "Maxims on Art," 238).


original cloth worn ($250); #33, 1880 ed., 2 vols., with a laid-in letter to Anne Gilchrist dated 10 Aug. 1881 "enclosing a small watercolor (which is present) 'of a somewhat mystical original cloth worn ($250); #33, 1880 ed., 2 vols., with a laid-
Muir facsimiles of Blake's illuminated books. Rockland Bookman, Dec. 1993 cat. 5, #26, Songs of Innocence (1884) and Songs of Experience (1885), 2 vols., Muir's copy numbers not recorded, original wrappers, slipcases ($3600—very probably a record asking price). CSK, 4 Feb., #182, America (1887), Europe (1887), and The Song of Los (1890) in 1 vol., the latter 2 works colored, Muir's copy numbers not recorded in the cat., contemporary morocco, wrappers bound in, America pl. 9 illus. (£1210 on an estimate of £300-500). Jeff Weber Books, Feb. Los Angeles Book Fair, Visions of the Daughters of Albion (1885) on laid paper rather than the usual wove, numbered "3" by Muir ($1200); Milton (1886), numbered "24" by Muir ($1500), both bound by "Knoble" in patterned leather in awkward imitation of Blake's designs (both previously sold BBA, 12 Aug. 1993, #283 [Estates of Mind, £440]). Black Sun Books,欧洲
Songs of Experience (1885), 2 vols., Muir's copy numbers not recorded, original wrappers ($2500). SB, 19 Nov., #88, The Gates of Paradise, America, Europe, Muir's copy numbers not recorded, original paper wrappers ($920).

Blake, Poetical Sketches, illus. Ricketts, 1899. Thomas Boss Fine Books, March cat. 19, #16, 1 of 8 copies on vellum, full morocco by Rivière, cloth dust jacket and slipcase ($3500).

Joseph Wicksteed, Blake's Vision of the Book of Job, 1910. Pen and ink drawings, with touches of white, for the front cover design (22.4 x 17.8 cm.) and the spine (22.4 x 3 cm.). With two other drawings in pen and ink for the cover and spine of "The Divine Vision[.] Blake's Illustrations to The Book of Job" (see illus. 9). John Windle, July private offer (acquired by R. Essick).

A. G. B. Russell, Engravings of William Blake, 1912. CE, 2 Dec., #21, author's copy with his annotations, sold with Hayley, Triumphs of Temper (1803), and Gilchrist, Life of Blake, 2 vols. (1880), the latter crudely repaired ($690 to J. Windle for R. Essick).

Paul Nash (1889-1946), 2 illustrations to Blake's Tiriel. CL. 11 March, #111, The Cry was Great in Tiriel's Palace, and #112, Darkling o'er the Mountains, both illus. (estimate £1800-2400 each; both acquired by the Huntington Library). See illus. 10-11.


A. Blunt, The Art of William Blake, 1959. SL, 19 July, #468, inscribed "Mrs. Bassett from Anthony [Blunt] December 1959," sold as part of the "Books, Papers and Memorabilia from the Moscow Flat of Kim Philby," torn dust jacket (Hyett, £115). Mrs. Bassett was the mother of the spy Guy Burgess, who had by Dec. 1959 fled with Donald Maclean to Moscow. This copy was very probably intended for Burgess, to whom a direct presentation would have been incautious. Burgess died in Aug. 1963 and left his library to Philby. An important document for the new interdisciplinary field, "Espionage and Art History."

Blake's Circle and 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 by (or with plates by or after) the artist.

BARRY, JAMES


"King Lear" (or "Eastern Patriarch"), lithograph. Garton & Co., March cat. 58, #22, on original backing sheet with aquatint border, 1803 issue, illus. (£3750).

"Orpheus Instructing a Savage People in Theology & the Arts of Social Life," etching. CSK, 22 June, #379, wide margins, surface dirt and repaired tears (not sold; estimate £100-200).

Barry, Account of a Series of Pictures . . . at the Adelphi, 1783. Marlborough Rare Books, Feb. cat. 154, #259, title foxed, contemporary calf worn (£240).

BUTTS, THOMAS, father and son


CALVERT, EDWARD

Apollo with a Lyre under a Tree. Oil on paper, 25.5 x 22 cm., signed with monogram. SL, 14 April, #367, illus. (not sold; estimate £2000-3000). A late work.
10. Paul Nash, illustration to Blake's *Tiriel: Darkling o'er the Mountains*. Pencil, brush, black ink and black crayon heightened with white, 19 x 27 cm., datable to 1917. Huntington Library and Art Gallery. Blind Tiriel seeks "his pathless way." In a letter to Gordon Bottomley of 28 Sept. 1917, Nash wrote that he had "just finished two designs for Blake's poem *Tiriel*—" (quoted in Andrew Causey, *Paul Nash* [Oxford: Clarendon P, 1980] 62-3). He completed at least one further design, *The Howling Maiden led her Father*— (Causey 359, locating the work in the collection of Timothy Andree). In a letter of Oct. 1917 to John Drinkwater, Nash notes that "the fourth drawing for Tiriel is designed and half carried out" (Causey 359), but nothing further is known of this work. As far as I can determine, none of the drawings was ever published in an edition of *Tiriel*. In his autobiography, Nash states that he saw Blake's own *Tiriel* illustration, *Har and Heva Bathing* (Butlin #198.2), at the home of Edward Marsh, who acquired the work in 1904 (Nash, *Outline: An Autobiography and Other Writings* [London: Faber, 1949] 137). Perhaps it was this experience, rather than a commission from a publisher or patron, that inspired Nash to attempt his own series of drawings for the poem. See also illus. 11.

**FLAXMAN, JOHN**

See also Flaxman under Letterpress Books with Engravings by and after Blake, above.

*Contemplation: A Seated Youth Clasping a Tablet.* Pencil, pen and gray wash, 13.6 x 14.6 cm. CL, 8 Nov., #2, offered as "Attributed to William Blake," with a full and objective description (very probably authored by Martin Butlin) of the dispute over the attribution of this drawing, illus. (not sold on an estimate of £2500-3500). In my opinion, this drawing was executed by Flaxman during his residence in Rome, 1787-94.

*A Mother and Children.* Pen and gray ink over pencil, 7 x 10.5 cm., datable to Flaxman's Roman period, 1787-94. SL, 14 April, #399 (£230).


Dante illustrations. BBA, 9 June, #320, 1802 ed., 75 of 111 pls. only, foxed, contemporary calf (Krown & Spellman, £93).

Flaxman, *Anatomical Studies*, 1833. Robert Clark, Dec. 1993 cat. 34, #205, red cloth, apparently a late reissue of the original sheets (£200).

Flaxman, *Lectures on Sculpture*, 1829. Dillon's, July private offer, modern quarter calf (£120). Robert Clark, Oct. cat. 37, #228, scattered foxing, contemporary morocco worn (£200).


*Iliad* and *Odyssey* illustrations. Nikolaus Weissert, Jan. cat. 56, #58, both series engraved Dufresne, 1803 (DM850). Marlborough Rare Books, Feb. cat. 154, #312, 1793 eds. of both series, quotations from Pope's translations added in pen and ink to each pl., morocco very worn, from the family collection of the publisher John Murray (£450, now in the collection of G. E. Bentley, Jr.). Swann, 8 Sept., #230, *Iliad, Odyssey*, Hesiod, and Aeschylus designs in 1 vol., undated...
11. Paul Nash, illustration to Blake's *Tiriel: The Cry was Great in Tiriel's Palace*. Pencil, brush, pen and black ink heightened with white, 20 x 28 cm., datable to 1917. Huntington Library and Art Gallery. On the right, Tiriel's "five daughters" run weeping to their father. See also illus. 10.

Benjamino del Vecchio eds., foxed, quarter sheep worn ($126).

**FUSELI, HENRY**

*Beatrice* (from *Much Ado About Nothing*). Oil, 92 x 67 cm., dated to c. 1789-91. SL, 9 Nov., #75, illus. color (not sold; estimate £30,000-50,000).

*Caryatid Figure of a Boy*. Pencil, 28 x 18.5 cm. with verso sketches. SL, 14 July, #13, illus. (not sold; estimate £1500-2000).

*Kriemhild at the Wake of Siegfried*. Pen and wash, 27.5 x 40.5 cm. Formerly owned by Stephen Spector, New York; by 1994 collection of Eugene Thaw, Santa Fe, New Mexico.

*Lapland Orgies*. Oil, 100 x 125 cm., c. 1796. Sold SL, 9 July 1980, #79 (£22,000) and now in the Metropolitan Museum of Art, New York.

*Massacre of the Innocents* (recto), *An Assassin Fleeing* (verso). Gray and brown wash over pencil, 44.5 x 64 cm., inscribed "Roma 71 Oct." Now in the Achenbach Foundation for the Graphic Arts, M. H. de Young Memorial Museum, San Francisco. For illus. of recto and verso, see *Blake* 18 (1984): 87-88.

*Portrait of the Artist's Wife*. Oil sketch on paper, oval, 22 x 18.5 cm. SL, 9 Nov., #63, illus. color (£7820).

*Queen Mab*. Oil, 71.5 x 91.5 cm., dated to 1814. Christie's Zurich, 11 April, as advertised in *Christie's International Magazine* (March/April 1994): 118, illus. color (estimate on request).}

*Study for The Weird Sisters*. SL, 14 April, #442, illus. color (not sold on an over-ambitious estimate of £60,000-80,000). See illus. 15.


Boothby, Sorrows, Sacred to the Memory of Penelope, 1796. Ximenes, Dec. 1993 cat., #8, original boards with cover label, spine repaired ($475); same copy and price, Jan. cat. 102, #181.

Boydell, Collection of Prints ... Illustrating... Shakspeare, 1803. CSK, 4 Feb., #8, 2 vols., some margins dampstained, contemporary morocco worn, Fuseli's Midsummer Night's Dream, Act IV, Scene I, illus. (£2860); #9, a few pls. torn and repaired, some margins stained, modern half morocco (£1870). BBA, 26 May, #120, 2 vols. in 1, 91 pls., some light spotting and dampstaining, contemporary calf very worn, upper cover detached, 1 pl. illus. (Bifolco, £2640 on an estimate of £800-1200).

Fuseli, Lectures, 1820. J. Windle, Dec. 1993 private offer, pls. only (frontispiece portrait of Fuseli, title-page vignette, portrait of Michelangelo) printed on large sheets of laid India ($100).


Shakespeare, Dramatic Works, Boydell ed., 1791-[1805]. Heritage Book Shop, Dec. cat. 197, #58, 9 vols., perhaps assembled from the parts issue because the title page is dated 1791 rather than the usual 1802, apparently lacking Blake’s pls., contemporary morocco over marbled boards ($5000). See also all Shakespeare eds. under Letterpress Books with Engravings by and after Blake, above.

Shakespeare, Plays, Stockdale ed., 1807. Ian Hodgkins, Aug. cat. 76, the 2 pls. by Heath after Fuseli disbound, both illus.: #96, “Macbeth and Banquo Meet the Witches on the Heath” (£75); #97, “I’ve Done the Deed” (£95). Heritage Book Shop, Dec. cat. 197, #68, 6 vols., contemporary half calf ($3500).

Shakespeare, Plays and Poems, ed. Valpy, with outline engravings based on the Boydell Shakespeare prints. Stuart Bennett, Oct. cat. 20, #92, 1832-34, 15 vols., later half morocco ($900). Heritage Book Shop, Dec. cat. 197, #80, 1832-34, 15 vols., half morocco ($750); #81, 1833, 14 vols. only, half morocco ($650).


Young, Catalogue of the... Collection of Pictures of... Angerstein, 1823. James Cummins, Dec. cat. 41, #2, contemporary half roan worn ($650).

12. Thomas Butts, father and son, “Head of a Saint,” engraving, c. 1806-08, signed in the plate lower left “T. Butts / sc.” Essick collection. This image was engraved on the verso of the copperplate fragment of rejected pl. a of Blake’s America, now in the Rosenwald Collection, National Gallery of Art, Washington. Image and platemark 8 x 5.8 cm. on wove sheet 13.8 x 11.3 cm. Inscribed in pencil on the verso by Frank Rinder, “Mrs Briggs says designed by Blake—engraved by J Butts.” Accompanying this impression is the following letter signed by Ada E. Briggs and dated 14 Jan. 1908:

Dear Sir [probably Rinder],
I have always felt very grateful to you for the kind trouble you took in bringing my article on Mr. Butts, the Friend & Patron of Blake before the notice of the Editor of the Connoisseur and it will give me great pleasure if you will accept the enclosed engraving in remembrance of it. I recollect you told me y[ou] are delighted in Blake & it was under his tuition, probably from one of his designs that this was executed, though we may hope that it was Mr. Butts who is responsible for the faulty drawing of the features. It was given to me some years ago by my late brother-in-law Captain Butts [grandson of Blake’s patron Thomas Butts, Sr.] Hoping that this may prove of some little interest to you.

Blake instructed Thomas Butts, Jr., in engraving between 1806 and 1808. According to Briggs’s essay to which she refers in the letter quoted above, “the father seems to have profited far more by the lessons than the son did, and though it is difficult, when father and son both have the same name, to be sure in every case, the drawings and engravings reproduced here are all believed to be by the father” (“Mr. Butts, The Friend and Patron of Blake,” Connoisseur 19 [Sept.-Dec. 1908]: 92-96, quotation from 93, this pl.—perhaps this impression—illus. 96). The only other impressions known to me are 2 in the Keynes Collection, Fitzwilliam Museum, and a modern restrike kept with the copperplate in the Rosenwald Collection.
13. John Flaxman, *Death of Demosthenes*. Pen and ink, 5.9 x 14.2 cm., c. 1800. Essick collection. A preliminary drawing for Blake's engraving in Hayley's *Essay on Sculpture* (see illus. 14). On the plate, the design is attributed to Thomas Hayley, William Hayley's son and a student of Flaxman's. The existence of this drawing, attributable to Flaxman on stylistic grounds, suggests that the true designer of the image was the master, not the apprentice. Perhaps the attribution to Tom Hayley was made to please his father. An ink drawing of the design close to the size of the plate and with the background motifs, probably by the younger Hayley but perhaps touched up by Flaxman, is in the Keynes Collection, Fitzwilliam Museum. There is also a rough pencil sketch of the image, 14.7 x 19.1 cm., in the Rosenwald Collection, National Gallery of Art, Washington.

LINNELL, JOHN

A large collection of drawings and water colors by Linnell, including several folios of drawings, sold in 19 lots, SL, 14 April, #338-55, 363 (10 illus., 5 in color). By far the highest price, £14,950, was fetched by #339, *Shoreham, Kent*, water color, 28 x 44 cm., signed. A sketch of *Windsor Woodcutters*, related to Linnell's etching of 1818, sold for £3910 (#354, black and white chalk on gray paper, 26 x 43 cm., signed and dated 1815).

A collection of pencil drawings, removed from an early sketchbook, and a few water colors and oil paintings. Martyn Gregory Gallery, July, private offer, prices on application. The works for sale were included as part of a fine exhibition of Linnell's work, mostly on loan from private collectors. The pamphlet published for the show does not include a handlist of the works on display and/or for sale.

Three drawings: *Study of a Dove*, *Harvesters, Clouds over a Landscape*. Pencil heightened with white, 2 signed, "various sizes." SL, 10 Nov., #93 (not sold; estimate £400-600).


*The Clutterbuck Children*. Oil, 79.5 x 102 cm., exhibited at the Royal Academy 1843. SL, 9 Nov., #70, illus. color (£5750).

*English Woodlands*. Oil, 101 x 140 cm., signed and dated 1868. CL, 25 March, #82, illus. color (£58,700—probably a record auction price for a work by Linnell). A fine example of Linnell's late style.

*The Green Lane*. Oil, 70 x 90 cm., signed and dated 1860. SL, 9 Nov., #107, illus. color (not sold; estimate £8000-12,000).

*In Windsor Forest*. Oil, 19.7 x 28 cm. CL, 15 Dec. 1993, #144, illus. (£6325 on an estimate of £3000-4000).

*Portrait of Mrs. Robert Hudleston and Her Children*. Colored chalks, 46.4 x 59 cm., signed and dated 1833. CL, 12 April, #29, illus. (£2185).

*Portrait of the Rev. Henry George Keene; Portrait of Anne Keene, His Wife*. 2, both oil on panel, 24.5 x 19.5 cm., signed and dated 1838. CL, 12 April, #68, *Anne Keene* illus. color (not sold; estimate £3000-5000).
Portrait of Samuel Palmer. Pencil sketch with touches of white on buff paper, 19.7 x 28.6 cm., datable to 1829, inscribed “Study for Emmaus group” and “John Linnell from S Palmer’s Head” (the “S Palmer” in Palmer’s hand). Agnew’s, June private offer, from the collection of Joan Linnell Ivimy (price on application). Linnell used the sketch as the basis for the head of the apostle on the right in his painting (1838, now Ashmolean Museum) and line and mezzotint print (1839), The Journey to Emmaus. For reproductions of the sketch and the painting, see Edward Malins, Samuel Palmer’s Italian Honeymoon (London: Oxford UP, 1968) pl. 8. Acquired Aug. by the Huntington Art Gallery.

The Storm. Oil, 66 x 94 cm., signed and dated “[18]53-9.” SL, 9 June, #173, from the Forbes Magazine collection, illus. color (£18,400).

Summer Evening. Oil, 71.1 x 91.4 cm., signed and dated 1853. CL, 25 March, #146, illus. color (£7360).

The Tramps. Oil, 70 x 90 cm., signed and dated 1860. SL, 9 June, #74, illus. color (not sold; estimate £18,000-25,000).

Underriver—The Golden Valley. Pencil, brown ink, brown wash on Whatman 1812 paper, 28 x 27.5 cm., datable to c. 1833. SL, 10 Nov., #33, illus. color (£18,975 on an estimate of £4000-6000). The high price was very probably motivated by the striking similarities between this drawing and Samuel Palmer’s work during his “Shoreham” period.

Woodcutters in Wales. Oil, 101.6 x 139.7 cm., signed and dated 1863. CL, 3 June, #199, illus. color (£10,580 on an estimate of £6000-8000).

“Herne’s Oak, Windsor Forest,” engraved by Prior after Linnell, n.d. Lost Horizon Bookstore, March private offer ($12.50).


MORTIMER, JOHN HAMILTON

Double Portrait of the Reverend John Cocks and James Cocks. Oil, 71.4 x 90.2 cm. CL, 15 April, #11, illus. color (£73,000).

Double Portrait of Thomas Somers Cocks and Richard Cocks of Castleditch. Oil, 71.4 x 91.5 cm. CL, 15 April, #12, illus. color (£100,500). Probably a record price for any work by Mortimer.

Studies of a Seated Woman and Standing Figures. 2 sheets, pencil, pen and ink, 14 x 18.1 cm. and smaller, with a study of a head attributed to Mortimer. CL, 12 April, #8, illus. (not sold; estimate £800-1200).

Two Banditti, One with Spear, One with Axe. Pen and ink, 19 x 13.5 cm., signed on the verso. SL, 14 July, #16, illus. (not sold; estimate £1500-2000).

16. George Richmond, *The Forsaken*. Oil, 34 x 26.5 cm., signed and dated 1833. The foreground figure recalls Richmond's slightly earlier work when he was most influenced by Blake; the hovering angel foreshadows a more Victorian sensibility. Photo courtesy of Sotheby's London.

Spenser (8 vols.), Swift (4 vols.), "1770s-80s," contemporary tree calf ($517).

**PALMER, SAMUEL**

*Children Gleaning in a Corn Field*. Watercolor, signed, 18 x 39 cm., untraced since 1846. SL, 10 Nov., #181, illus. color ($9200).

*Eventide*. Watercolor and body color, 19.5 x 42.5 cm., signed and dated 1841. SL, 14 July, #150, illus. color ($29,900).

*Eventide—A Shepherd Boy on a Hill Top, the Sun Setting over the Sea Beyond*. Watercolor and body color, 19.5 x 42 cm., signed, datable to c. 1858. SL, 14 April, #520, illus. color ($20,700). A different design than *Eventide*, above.

*A Kentish Cottage*. Brown wash, 7 x 12.5 cm., from an early sketchbook, annotated around the inner mat by A. H. Palmer: "Sketch by S. Palmer done before his introduction to William Blake..." John Windle, July cat. 23, #214, illus. ($6000).

*Morning—The Early Ploughman*. Watercolor and body color, 24.5 x 17.5 cm., signed and squared. SL, 14 July, #157, illus. color ($31,050).

*Sunset*. Watercolor, 20 x 42.6 cm. CL, 8 Nov., #67, illus. color ($65,300 on an estimate of £30,000-40,000).

*View of Conway, North Wales*. Watercolor, 23.5 x 44.5 cm., datable to 1836. SL, 10 Nov., #51, illus. color (not sold; estimate £5000-7000).

Autograph letter signed discussing 2 drawings in an exhibition, not dated but written from Furze Hill House (and hence after 1861). Julian Browning, May cat. 11, #118 ($450).

Autograph letter signed to T. O. Barlow, Sept. 1873. BBA, 9 June, #218 (not sold).

Autograph letter signed to T. O. Barlow, 30 Sept. 1876, with comments about etching. BBA, 9 June, #217 (not sold; estimate £700-1000).

Autograph letter signed to T. O. Barlow, 27 Nov. 1878. BBA, 9 June, #219 (Devitt, £99).

"Christmas," etching. SL, 3 Dec. 1993, #229, 2nd st. before the reduction of the pl., laid India (£1380—well over the estimate of £600-800).


"The Lonely Tower," etching. Campbell Fine Art, Oct. cat. 5, #102, 7th st., "special printer's proof" by Mary Sholten, 1954, illus. (£500); #103, several impressions from the Sholten printing of 25 at £350 each.

"The Morning of Life," etching. CSK, 21 April, #208, 7th st. (not sold at £100; estimate £200-300).

"Sleeping Shepherd," etching. Garton & Co., Aug. cat. 59, #23, "post first state," with title inscription and quoted verse ("The Ploughman seeks the upland lawn / O'er watch'd, the shephered nods at dawn") printed from the plate and, below, the verse in pencil in Palmer's hand, illus. (£3250); #24, 6th st. on laid India (£1450).

Dickens, *Pictures from Italy*, 1846. Jarndyce, Dec. 1993 cat. 94, #193, some marginal tears, original blue cloth (£350). Swann, 26 May, #178, several pages stained, original blue cloth, slipcase (§201); #179, endpapers marked and soiled, a variant publisher's binding in blue vertically-ribbed cloth (not sold; estimate £200-300). Ximenes, Dec. cat. 108, #105, original blue cloth (£300).


cat. 23, #216, small-paper issue, original blue cloth ($750).

Ximenes, Dec. cat. 108, #267, small-paper issue, original cloth rubbed ($250).


A. H. Palmer, *Memoir [of S. Palmer]*, 1882. BBA, 9 June, #228, some foxing, calf-backed cloth (Sims Reed, £143).

Virgil, *Eclogues*, 1883. SL, 13 Dec. 1993, #323, large-paper issue, scattered foxing, original vellum, front paste-down inscribed "Artist's proof copy" (Kitazawa, £517). Sims Reed, Dec. 1993 cat., #224, small-paper issue in publisher's green cloth, head of spine repaired (£750). John Windle, July cat. 23, #215, said to be large paper but the binding (original green cloth) indicates the small-paper issue, backstrip repaired ($1250).

**RICHMOND, GEORGE**

*The Forsaken*. SL, 13 April, #117, illus. color (not sold; estimate £8000-12,000). See illus. 16.

The *May Queen*, attributed to Richmond. Oil on paper, oval, 44 x 57 cm. SL, 14 April, #404, illus. (not sold; estimate £600-800). The tentative attribution to Richmond is dubious.

*Portrait of Samuel Palmer*. Red chalk, 21 x 15.8 cm., late 1820s. Peter Nahum, London, Jan. exhibit (price on application); see advertisement in *Apollo* 139 (Jan. 1994): 68, illus.

*Study of a Nude Figure, about to Descend Some Steps, with a Hooded Figure Behind*. Pencil, brown ink, 33.3 x 21.6 cm., datable on stylistic grounds to c. 1825 when Richmond's work was strongly influenced by Blake. CL, 8 Nov., #48, illus. (not sold on a modest estimate of £500-700).

**ROMNEY, GEORGE**

A sketchbook, 67 leaves, with drawings in pen and brown ink, 20.7 x 16.5 cm., used by Romney in the early 1770s. CL, 12 April, #16, 4 leaves illus. (not sold; estimate high at £8000-12,000).

A sketchbook, 48 leaves, with drawings in pencil, a few in pen and brown ink, 11.4 x 17.8 cm. CL, 12 July, #19, illus. (£2070); same sketchbook, Ken Spelman, Oct. cat. 28, #16, illus. (£3600).

*Figure Studies*, probably associated with Romney's designs based on John Howard's prison visits. Pencil, brown wash, 34.5 x 49 cm. SL, 10 Nov., #55, illus. (not sold; estimate £1000-1500).

*A Foregathering of Witches*. Pencil, brown and gray washes, 37.5 x 53.5 cm. SL, 10 Nov., #56, illus. (£5060 on an estimate of £1500-2000).

17. Thomas Stothard, "William Blake, Thomas Stothard and Mr. Ogleby in Custody by the Medway," etching apparently designed and executed by Stothard c. 1780-82, 20.5 x 24.3 cm. Essick collection. Inscribed in pencil below the design in an unknown hand, "This relates to Stothard and Blake who went on a sketching ramble and while there situated near Upnor Castle on the Medway were taken Prisoners as spies and detained by the garrison till they heard from London the truth of their story." This inscription is very probably based on the description of the incident in Mrs. [A. E.] Bray, *Life of Thomas Stothard, R.A.* (London: John Murray, 1851) 20-21. Bray was also the first to attribute the etching to Stothard and identify the figures, although which figure is which in the design is uncertain. Equally unclear is the relation between the image—three leisurely fellows on a camping trip—and a narrative about imprisonment. Where is the "sentinel" mentioned by Bray? G. E. Bentley, Jr., *Blake Records* (Oxford: Clarendon P, 1969) 19n3, reasons that the most likely date of the events pictured is September of 1780 or 1781. In addition to this previously unrecorded example, there are impressions in the Rosenwald Collection, National Gallery of Art, with a pencil inscription relating a different version of the incident (formerly A. E. Moss collection, reproduced in Geoffrey Keynes, *A Bibliography of William Blake* [New York: Grolier Club, 1921] facing 326, and Keynes, *The Complete Portraiture of William & Catherine Blake* [London: Trianon Press for the Blake Trust, 1977] pl. 2); Balmanno Collection, British Museum (apparently the print reproduced, much reduced, in Bray 20); another in the British Museum; and one recently discovered by Jane Munro in an album of drawings and prints by Stothard from the collection of George Cumberland, acquired by the Fitzwilliam Museum in 1905. My thanks to G. E. Bentley, Jr., for assistance in deciphering the pencil inscription on the impression reproduced.
The Fortune Teller. Pen and brown ink over pencil, 35 x 43.5 cm. SL, 10 Nov., #54 (£747).

The Witches’ Cauldron. 2 studies on 1 sheet 28.5 x 44 cm., pen and gray wash, pencil. SL, 10 Nov., #53 (illus. (£1610).

RUNCIMAN, ALEXANDER


STOTHARD, THOMAS


“The Lost Apple,” lithograph, 1803. Campbell Fine Art, Oct. cat. 5, #126, with the original aquatint border, illus. (£1450).


“William Blake, Thomas Stothard and Mr. Ogilvy in Custody by the Medway,” etching attributed to Stothard as both designer and etcher, c. 1780-82. SL, 1 Dec., #170, dated for unstated reasons to c. 1789, wove paper with wide margins showing the platemark on all sides, drily and flatly printed, surface dirt (Agnew’s for R. Essick, £2185 on an estimate of £2000-3000). See illus. 17.


The Bijou, 1828. Francis Edwards, Sept. cat. 1274, #250, half morocco (£40).

The Book of Gems, 1836-38. Dirk Cable Books, March private offer, 3 vols., publisher’s calf gilt (£125). Not previously noted to have pls. after Stothard.


Bray, Life of Stothard, 1851, extra-illustrated copies only. Robert Clark, Nov. cat. 38, #227, extended to 2 vols. with c. 125 added pls. including the “Seven Ages of Man” complete, full morocco (£400).


The Gem, [1836]. T. Scott, July London Book Fair, contemporary calf (£30). With one pl. after Stothard, not previously recorded.


Hayley, Triumphs of Temper, 1796. Francis Edwards, Sept. cat. 1274, #286, half morocco worn (£24); same copy and price, Oct. cat. 1279, #112.

The Juvenile Keepsake, 1829. Claude Cox, Sept. cat. 104, #50, original yellow glazed pictorial boards, rubbed and soiled (£32).


Lady’s Poetical Magazine, 1781-82. Ximenes Rare Books, Jan. private offer, 4 vols., with all 24 full-page pls. after Stothard, contemporary calf (£850).

Literary Souvenir, 1832. G. David, July private offer, original calf (£18).


“Adam & Eve,” “Uriel and Satan,” and “Satan Arousing his Troops”) and 4 headpieces by Bartolozzi after Stothard, some offsetting and foxing, original boards with original cover labels, backstrips missing (not sold; estimate £600-800); same set, SL, 27 May, #773 (same result). Nikolaus Weissert, Jan. cat. 56, #43, 12 pls., lacking title page, rebacked (DM600).


Pope, Rape of the Lock, 1798. See under Fuseli, above.

[ Ritson, ed.,] The English Anthology, 1793-94. Quaritch, Dec. 1993 private offer, 3 vols., with half-titles, lacking pp. 293-94, 299-300 in vol. 2, with all pls., half morocco over marble boards, top edge gilt others uncut, Robert Hoe's copy with his bookplate (£50). Adam Mills, Nov. cat. 31, #221, 3 vols., unopened, near-contemporary calf (£155). For the attribution of the unsigned pl. of Chaucer's Canterbury Pilgrims (3:1) to Stothard as its designer, see Robin Hamlyn's comments in William Blake: Chaucer's Canterbury Pilgrims, exhibition cat., Castle Museum, Norwich (Norfolk Museum Services, 1993) 3–4 (pl. and preliminary drawing illus.). The vignette used on all 3 title pages is certainly by Stothard; the pls. at 1:1 (repeated at 2:1) and 2:370 are probably also his work.

Rogers, Italy, 1830. Swann, 3 Feb., #254, heavily foxed at beginning and end, publisher's gift binding in green morocco (£57). BBA, 7 July, #311, with Rogers, Poems, 1834, uniform morocco (Brekenridge, £93). David Bickersteth, Dec. cat. 132, #117, light foxing, contemporary morocco (£35).

Rogers, Pleasures of Memory, 1803. Francis Edwards, Sept. cat. 1274, #315, calf worn (£30). The 1803 issue has not been previously recorded as containing the pls. after Stothard, first published in 1801.


Rogers, Poetical Works, 1867. Ewen Kerr, Jan. cat. 44, #395 (£100).


Shakespeare, Plays, Stockdale ed., 1807. See under Fuseli, above.

Shakespeare, Plays, Pickering ed., 1825. Swann, 21 April, #207, 9 vols., contemporary morocco, bookplates of Willis Vickery (not sold; estimate £400-600). Heritage Book Shop, Dec. cat. 197, #76, 9 vols., original cloth (£1750); #77, publisher's morocco (£1500).


Sterne, Works, 1803. Claude Cox, May cat. 102, #111, 4 vols., diced calf (£135). This ed. not previously recorded as having the 9 pls. after Stothard first published in the 10 vol. ed. of 1798.


Young, Night Thoughts, 1798. J & J House, Feb. Los Angeles Book Fair, fine contemporary calf (£500). Deighton Bell, July private offer, full calf (£100); same copy and price, Oct. cat. 264, #303.

Young, Works, 1813. G. David, July private offer, 3 vols., foxed, full calf (£60).

Appendix: New Information on Blake’s Engravings


William Blake's Commercial Book Illustrations

P. 44, Original Works of William Hogarth, 1790. Jessica Smith

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of Yale University has kindly informed me that the copper-plate of Blake's "Beggars' Opera, Act III" after Hogarth is not in the Houghton Library. Apparently the plate, for many years on deposit at the Houghton, was removed from the library by a member of Philip Hofer's family at some time after his death in 1984. I have not yet been able to locate the plate's present whereabouts.


Answer to the Question Posed in the Caption to Illus. 7-8

The original is the signed drawing on the right (illus. 8); the copy is on the left (illus. 7). Both represent Christ's Troubled Dream from Milton's Paradise Regained. The original is pen and water color over pencil, 16.4 x 13.2 cm., c. 1816-20 (Fitzwilliam Museum, Cambridge). The copy is pen and water color, 16.4 x 13.2 cm. (Essick collection). In 1913, this facsimile was lent by "the Linnell Trustees" to the National Gallery of British Art (now Tate Gallery), #53 in the Catalogue of Loan Exhibition of Works by William Blake [ed. A. G. B. Russell], 2nd ed. (London: Stationery Office, 1913) 41. There the work is attributed to "J. T. Linnell" (James Thomas Linnell, born 1823, the son of Blake's friend, patron, and fellow artist John Linnell) and said to be part of a "complete set of copies...from Blake's [12] designs for Paradise Regained." The hand-painted reproduction of Christ's Troubled Dream was placed in the exhibit side by side with the original, much as with the photo reproductions here.

Six of the Linnell facsimiles, all lacking the "Blake" signature of the originals, are now in the Essick collection: The First Temptation, Mary at Her Distaff Watched over by Two Angels, The Second Temptation, Christ's Troubled Dream, Morning Chasing Away the Phantoms, and The Third Temptation (corresponding to Butlin #544.2, 4, 7-10). One other, probably Christ Refusing the Banquet Offered by Satan (a copy of Butlin #544.6), was entitled "Satan Tempting Christ" and offered for sale for £10.10s. by the London dealer T. H. Robinson in his cat. 68 of 1939, #10, attributed to John Linnell and said to be from the collection of John Linnell, Jr. (born 1821). This work was acquired by Chauncey B. Tinker, according to Butlin 1:401. All 6 drawings in my collection would appear to be on the same paper; the sheet bearing The Second Temptation (a copy of Butlin #544.7) shows a watermark, "1801/E & P." Thus, the paper of these copies is 15 years older than the originals, of which show an "M & J LAY 1816" watermark. Blake used E & P (Edmeads and Pine) paper for several of his illuminated books, but Bentley 71 records none dated 1801. Butlin 1:627 records no 1801 or Edmeads and Pine watermarks in Blake's own drawings.

It seems unlikely that J. T. Linnell, an artist of considerable ability who exhibited 38 landscapes at the Royal Academy between 1850 and 1888, could have executed such skillful facsimiles before c. 1838, when he was 15 years old. John Linnell, Sr. could have made them at any point after his purchase of the originals in 1825. Stephen Somerville, the London dealer, tells me that my group of 6 designs was at one time in the collection of a son of John Linnell. This however does not exclude a possible attribution to John Linnell, Sr. Indeed, if there were originally 12 copies, they may have been executed by John Linnell and divided between two of his sons—6 to John Linnell, Jr. and his heirs (from whom the work sold by Robinson was obtained) and 6 to J. T. Linnell and his heirs.

The copies are the exact size of the originals and show no variations in the placement of motifs. Thus, the copies may have been made from tracings, although I can find no evidence of black or red chalk that could have been deposited by caulking the tracings onto the sheets bearing the finished copies. Nor is there any pencil under-drawing of the sort one would expect if a graphic telescope had been used (on the use of this device by John Varley and John Linnell to copy Blake's Visionary Heads, see Martin Butlin, "Blake, the Varleys, and the Graphic Telescope," William Blake: Essays in Honour of Sir Geoffrey Keynes, ed. Morton D. Paley and Michael Phillips [Oxford: Clarendon P, 1973] 294-304). I can find no indentations in Blake's originals or other evidence to indicate that tracings were made from them.

Other fine Blake facsimiles attributed to the Linnell circle, such as two versions of The Wise and Foolish Virgins (Santa Barbara Museum of Art and Tate Gallery—see Butlin #479, 481), and even the Linnell set of Job water colors (traced by Linnell and finished by Blake, Butlin #551), show a certain looseness and loss of strength in the faces. This group of Paradise Regained copies retains the expressive force of the originals. As the 1913 exhibition catalogue claims, "the copies are executed with such fidelity as to be easily deceptive apart from the originals" (41).
William Blake and His Circle: 
A Checklist of Publications 
and Discoveries in 1994 
BY G.E. BENTLEY, JR 
WITH THE ASSISTANCE OF KEIKO AOYAMA FOR JAPANESE PUBLICATIONS 

The organization of the checklist is as follows: 

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

Note: Collections of essays on Blake and issues of periodicals devoted entirely to him are listed in one place, with cross-references to their authors. 

Division II: Blake's Circle 

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

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

"Blake and His Circle" serves in part as an addendum to Blake Books (1977) and to Blake Books Supplement (1995). I take Blake Books and Blake Books Supplement, faute de mieux, to be the standard bibliographical authorities on Blake and have noted significant differences from them. 

In general, Keiko Aoyama is responsible for works in Japanese, and I am greatly indebted to her for her meticulous accuracy and her patience in translating the words and conventions of Japan into our very different context. Note that a large number of Japanese publications, discovered through her initiative, are recorded here from Blake Studies in Japan (1994) because they did not appear in Blake Books Supplement. 

I am grateful to many kind assistants, especially to Peter Amies, Keiko Aoyama, Keri Davies (for a pamphlet), Robert N. Essick, Michael Ferber, David Fuller, Donald John, Mary Lynn Johnson, Raymond Lister, Peter Morgan, Stewart Naunton, Morton Paley, Michael Phillips, Dennis Read, James Stanger, Joseph Viscomi, David Weinglass, David Worrall, and particularly to Dr. E. B. Bentley. 

The chief indices used to discover what relevant works have been published were the Annual Bibliography of English Language and Literature for 1991 (1994—76 Blake entries); Art Index (March 1993-Oct 1994); Book Review Index, XXX (Jan-Dec 1994); Books in Print 1994-95 ([Oct?] 1994—37 entries, including some duplicates and some not-yet existent); British Humanities Index (1993-94); Dissertation Abstracts International (Aug 1993-Nov 1994); Keats-Shelley Journal annual bibliographies (1991-1994); 1993 MLA International Bibliography of Books and Articles in the Modern Languages and Literatures (1994—37 Blake entries); 


N.b. "Books on Demand," which publishes photographic reproductions of vendible works, includes both surprisingly recent works and some still in print, including: 
The Book of Thel, ed. Nancy Bogen (1971) <BB #27> 
Donald Ault, Visionary Physics (1974) <BB #B1098> 
G.E. Bentley, Jr. & M.K. Nurmi, A Blake Bibliography (1964) <BB #686> 
Robert N. Essick & Donald Pearce, ed., Blake in His Time (1978) <BBS 466-467> 
Murray McArthur, Stolen Writings (1988) <BBS 566> 


1 Nb. In this checklist, "facsimile" is taken to mean "an exact copy" attempting very close reproduction of an original named copy including size of image, color of printing (and of tinting if relevant), and size, color, and quality of paper, with no deliberate alteration as in page order or numbering or obscuring of paper defects. It may, however, include added matter such as transcripts of Blake's poems. 

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David Wagenknecht, *Blake's Night* (1973) <BB #A2908>
Brian Wilkie & Mary Lynn Johnson, *Blake's Four Zoas* (1978) <BBS 678>

N.b. I have made no consistent attempt to record manuscripts, typescripts, computer printouts, radio or television broadcasts, calendars, picture postcards, published scores, recorded readings, sound recordings, t-shirts, video-recordings, email, radio or television broadcasts, calendars, post-cards, or published scores.

Symbols

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

§ Works preceded by a section mark are reported on secondhand authority.

Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tr>
<td>Blake</td>
<td><em>Blake/An Illustrated Quarterly</em></td>
</tr>
<tr>
<td>DAI</td>
<td><em>Dissertation Abstracts International</em></td>
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New Blake Books and Discoveries


As usual, only a very small proportion of the publications in 1994 concerning Blake derives from study of original materials. Indeed, the editors of some of the editions below give no indication that they have seen any of Blake's originals. And the vast majority of Blake criticism is concerned chiefly with other Blake criticism.

Editions

There is very little to report concerning Blake's writings. Only one leaf of prints from an Illuminated Book is known to have changed hands—*Europe* (c) pl. 11, 17 which gravitated to Robert N. Essick—and a number of minor editions were published. The next volumes of the Blake Trust series, though advertised for 1994, did not appear, but Dover reproduced the Blake Trust facsimile of the *Marriage* (D) in reduced size and with other alterations. There were editions of Blake's *Songs* in Catalan (1975) and Russian (1993), and somewhat miscellaneous editions of Blake's *Poems* (1994—yet another Everyman edition), of *William Blake*, ed. Michael Mason (1994), and of the *Works* [i.e., some of the poetry] of William Blake (1994) for the Wordsworth Poetry Library. None of these adds significantly to the knowledge or understanding of Blake.

Art

The only significant new work reproducing Blake's art is Robert N. Essick's fine book on *William Blake at the Huntington* (1994).

Commercial Book Engravings

Aside from new locations for some books with Blake's commercial engravings (some of them rather uncommon), the chief additions to knowledge here are the record of yet another edition of Josephus with Blake's plates and detailed publishing information about the edition of Shakespeare with illustrations by Fuseli which Blake engraved (1805).

Catalogues and Exhibitions

Essick arranged a major exhibition at the Huntington Library which was accompanied by a somewhat trifling catalogue and a fine book of reproductions (above). There was also an exhibition at the new House of William Blake which

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3 For instance, the performance on National Public Radio by the St. Louis Symphony of Bolcolm's unfortunate "musical illumination" of Songs of Innocence and of Experience in December 1994.

4 E.g., CD of "Blake Songs and Other Works: Music of Jonathan Lovenstein"; see Blake, XXVIII, 2 (Fall 1994), 79, and *Blake Songs and Other Works*, CD (Somerville, Massachusetts: Titanic Records, 1994).

5 Such as the one of The Ancient of Days pointing down at The Bellman from *Europe* for "KMNR Freaker's Ball Oct 28 1994" in Rolla, Missouri.


7 See the announcement of a continuing "electronic conference" on Blake in Anon., "Blake Online," *Blake*, XXVIII, No. 2 (Fall 1994), 79.


10 These symbols and abbreviations are as in *Blake Books* (1977) and its *Supplement* (1995).

11 Here and below I ignore mere reprints.
included "a prophetic cake." Adam Mills devoted a whole
catalogue to Blake, including some quite uncommon items,
and Blake Studies in Japan recorded almost a thousand Japa­
nese publications related to Blake.

Scholarship and Criticism

After the extraordinary Blake books of 1993, with the ad­
mirable new Blake Trust reproductions, E. P. Thompson's
Witness Against the Beast, and especially Joseph Viscomi's
William Blake and the Idea of the Book, any sequels are likely
to be on a comparatively humbler scale of accomplishment.
None of the Blake books listed below is in the same class
with these, though David Weinglass's catalogue raisonné
of Fuseli is worthy of consideration in the same terms.

David Linnell's Blake, Palmer, Linnell and Co.: The Life
of John Linnell is fairly remarkable in terms of using origi­
nal materials, for it is based on the very voluminous Linnell
Papers and Ivory MSS., though almost all those relating to
Blake appear to have been published before. The series of
papers from the conference on Historicizing William Blake,
ed. Steve Clark & David Worrall contain a good deal of
original matter, some of it directly related to Blake, and J.
M. Q. Davies, Blake's Milton Designs: The Dynamics of
Meaning (1993) provides sound arguments on the entire
range of Blake's Milton illustrations. Andrew Solomon pro­
vides another analysis of Blake's Job: A Message for our
Time. Two revisions of theses, Marvin Lansverk, The Wis­
dom of Many, The Vision of One: The Proverbs of William
Blake, and Angela Esterhammer, Creating States: Studies
in the Performative Language of John Milton and William
Blake, are concerned particularly with "performative ut­
erances" in Blake, and Jeanne Moskal, Blake, Ethics, and
Forgiveness, discusses usefully an important aspect of Blake's
later thought.

Even the wilder shores of Blake speculation and assert­
tion were ill-populated in 1994. The best example may be
the attack upon Patriarchial Criticism exemplified by the
"almost rabid ferocity" of Robert F. Gleckner;14 I have en­
countered no other rabid critics this year.

Two of the most exciting developments were outside the
field of Blake. One of the most impressive books for many
years on Blake's circle is D. H. Weinglass, Prints and En­
graved Illustrations By and After Henry Fuseli: A Catalogue
Raisonné, which is in almost every respect a model of what
such a work should be. In generosity of illustration and ex­
tensive transcription of documents such as prospectuses
related to prints after Fuseli's designs, it has few equals any­
where in publications concerning English art history. In­
deed, so far as I know, only Blake is served so well.

And finally the information that a volume of Joseph
Johnson's professional letters for 1795-1809 has unexpect­
edly survived15 is very exciting indeed. Since Johnson com­
missioned many Blake engravings, and since the workings
of his publishing-house have been very little known, this
offers the prospect of considerably increased knowledge—
and perhaps a fascinating book about the letters.

Division I: William Blake
Part I: Editions, Translations, and Facsimilies

Copperplate-Makers' Marks

The manufacturers of copperplates of the kind used for en­
gravings customarily or at least frequently stamped the back
of the sheet of metal with their name and address, not unlike
a watermark. The position of the mark is variable, and often
it is incomplete because applied at an angle and not flush
with the metal. Since such a mark defaced the copper, it pre­
vented the use of that side for most engraving purposes. How­
ever, since copper was (and is) very expensive, Blake some­
times used the backs of copperplates for engraving his works
in Illuminated Printing.14 Indeed, it is likely that he did so a
good deal more frequently than surviving evidence indicates,
for when a large copperplate sheet was cut into, say, four pieces,
the maker's mark would ordinarily be visible on only one of
them15 (just as a watermark will only appear on half or fewer
of the leaves cut from a sheet of watermarked paper), and,
even when the copperplate-maker's mark did survive on the
print, Blake ordinarily took pains to conceal it by printing
very lightly, by wiping ink from the area, and especially by
coloring the area after printing. Note that the copperplate­
makers' marks listed below are reported chiefly from posthu­
mosous copies (America [N], Europe [1], Jerusalem [H-J], Songs
[a-c, e, g, i, k]) which were printed more heavily and care­
lessly than Blake's own copies, and generally were not col­
ored. When the copperplate-maker's mark is visible on a print,
of course it is in mirror-writing, and ordinarily it is very dif­
ficult or impossible to decipher.

Table of Copperplate-Makers' Marks16

G. HARRIS No 31 SHOE LANE LONDON

14 Claire Tomalin, "Publisher in prison: Joseph Johnson and the book
15 No copperplate-maker's mark has been reported for any of his
commercial engravings, but the versos of copperplates from Innocence
(1789) were apparently used in Experience (1794), from Marriage (1790)
plus "The Approach of Doom" (1788) in Urizen (1794), from America
(1793) in Europe (1794), from Ahania (1795) in Ahania, and from
Jerusalem in Jerusalem.
16 For instance, the surviving copperplates of Job pl. 14, 16 are on
the versos of pl. II-III of Henri Louis Duhamel du Monceau, A Prac­
tical Treatise of Husbandry [tr. John Mills] (1762), but they exhibit no
copperplate-maker's mark.

Helen Bruder, "The Sins of the Fathers: Patriarchial Criticism and
The Book of Thel," 147-58 of Historicizing Blake, ed. Steve Clark & David
Worrall (1994).
Job copperplate (1826) verso of pl. 1.  

JONES N°. 4[?] SHOE LANE LONDON 7b

Songs (1794) pl. 1 (copy c), 28 (a, c, g, i, Bentley pull—see illus. 1 here), 29 (b-c, e, k, Harvard pull), 32 (b-c, 33 (a), 37 (b-c, Harvard pull), 46 (a, electrotypes), 47 (a, electrotypes—see illus. 2 here), and 49 (c).  

JONES AND PONTIFEX N° 47 SHOE LANE LONDON 5

Europe (1794) (I) pl. 1-2, 4-18.  

R PONTIFEX & C 22 LISLE STREET STREET SOHO, LONDON 5  

Job copperplates (1826) versos of pl. 2-13, 15, 17-21  

Dante copperplates (1827) versos of pl. 1-7.  

WHITTON & HARRIS N°. 31 SHOE LANE LONDON 5  

Jerusalem (1804[-20]) pl. 33, 72, 100.  

OW & SON [SH]OE LANE LONDON

Jerusalem (1804[-20]) pl. 71.  

Copperplate-maker's mark too obscure to read  

America (1793) (N) pl. 6  

Urizen (A) pl. 2, 19, 28  

Jerusalem (1804[-20]) pl. 56, 63, 92, 93 might be either of the last two.  

Joseph Viscomi’s epic Blake and the Idea of the Book appeared so late in 1993 that its findings could not be digested in time for the 1993 “Blake and His Circle.” Some of its more important findings, insofar as they relate to the bibliography of Blake, are therefore presented here. I take the evidence and conclusions in Viscomi’s book to be reliable, and I endorse those reported below.  

Invention of Illuminated Printing  

“The Approach of Doom,” in which Blake adapted a design by his brother Robert,  

appears to have been Blake’s first attempt at drawing in an “impervious liquid,” perhaps shortly after his brother’s death in 1787, and it seems to have evolved out of a planographic transfer print. Doom may not have evolved directly, though. The vignette known as Songs plate a [a naked man being carried upwards by cherubs] may have been an intermediate step. [194]  

Similarly, the separate prints of “Joseph of Arimathea Preaching” and “Charity”  

seem to be early experiments in relief etching, which in turn suggests that illuminated printing, the printing of illuminated poems and books, evolved out of relief etching, which was motivated by the desire to duplicate drawings in facsimile rather than to publish preexistent texts. [195]  

Blake probably composed his designs for works in Illuminated Printing directly on the copperplate (as he did the marginal designs to Job about 1824), rather than transferring designs created separately, and he may well have composed some of the text for works in Illuminated Printing in this way also, particularly in Milton and Jerusalem.  

Blake’s text could not have been [mechanically] transferred and . . . preliminary studies or models of page designs could not have preexisted their execution . . . In other words, Blake’s innovation lies not in writing backward or in inventing an “impervious liquid,” let alone a supposedly new method of transferring text, but in appropriating as a printmaker the tools, materials, process, and, most significantly, the aesthetics of sketching. [370]  

Blake scholars have often assumed that the creation of a work in Illuminated Printing was a very laborious and time-consuming process, but “A printable intaglio plate can be produced in about thirty minutes because the lines do not need to be etched deeply in order to print” (82).  

Printing Works in Illuminated Printing  

Works in Illuminated Printing are printed from the surface of the copperplate (as in printing from conventional typography) rather than from the recesses incised in the copper, as in intaglio engraving and etching, and ordinarily different inks are used for printing relief and intaglio plates. However, in printing his relief plates  

Blake appears to have used an intaglio rather than relief ink. Intaglio ink consisted of pigment ground with various grades of burnt oil . . . such as a walnut or linseed oil that had been boiled and then set on fire. Burnt oil was more viscous than boiled oil, making ink tacky and stiff. [95]  

Postumous copies . . . were printed with far greater pressure and, it seems, with machine-made relief inks. [10]  

In printing his own works, Blake did not attempt to emulate the meticulous standards of his contemporaries, and he seems to have capitalized upon the irregularities of his printing. In a letter of 22 March 1911, the facsimilist William Muir calls Blake’s method “skilful carlessness,” and Essick (William Blake and the Language of Adam [1989]) says that Blake “expanded the circumference of the acceptable far beyond the limitations standard in the craft” (191).  

In ordinary printing, the printing surface (such as the copperplate) is placed face up on the bed of the press, and the paper is pressed down upon it. However, Blake appears to have placed the paper on the bed of the press, and the copperplate was imposed down upon the paper. For instance,  

Plates 7-12 in Europe copy G have horizontal and vertical pencil lines (some partly erased) on their face that correspond to the size of the plates. If these lines were meant to register plate to paper, then the paper must have lain on
the press bed facing up and the plate placed on top of it, or the lines would not have been visible. This reverse printing method ... would have prevented the paper from picking up any of the ink smudges in the shallows of the relief plate. Woodcuts were often printed [in relief] in this manner. [394]

One of Blake's problems was that his copperplates, even within the same work, were different sizes, and consequently the margins of facing pages have different dimensions.

Given that registration was done by eye [i.e., not mechanically] and that plates were various sizes, diverse margins were inevitable. Facing pages with exactly shared margins, then, appear to be intentional. [105]

In ordinary printing in conventional typography, several pages of type (a forme) are printed on one side of a sheet of paper; for instance, in a folio with two leaves per folded sheet of paper, pages 1 and 4 would be printed on the outside of the sheet and pages 2 and 3 on the inside. Blake used this method at least occasionally and perhaps regularly for the copies he printed on both recto and verso of the leaf. For instance, the proofs of Marriage (K) pl. 21-24 were printed with four prints on one piece of paper, and the untraced proof (L) with pl. 25-27 are evidently the same (p. 107).

Occasionally he made mistakes. For instance, in Marriage (B).

He printed plates 5 and 7 as an outside form (they are in the same ink) and plates 6 and 8 as the corresponding inside form (they are also in the same ink). The leaf with plates 8 and 7 was reinserted into the binding, correctly, joined to the leaf with plates 5 and 6 by a strip of paper and stabbed three times with the other fourteen leaves. ... Apparently Blake had forgotten which form he was inking when he printed these four plates.

Printing plates in folio format [i.e., four prints on a piece of paper folded once] on aligned leaves ... appears to have been Blake's standard practice for books with facing pages, which ... includes all copies of illuminated books produced between 1789 and 1793. [109]

In his early printing, Blake carefully wiped the ink from the margins of the plates so that the designs would appear without frames. However,

in 1795 ... [Blake began] for the first time, to print the plate borders. ... The borders invited or suited a more elaborate coloring style, since text and illustration were then framed and would have looked unfinished if the washes did not meet the border/frame. This is why washing and streaking the text—a method of washing that visually integrated text with illustration ... —became common practice in books printed in and after 1795. [160-61]

The evidence which Viscomi has so laboriously accumulated demonstrates abundantly that

The times at which Blake Books claims Blake's works were printed need to be adjusted, and the periods need to be redefined ... This [first] period can be broken down ... according to three distinct formats: recto/verso (1789 to 1793), color printing (1794 to 1795), and single-sided printing with borders and rich palettes (ca. 1795). After 1795 the format remained the same, though the coloring style continued to become richer and more elaborate. [372]

Since each copy of a work in Illuminated Printing seems to differ from every other copy, Blake scholars have often carelessly assumed that Blake normally printed one copy at a time in deliberately unique ways. However, Blake's early practice was to print half-a-dozen or more copies of each print at a time; "to imagine that illuminated books were produced one at a time makes illuminated printing and its inventor monstrously inefficient" (374). Prints were later—sometimes years later—collated into books, using the best prints first; at the end of the process, only the inferior prints were left, and sometimes in these the printing was so weak or careless that Blake had to touch them up or retrace designs or letters extensively in order to make them acceptable.

Most copies of illuminated books were compiled from impressions printed and colored in small editions. That Blake used this mode of producing books requires one to question the intentionality and significance of most variations, redate copies of nearly all illuminated books, reevaluate the role of illuminated poetry in Blake's life, redefine his period and book styles, and, ultimately, reedit his work. [153]

Coloring Works in Illuminated Printing

The conventional commercial method of coloring prints was for each worker to add a separate color; one would add the red according to a master copy and pass the print on to another who would add blue, and so on. However,

The limited palette used in early illuminated impressions suggests that labor was not divided according to the standard procedure of one color per person but by impression, and that Mrs. Blake colored entire impressions and books herself. [133]

It has often been assumed that the time necessary to color a print was very extensive, but, at least for early copies, this is not so. The early coloring was simple, and

In fact, many Innocence impressions colored before 1794, like "The School Boy," Holy Thursday," or "The Chimney Sweeper," have only one or two broad washes, which represent quick passes of a brush and nothing more. There is no outlining in pen and ink, no overlaying of colors, no treatment that was technically difficult or time consuming. ... There is no reason to disbelieve Blake's friends Frederick Tatham or [J. T.] Smith about Mrs. Blake's having regularly colored impressions, though the quality of her work appears not to have been as high as Tatham states—and

[9] In most surviving copies of Blake's works in Illuminated Printing, each leaf is separate, not conjugate with its neighbor, but this may be the result of later trimming for binding rather than an indication of the manner in which the copperplates were printed.
Mrs. Blake was probably responsible for the [Visions] copy C and H impressions, and possibly the copy L impression ... [plus for pl. 7 still] copy M and probably copy K ... [and] copies J and I. [142]

Some copies of Blake's works were colored after his death. These include Songs (E, M, e),

thirteen Experience impressions in Songs copy K, plate 1 (if not also all) of Europe copy A, and the framelines and many of the blue and pink washes over interlinear decorations in Marriage copy E; some posthumous copies were colored very well: Songs copy e (in imitation of Songs copy Y) and Songs copy j. [367]

Dates of Printing Works in Illuminated Printing

1790 Marriage (K-M [proofs], A, C, B, H11)
1793 Visions (a [proofs], A-E, H-M), For Children (A-E), America (a [proofs], + loose proofs, C-I, K-L, R)
1794 No Natural Religion (A-D, G, M), Marriage (E-F), Visions (F, R), Experience (F, G-H, T; B-E), Europe (a-c [proofs], + loose proofs, B-G), Urizen (H-I [proofs], A, C-F, I)
1795 All Religions (A), No Natural Religion (L), Innocence (J, N), Thel (F), Marriage (D), Visions (G, QP), America (A-B), Experience (J, O, S), Songs (A, R; I, L, O/K, M, W/N,22 BB), Europe (A, H), Urizen (B), Songs of Los (A-F), Ahania (A-B), Book of Los (A-B)23
1796 Large Book of Designs (A-B); Small Book of Designs (A-B)
1802 Innocence (P, O, R/Y), Experience (P, Q)
1804 Innocence (P-Q, Q)
1807 America (M?), Jerusalem proofs
1811 Innocence (S, S), Milton (A-C)
1818 Thel (N-O), Marriage (G), Visions (N-P), Experience (T, U), Urizen (G), Milton (D)
1820 For the Sexes (A, B), Jerusalem (A, C-D)
1821 America (O), Songs (V), Europe (K), Jerusalem (B-E)
1822 On Homer (A-F), Ghost of Abel (A-E)
1825 Songs (W, Y), For the Sexes (J-M [proofs], C, D)
1826 Songs (Z-AA)
1827 Marriage (I), Songs (X), Jerusalem (F)

Posthumous printing

Innocence (T), America (N, P-Q), Songs (a-o + separate-pulls including Tate and Juel-Jensen), Europe (I, I-M), For the Sexes (E-I), Jerusalem (J-I).

21 The printing of Thel is dated no more precisely than 1789-90.
21 In Marriage (B, H), "the inking accidents shared by the two copies (in plates 11 and 31, for example) are lighter in copy H, which suggests that most of the copy H impressions were probably second pulls" (Viscomi, 112).
21 Songs (O/K and W/N) are sets which were later separated.
21 Of these works, All Religions (A), No Natural Religion (L), Thel (F), Marriage (D), Visions (G, QP), America (A-B), Songs (A, R), Europe (A, H), and Urizen (B) were produced as a deluxe large-paper set with framing lines.
Posthumous coloring

_Europe_ (A) pl. 1 (and perhaps all the plates), _Marriage_ (E) framing lines and blue and pink washes, _Songs_ (E, K [13 plates], M, e [imitating copy Y], j).24 Semi-colons separate print-runs in the same year. Italicized copies of _Innocence_ and all copies of _Experience_ are identified as parts of the combined _Songs_.

All Religions Are One (1795)
The only known copy of "All Religions was reprinted with _No Natural Religion_ ca. 1794" (Viscomi, 229); no copy survives of the (presumed) earlier printing.

_America_ (1793[-1831?])
Copies were apparently printed in 1793 (a [proofs] + loose proofs, C-I, K-L, R), 1795 (A-B), ?1807 (M), 1821 (O), posthumous (N, P-Q) (Viscomi, 376-80).

Viscomi, 389, reports a copperplate-maker's mark on pl. 6 in copy M which I did not see when examining the original and cannot see in the Blake Trust facsimile of it (1963). N.b. Since _America_ pl. 6 has a copperplate-maker's mark (_BB_, 86n4), it cannot be the recto of _Europe_ pl. 17 (_BB_, 145), which also has a copperplate-maker's mark (as Viscomi, 389, points out). Keynes & Wolf, _William Blake's Illuminated Books_: A Census (1954) report a platemark on _America_ (Q) pl. 2 which is invisible to me.

In _[America]_ plate 3 . . . the blemish next to the word "Dark" of line 11 appears in both copies A and B, though it is darker in A; the same is true of the blemish at the end of the tendrils from the A in line 16 and the traces of ink in the shallows of the lower tree trunks and inside of the border. The sequentiality of the copies is even clearer in plate 5, where the bottom border is half-wiped in the same manner (and with the same gesture) in both copies, and the same wove pattern of the paper or backing blanket—a very distinctive mark—is present, as it is in the left bottom corner of plate 6 and in lower left and right corner of the flames in plate 12. [Viscomi, 392]

Plates 7-12 in _Europe_ copy G have horizontal and vertical pencil lines (some partly erased) on their face that correspond to the size of the plates. If these lines were meant to register plate to paper, then the paper must have lain on the press bed facing up and the plate placed on top of it, or the lines would not have been visible. This reverse printing method was used to print engravings on "paper, pastboard, or any other thing you print upon" (Faithorne 70). In illuminated printing, it would have prevented the paper from picking up any of the ink smudges in the shallows of the relief plates. Woodcuts were often printed in this manner. [Viscomi, 394]

Copy I
Binding: (2) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994," _Blake, XXVII_ , 3 (Winter 1993-94), 98.

Variant
Pl. 2: Prints from _Thel's_ title plate, when seen in raked light, reveals embossments absent in the proof (copy a); these embossments suggest that the plate may have been rebitten to deepen the shallows" (Viscomi, 92).

Copy M
The leaves were "trimmed and gilded along the top (pace _BB_ 88)" (Viscomi, 312).

Book of Ahania (1795)
Both copies were apparently printed in 1795 (A-B) (Viscomi, 376).

The six plates of _Ahania_ are all 13.5 to 13.7 cm high by 9.8 to 10.0 cm wide, while the five _Book of Los_ plates are all identical in height and almost identical in width (9.8 to 9.9 cm). With little more evidence than these coincidences in size, _Blake Books_, 113, suggested that _Ahania_ pl. 2-6 "may have been" on the other sides of _Book of Los_ pl. 3-4, 2, 5, 1 and Viscomi, 287, says that "The six _Ahania_ designs were executed on three plates, with plates 1 and 5, 6 and 2, and 3 and 4 etched back to back."

Book of Los (1795)
Both copies were apparently printed in 1795 (A-B) (Viscomi, 376).

Viscomi, 287, says, that, pace _BB_, 113, _Book of Los_ plates were not etched on the other sides of _Ahania_ pl. 2-6.

The Book of Thel (1789[-1818])

According to Viscomi,

That the raw umber impression preceded the raw sienna impressions is verified by traces of the former ink in plate 7 of copy B, which indicates that the umber had not yet dried. On the other hand, traces of green ink on plates 4 and 8 of copies M and E indicate that green preceded [d] raw sienna for these plates. Raw sienna appears to have been followed by yellow ochre, in that plates 1 and 7 of copy D have traces of raw sienna. Moreover, plate 4 in copies E, B, and R are especially close: they share blemishes under the word "shrine" (line 2) and next to "spring" (line 9), and traces of ink along the inside top plate border. Plates 4 and 8 of copies M and E were probably the first pulls and printed together; that they are in different copies reinforce[s] the theory that most copies of illuminated books were collated from piles of impressions and not produced individually. . . .

Blake appears to have printed a pair of plates in the five colors before moving to a second pair; because the color sequence could vary among plate pairs, it is not possible to sequence the issues, let alone the copies, of the edition. . . . The five inks of _Thel_ required five different dabbers, otherwise one dabber would have had to have been cleaned five times for each plate pair. [253]

Copy L
Binding: (3) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994," _Blake, XXVII_ , 3 (Winter 1993-94), 98.
XXVII, 3 (Winter 1993-94), 98.

Europe (1794-[1831])

Copies were apparently printed in 1794 (a-c [proofs] + loose proofs, B-G), 1795 (A, H), 1821 (K), posthumous (I, L-M) (Viscomi, 376-81). Copies B-G appear to have been color-printed at the same time (Viscomi, 277), though Blake Books, 142, does not note that copy F is color-printed.

Copy A

Pl. 1 "copy A has red and black opaque paint applied to the impression by someone other than Blake" (Viscomi, 398).

Copy G

Pace BB, 142, copy G is not color-printed (Viscomi, 126).

Pl. 11, 17

History: (1) The leaf with pl. 11, 17 was acquired from Allen of New York about 1964 by (2) Mr Charles Ryskamp; (3) Acquired by the dealer Nicholas Lott, who sold it to (4) A private collector, who sold it back to (5) Nicholas Lott, who sold it to in July 1994 to (6) Robert N. Essick. See Essick illus. 1-2 (in this issue).

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

Viscomi, 389, refers to copperplate-makers' marks on Urizen (A) pl. 2, 19, and 28 which I did not record in my notes of the original and cannot find on the Plowman facsimile of copy A (1929).

Copies were apparently printed in 1794 (H-I [proofs] A, C-F, I + separate pulls), 1818 (G) (Viscomi, 376, 379).

Pl. 4 in copies H-I appear certainly to have been printed with the impression in copy C: all three are printed in green ink with the illustration printed in shades of raw sienna and yellow ochre, the combination of inks characteristic of green copies C and F. These separate prints [in H-I] appear to have been extracted from copies E and F—or excluded from them when they were collated (Viscomi, 281). 27

Copy B

It is printed in black with a brownish tint or in green (pl. 2) (Viscomi, 126), not color-printed in brown (pl. 1, 3-7, 9-17, 19, 21-22, 24-28) and green (pl. 2, 8, 18, 20, 23) as in BB, 168.

Pl. 3

Urizen pl. 3 and the design on its verso are described and re-

produced in Martin Butlin, "Another Rediscovered Small Color Print by William Blake," Blake, XXVII, 3 (Winter 1993-94), 68, suggesting that the print was intended for the Small Book of Designs (B).

Copy B

Pl. 4 is green (Viscomi, 397), not greenish-brown (BB, 397). Pl. 25 is printed in greyish-brown (Viscomi, 397), not green (BB, 168).

For Children: The Gates of Paradise (1793)

All the copies were apparently printed in 1793 (A-E) (Viscomi, 376).

For the Sexes: The Gates of Paradise (1820-1831?)

Copies were apparently printed in 1820 (A, B), 1825 (J-M [proofs], C, D), and posthumously (E-I) (Viscomi, 380-81).

Ghost of Abel (1822)

All copies were apparently printed in 1822 (A-E) (Viscomi, 380).

Jerusalem (1820-31)

Copies were apparently printed in 1807 (proofs), 1820 (A, C-D), 1821 (B, E), 1827 (F), and posthumously (I-J) (Viscomi, 376-81).

Copperplate-Makers' Marks

To the copperplate-makers' marks on Jerusalem pl. 33, 35, 63-64, 71, 72, 92-93, 100 reported in Blake Books, 235, Viscomi adds pl. 29 and 52 (without saying in what copies he found them or where on the plates) and ignores pl. 33, 35, 64, 64, 71, 93. It may therefore be useful to provide a list of where on the plates the copperplate-makers' marks are to be found and in which copies:

pl. 29 Viscomi; not found by GEB
pl. 33 in front of the man-headed creatures pulling the plough:
"... M HAR... [illeg]" (J)
pl. 52 Viscomi; not found by GEB
pl. 56 in the middle of ll. 7-8 from bottom:
"... OE LANE[?]... NDON" (D, F, J)
pl. 57 straight white lines beneath the bottom woman's right elbow are perhaps a plate-maker's mark (H) not recorded in Blake Books
pl. 63 between the woman's feet: "N" (J)
pl. 71 to right of inter-linear woman: "H... OW & SON... OE LANE LONDON" (D, I)
pl. 72 in the right margin beside the interlinear design: "WHITLOW &... N° 31 SHO. LONDON" (C, F, J)
pl. 92 over woman's head: "LANE LONDON" (H, J)
pl. 93 above woman's head (H)

27 The history thus far derives from Blake Books Supplement (1995), 69, in Blake Books (1977), 341. Europe pl. 11, 17 were erroneously supposed to belong with Europe (c).

28 The history of the leaf after it left the hands of Charles Ryskamp derives from a letter from Robert N. Essick to GEB of 1 Aug 1994.

Viscomi argues that in Urizen pl. 25 there are three etched faces in copy A and that a fourth is added to the copper in copies C-D, F, ("The added (or 'middle') face is not 'obscured' in copy A (BB 179); it is simply not there" [413].) The absence of this fourth figure "in the proofs and copy A and its presence in the other impressions indicate that the copy A impression was the first pulled" (282).

However, this fourth figure (like the others) appears only in the coloring—of course we don't know what was etched—and in A it seems to be present but ill-defined. If the presence of three or four figures is determined by the coloring, not the etching, the copperplate of pl. 25 is not in two states, though the order of printing may be determined by the presence or absence of this fourth figure in the coloring added in the process of printing.
pl. 100 above and to the left of the head of Los: "... S[?] ...
LANE . . . DON" (H, I-J).

Numbers on the Copperplates
As may be seen especially in copy J,

the plates, with the exception of plates 12, 14, 22, 40, 51, 54, 57, 81, 82, and 92, were numbered [on the copper] in the top right corners, either in white line ... or in black line . . . [the latter on pl.] 8, 9, 10, 28, 46, 52, 56, 65, 68, 72, 74, 75, and 96 . . . a few numbers were scratched or gouged off the plates, as in Plate 28 . . . and . . . a few plates have numbers or traces from an earlier numbering that do not correspond to the final position or numbers of the plates. Plate 50, for example, was initially numbered as 19, and plate 18 as 20.

Variants
Pl. 17: In l. 21, "labour" was altered in pen to "labours" ("make himself fit for labours") in copy B, probably not by Blake (Viscomi, 147).

Pl. 18: In l. 36, "cry Hand" was changed in pen to "Cry Thou!" in copy B, probably not by Blake (Viscomi, 147).

Pl. 20: The differences between the LC proof and copies A and C on the one hand and copies D-F, H-J on the other are created on the paper, not on the copper (pace Blake Books, 237);

flames in the top right corner are more extended in copies D-F and H-J than in copies A and C, with copy B being indetermined. . . . Yet one of the flames is extended further in copy C than in A, while another is extended further in both copies than in copy D—that is, their final shapes were determined by pen and ink finishing, and there is no change in the plate. [Viscomi, 342]

Pl. 25: Toomey claimed that pl. 25 was in three states, but in fact one "state" of the print is created by pen-and-ink changes; the plate "exists in two states instead of three, and copies A and C-D are in the first state and copies E and F are in the second" (Viscomi, 342).

Copy A
The copy bought by William Young Ottley was probably F (see below), rather than A (as in Blake Books, 258).

Copy F
There are two sets of numbers in copy F, a shaky set in the second order in which Blake arranged the plates of Chapter II and a firm set in the first order:

the firm and emended numbers are neither in Blake's hand nor in the same medium as the weak numbers. The weak numbers (set 1) are in an intense black oil-based printing ink, while the firmly written numbers (set 2) are all in a light black water-based writing ink. [The set 1 numbers are completely opaque and shiny, while the set 2 numbers are mostly a light black stain. The different media is [sic] especially apparent in set 1 numbers that were gone over or repaired in pen and ink.] The numbers of the first set are generally larger than those in the second set, but they are poorly formed, even ragged and wavering, an appearance caused in part by the viscous medium but also possibly by Blake's weakened state. These numbers, though, are unmistakably Blake's, whereas the 2s, 4s, 6s, and 9s of set 2 are distinctly and consistently different from Blake's in all other books—including Marriage copy I, which was executed a few months before Jerusalem copy F. . . . For example, Blake's 4 is always closed (or rather the top left member is at a sharp angle) and the stem of his 9 is always extended and curved under . . .

Blake's numbers . . . are 2, 5, 6, 8 [gone over in pen and ink], 10, 13, 17, 22, 23, . . . 33, 34, 36, 38, 40, 42, 43 . . . 52 [gone over in pen and ink], 56, 57 [the 7 is Blake's and looks like an 8], 63, 64, 65, 66, 70 . . . 77, 82, 88, 89, 96. The rest of the numbers are in set 2.

The second, firm set of numbers, sometimes altering the first, is by Linnell, following the (first) order of the plates in his own copy of Jerusalem (C).

Linnell appears, then, to have received a partially numbered copy of Jerusalem in loose leaves, which required him to finish numbering the pages in pen and ink, using his own copy, copy C, as the model. . . . perhaps what reveals copy C as the model and Linnell's hand most clearly is the Chinese white used extensively in plates 39, 76, 84, 87, 99, and 100 to create highlights and to model figures. This pigment was not used in any other copy of Jerusalem (or any other illuminated book that I know of) except [Linnell's copy] C ( . . . plates 32 and 47). . . .

It is not clear why Blake numbered only 29 plates, a few in each chapter, "But what is clear is his intention regarding this copy's order: he meant it to follow copies D and E, an intention that Linnell apparently ignored or misunderstood." 

History: (1) It is probably copy F (not copy A, as in Blake Books, 258) for which "M" [William Young] Ottley [gave Linnell £5.5s.] for M" Blake for a copy of Jerusalem on 11 August 1827, the day before Blake died (Blake Records [1969], 594, 341, 347); Linnell probably collected the loose leaves of Jerusalem from Mrs Blake, collated them with his own copy, and delivered them to Ottley, with whose library they were sold at Sotheby's, 21 July 1837, Lot 306, for £3.18s. to Bohn; (2) Acquired by the dealer James Toovey, who added his "BURNHAM ABBEY BUCKS" bookplate and sold it in 1899 to (3) The PIERPONT MORGAN LIBRARY.

Edition

Review
J. P. L. (a "gorgeous volume"), J. H. C. (needs "a new convention of annotation and of commentary"), and M. T. S.

Viscomi, 357-58, 360, 426.
Large Book of Designs (1796)
Both copies were apparently printed in 1796 (A-B) (Viscomi, 377).
In “the two copies of Visions plate 1 from the Large Book copies A and B . . . the highlights at the right corner and at the waves are exactly the same,” thus proving that they were printed at the same time (Viscomi, 303-04).

The Marriage of Heaven and Hell (1790-1827)
Copies were apparently printed in 1790 (K-M [proofs], A, C, B, H), 1794 (E-F), 1795 (D), 1818 (G), 1827 (I) (Viscomi, 376-80).
The conventional dating of the Marriage has long been c. 1790-93, but, according to Viscomi,
In the course of 1790, apparently within two or possibly three different but not necessarily widely separated plate-making sessions, Blake wrote and executed three sets of Marriage plates. Plates 1-3, 5-6, 11-13, and 21-24 have the rightward g and appear to have been written first; [II] plates 4, 7-10, and 14-20 have the leftward g and appear to have been written second. . . . [III] Plates 25-27 (“A Song of Liberty”) appear to have originated as an autonomous work, which was attached to the narrative as a kind of coda. . . .
Plate 7 is the transitional plate . . . with its first g tilting to the right like the g in plates 5 and 6, and its second [in the same line!] and subsequent gs tilting to the left. . . .
Most of the [copperplate] sheets for Marriage were approximately 30 x 21 cm. Most of the sheets can be reconstructed according to the self-contained units: plates 16-19, for example, share the same widths and heights and together form one 33.0 x 20.7 cm sheet, while plates 7-10 were probably cut out of one 30.1 x 20.7 sheet. It is therefore significant when plates made from the same sheet have both kinds of g, as with plates 12, 13, 20, and 27, which appear to have been etched on the backside of four plates cut from the 29.7 x 21 cm plate used for Doom. Plates 12 and 13 form a self-contained unit with the rightward g, and plates 20 and 27 both end sections (14-20, 25-27) that are self-contained but have differently formed gs. Assuming that the plates were prepared at the same time, it follows that their texts were probably written close to each other in time as well. In other words, if the use of the two gs did not overlap in Marriage, then the one could not have been employed very far from the other. . . .
Apparely they [both kinds of g] overlapped with one another and with the serifless g of the Thel plates, which showed up in nine of the twenty-seven plates of Marriage. . . .

The new leftward g was most likely introduced after the rightward g, and, regardless if early use was variable or exclusive, the new g made its first appearance in Thel plates 1 and 8 and in the second set of Marriage plates, presumably in late 1789 or early 1790.[237]

Significant Variants
Pl. 10-11, 15, 21: The etched “cave and rock formations” were masked in all save copies G and I; “The traces of ink on plate 10 of copy B . . . and especially those in plate 11 . . . reveal that the ink was wiped off the forms to prevent them from printing. . . . The [cave and rock] forms are also revealed as slight embossments in the versos of copies A and F.”[22]
Pl. 21: “The engraved white lines in the hill and ornament over the I of the first line” are missing in copy K (Viscomi, 91).
Pl. 26: In the section numbered 15, “chariots” “was cruelly altered in pen to ‘charots’” in copy B, probably not by Blake (Viscomi, 147).

Copy B
Binding: The leaf with pl. 7-8 was apparently at first reversed; then the “leaf with plates 8 and 7 was reinserted into the binding correctly, joined to the leaf with plates 3 and 6 by a strip of paper and stabbed three times with the other fourteen leaves.”[19]

Copy L
It is reproduced in pl. 9-10 of Michael Phillips, “Blake and the Terror 1792-93,” Library, 6 S, XVI (1994), showing the watermark and chain-lines.

Editions
The Blake Trust facsimile is reproduced in reduced size in the Dover publication of 1994.

The work consists of (1) Anon., “Note” (iii); (2) a reproduction acknowledged on the back cover (of the paperback edition) to be from the Blake Trust facsimile (1960) of *Marriage* (D) *<BB #107>*., though reduced in leaf-size from 37.5 x 26.0 cm to 17.8 x 13.2 cm (the images reduced from c. 10 x 15 cm to c. 9 x 12.8 cm), and the designs reproduced back-to-back rather than on one side only of the leaves; and (3) a transcription of Blake's text with “Blake’s spelling, punctuation and use of capital letters . . . retained wherever possible” (28-43).

Viscomi, 110-11: the slight smudge visible on Viscomi’s illus. 134 is not clearly identifiable as the rocky island of the colored designs. *Blake Books*, 290, had recorded the rock formations as effects of coloring only for pl. 10-11, 21.

Viscomi, 109: Blake seems to have been printing the work as if it were a folio, with two prints on each side of the paper: “He printed plates 5 and 7 as an outside form (they are in the same ink) and plates 6 and 8 as the corresponding inside form (they are also in the same ink). . . . Apparently Blake had forgotten which form he was inking when he printed these four plates.”
**Milton** (1811-18)

Copies were apparently printed in 1811 (A-C) and 1818 (D) (Viscomi, 378-79).

Variant: Pl. In l. 21, “What” on the copper was altered on the paper to “That” in copy A; all other copies (B-D) give “What.”

Copy A

History: (1) Probably acquired by Philip Hurd, in whose post-humous sale by Evans on 30 July 1845, Lot 162 it was described as “Blake's Illustrations of Milton, &c. COLOURED PLATES, 1834 [sic],” when it sold to Bohn for £6.17.6.

Copy C

According to Viscomi,

The single frame line given the plates in copy C—the only copy of Milton with frame lines—indicates that copy C was probably finished in or after 1818, when this stylistic feature first began to be used. . . Copy C, in other words, was reworked and restructured more than once, probably before and certainly after—but not at the same time as—copy D.

In copy C, plates a-e can be divided into two sets. The leaves of plates a, b, and d are slightly smaller than the others and were apparently cut with a knife, whereas the other leaves were torn in the usual manner from larger sheets. The bottom edges of these leaves are only half gilt because they were not level with the other leaves... plates 4, 7, 25, and 41... are watermarked “WHATMAN/1808”; in all four the mark runs vertically at the outside edge of the leaf, either from bottom corner up to the middle of the leaf (4 and 25) or from the top corner down to the middle of the leaf (7 and 41). The “1808” is positioned under “HATIM”; the “8” is 1.75 cm high, and the “W” is 3.0 cm high. Plates c and e, which were printed on slightly thinner paper, are recorded as having the same mark (BB 305), but in them the mark is smaller and runs horizontally across the top right corner. The marks are fragments: “W” in plate e and “TMAN” with an “8” under the “T” in plate c. The “8” is 1.6 cm high and the “W” is 2.25 cm high. The size of the “W” and size and position of the “8” correspond exactly to the “[WHATMAN/1818]” paper used in Songs copy v and the first copies of Jerusalem. (The Whatman 1824 and 1826 papers used in Jerusalem copy F have an “8” that is 1.7 cm high.) . . . [The numbers echo these divisions.] Plates b, a, and d were numbered 2, 3, and 17, whereas plates c and e were numbered 8* and 32*, denoted as supplementary plates. The first set of plates were [sic] numbered in pen and ink like the other impressions, but plates c and e were numbered in an oil-based printing ink and are ragged-looking. These five plates were added to Milton C after it was initially collated. All five extra plates, along with plate f, were numbered integrally with copy D, ca. 1818, at which time plate 2 was not printed. [325-26] 

—Viscomi, 420; Erdman, Keynes, and Blake Books, 309 n1, 311 record this as a change in the copper.

—The date is of course wrong, perhaps a misprint for the “1804” on the titlepage. The fact that the work is described as “PLATES” indicates that it consists of prints rather than watercolor designs for a poem by Milton, such as Comus. Milton (A) was bound in half Green morocco, like Jerusalem (A) which was Lot 161 in Hurd’s 1845 sale <BBS 86>.


**On Homer's Poetry** (1822)

All copies were apparently printed in ?1822 (A-F) (Viscomi, 380).

“The Order in which the Songs of Innocence and Experience ought to be pag’d”

According to Viscomi, 336, “The Order” was made not for James Vine, whose copy of the Songs (V) is the only one so ordered, but for Blake himself after he'd sold his own copy of the Songs (R) and had no copy left to serve as a model.

**Small Book of Designs (1796)**

Both copies were apparently printed in 1796 (A-B) (Viscomi, 376).

Perhaps the copy of Urizen pl. 3 which belongs with the Small Book of Designs (B) is the one in an anonymous collection.

**Song of Los (1795)**

Both copies were apparently printed in 1795 (A-B) (Viscomi, 376).

According to Viscomi,

The sequence of plate 4 impressions can be established by tracing the changes in the cloud line trailing from the A in “Albion” in the last line. It is printed in the gray of the text in copy C, as are the birds. This is the first impression pulled. The second impression is copy F: the plate is again inked in gray and painted in colors, only here the trailing line is half-wiped, its lower portion is dabbed in red, and the birds are wiped away. The third impression, copy D, has the same gray and red cloud line, and the birds have been reinserted in a dark brown. In the fourth impression, copy A, Blake dabbed the top portion of the cloud line blue. In the fifth, copy B, the cloud line is printed in blue, the gap between Los's head and the cloud is filled in, and the birds are reinked in brown. The sixth and last impression pulled was copy E; there are traces of the blue ink, but here Blake has color printed the shallow between the cloud and the woman’s head in red. This has to be the last copy, since the red ink is substantial enough to have left traces in subsequent impressions. The sequence of impressions for plate 4 is not the same as that for plate 1, which can be traced according to the color, disappearance, and reappearance of the birds. Their order appears to be copies F, B, A, C, D, and E. Essick found a slightly different order (Printmaker 129), but the point remains the same: the different printing orders of plates 1 and 4 indicate that copies were collated from sets of impressions and not printed one at a time. [287]
Copy E

Binding: (4) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994," Blake, XXVII, 3 (Winter 1993-94), 98.

**Songs of Experience (1794-1802)**

Copies were apparently printed in 1794 (F, G-H, T; B-E), 1795 (J, O, S), 1802 (R Q) (Viscomi, 376-77). Note that numbers of copies of Experience were produced separately but later added to *Innocence* to form *Songs of Innocence and of Experience*.

In *Songs* (B-D), "The Little Girl Lost" and "The Little Girl Found" (pl. 34-36) were "borrowed from copies of *Innocence*," but in *Songs* (A, R) they are printed integrally with *Experience*. However, "in both copies A and R, plate 34 was printed in the ink of *Experience* but plates 35-36 are in the ink of *Innocence*," as though Blake momentarily forgot about the transfer (Viscomi, 294, 415).

**Significant Variants**

Pl. 9: In the first plate for "The Little Black Boy,"

From the earliest to the last impressions ..., which were produced ca. 1795 and ca. 1825, the woman's back is arched and her hair is in a bun. This is how Blake drew her on the plate. In all posthumous copies ..., her back and hair have been altered on the plate. (Viscomi, 246)

There does indeed seem to be a difference, though the "bun" is at the bottom of her neck or the top of her shoulder rather than on her head (where one might expect to find a "bun"). There seem to be very faint traces in the posthumous copies of the former larger outline.

Pl. 12: In "The Chimney Sweeper" of *Innocence* in copy AA, the first word of l. 20 ("And the Angel told Tom if he'd be a good boy / He'd have God for his father & never want joy") was changed in pen to "But" ("But have God ... "); the change, "which makes little sense," may have been made by Catherine Blake, who perhaps helped in the coloring of this copy (Viscomi, 146).

Pl. 25: According to Viscomi,

"Infant Joy" ... in *Innocence* copy U is an unrecorded first state: the bottom of the f of "Joy" crosses into the flower in this but not in any of the subsequent copies. ... The presence of this first state and the very poor inking throughout the book indicate that copy U was the first copy of *Innocence* printed. [245-46]

In Viscomi's reproductions (illus. 251-52, 274-77) of *Innocence* (N) and *Songs* (C, I, L, O), the "J" appears to be merely colored over, but in posthumous copies b (reproduced in the edition of Ruthven Todd [N.Y., 1947]) and c (reproduced in *William Blake's Writings*, ed. G.E. Bentley, Jr. [1978], 48) it is clear that the curve of the "J" crossing the petal was removed from the copperplate.

**Songs of Innocence (1789-1808?)**

Copies were apparently printed in 1789 (E, V T); F, I-J, X; A-H, K-M, Z, B-E), 1795 (J, N), 1802 (P O, R/Y), 1804 (P-Q, Q), 1811 (S, S), posthumous (T) (Viscomi, 376-78).

Printing: In early copies, "Many of the impressions contain the same accidents. The *Lamb* of *Innocence* copy E ..., for example, has the same traces of ink along the inside of the wiped border as The *Lamb* in *Innocence* copy B ... and other copies" (Viscomi, 115). Similarly,

an ink blot in the leaves beside stanza one of "Night" (plate 20) occurs with diminishing strength in *Songs* copy E, *Innocence* copy I, and *Songs* copy E, which reveals that the three impressions shared the same ink, dabbets, paper, and printing pressure. [Viscomi, 243]

**Copy I**

Binding: (3) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994," Blake, XXVII, 3 (Winter 1993-94), 98.

**Copy R/Y**

According to Viscomi,

The facts that three of the nine extant impressions of *Innocence* copy R are blue and that all nine impressions constitute thirteen [sic] impressions missing from copy Y strongly suggest that these two fragmented copies once formed a single copy. ... The paper size of *Innocence* copies Y and R is the same, approximately 20 x 15 cm, but what proves conclusively that the two copies were once joined is the fact that both sets of impressions were stabbed three times, 2.8 and 3.4 cm apart. Copy R/Y was presumably broken up while in the Dimsdale family, perhaps at the time of or because of the fire damage. If so, then *Innocence* R/Y was first acquired by someone other than the first Baron Dimsdale, since it was produced after the baron died. [308]

**Copy T**

According to Viscomi,

The plates of *Innocence* copy T ... were printed posthumously and colored in imitation of *Innocence* copy B. For example, the figures in "The Echoing Green" plates 1 and 2 are colored in the same five and eight colors as copy B; the difference is that in plate 1 the old man and the faces are pink in copy T and white in copy B. The shapes and colors (blue, pink, and orange) of the very distinct tripart [sic] sky of "Spring" plate 1 are duplicated exactly, as are the shapes and colors (blue and pink) of the sky in "The Shepherd." Copy T also imitates the plate order of copy B, except that the frontispiece and title plate are reversed and plates 53 and 15 are missing. The coloring model is not always so readily apparent because the undercoloring in imitation of copy B was touched up and supplemented with superfuzz ornamentation and because an early coloring style was combined with a late printing style. [247]

All other posthumous printings of *Innocence* are combined with copies of *Experience* to form *Songs of Innocence* and of...
Experience, which are distinguished by lower cased identifying-letters (e.g., "Songs copy O").

Copy W
The list of plates missing from the untraced copy W included pl. 18 ("The Divine Image"), though this is not mentioned in Blake Books, 366, as Viscomi, 416, points out.

Songs of Innocence and of Experience (1794[-1831?])
Printing: According to Viscomi,

"The Lamb" of Innocence copy N... features the same inking patterns (words darker and lighter) as "The Lamb" of Songs copy O. "The Tyger" of Songs copies L and N has the same ink splatters under the tiger's neck and the word "fearful," and the e of "fearful" is touched up in both. In Songs L, N, and S, the letters O and W of "On" and "What" of lines 3 and 4 of the second stanza did not print and had to be touched up; in copy N, they were touched up in the same black ink used to number the copy. [416]

Copies were apparently printed in 1795 (A, R; I, L, O/K, M, W/N, BB*) 1818 (T, U), 1821 (V), 1825 (W, Y), 1826 (Z-AA), 1827 (X), posthumous (a-o plus separate pulls including Tate and Juel-Jensen; the coloring of K and M is also posthumous) (Viscomi, 376-81).

According to Viscomi, "The Sick Rose," "The Garden of Love," "The Little Vagabond," and "Infant Sorrow" (pi. 39, 44-45, 48) were etched on four plates cut from "the full 22.2 x 13.7 cm sheet" (270) of copper. The fact that these four poems are not included in Songs (F-H, T') signifies that these specific plates had not yet been prepared, that the sheet had not yet been cut, which in turn indicates that copies F-H and T' were printed before copies B-E, which include these plates. [270]

Therefore copies F-H, T" were the first copies of Experience printed.

Experience (B-E) were color-printed from the surface only (unlike F-H, T' which are color-printed from both surface and shallows) because they had to match back-to-back Innocence prints, and shallow-printed designs can only be printed on one side of the leaf.

Coloring: Viscomi says that

the stream at the bottom of "The Lamb" (pl. 8) and "The Little Black Boy" (plate 2) (pl. 10) is painted as green ground (in the same green color) in both Songs copy L and Innocence copy N, which strongly indicates that the one was painted with reference to the other, and thus at the same time. Songs copy L was acquired by 1799 (BB 417), which means that both copies were colored between 1795 and 1799. [416]

Framing Lines: "Copies W and Y were printed in the same orangish brown ink and were given the same kind of elaborately scroll and foliage borders"; "The changes in frame styles suggest this order: W and Y; Z and AA; X" (Viscomi, 365, 366).

Though they are possibly the work of Mrs. Blake, the frames [in W and Y] were not added after Blake's death, since the numbers are Blake's and they were written after the frames were drawn, as their placement out of the way of the scrolls and flourishes makes evident. Blake intended the designs to be framed more elaborately than ever before, and he may have drawn a few of the frames himself [as he did for Job]. [Viscomi, 366]

Copy A
History: Blake Books does not note that between 1882 (when copy A was described as having 50 plates) and 1924 (when it was given to the British Museum Print Room with 54 plates), it was supplied with "a hand drawn copy" of pl. 2 and uncolored lithographs [of pl. 50-52, b] printed in light black or reddish brown ink on unmarked paper. The leaves are the size of the authentic impressions, which indicates that the four facsimiles were specially produced to complete the copy. [Viscomi, 412]
Copy E
Copy E, which was made from impressions printed and colored at different times, "was made visually coherent by being recolored in a consistent palette" (Viscomi, 145).

Copy F
"The Experience plates are printed on one side of the leaf only" (Blake Books, 373n27), not "on both sides of the leaf" (Blake Books, 383n3), as Viscomi, 412, points out.

Copy N
Binding: (4) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994," Blake, XXVII, 3 (Winter 1993-94), 98.

Copy Z
The copy of the Songs which Blake showed to Crabb Robinson on 10 December 1825 (Blake Records [1969], 323, 591) was probably Blake's own copy (W), rather than copy Z, which Crabb Robinson paid for on 15 April 1826 (Viscomi, 365).

Copy AA
The copy of the Songs which Blake showed to Mrs. Charles Aders on 10 December 1825 (Blake Records [1969], 319-20) was probably Blake's own copy (W), rather than copy AA, which Mrs. Aders paid for on 29 July 1826 (Viscomi, 365).

Copy BB
In the right margin of plate 3 is the date "1789," written in the same ink and by the same hand [i.e., Balmanno's]. Under "89" is "37" written in another hand and ink, which, as suggested by its former owner Justin Schiller, may refer to 37 years, thereby dating the binding 1826. [416]

Copy e
The plates were all posthumously printed and colored (pl. 30-33, 37, 41, 44-47, 50-52 were not "coloured by Blake" as in Blake Books, 417, 427), but not all were colored similarly. Indeed, at least two colorists were involved. The two sets are similar only in that both are richly colored and use gold, but the colors in the thirteen impressions are deeper, more opaque, and were applied with a drier brush.

"The Lamb" of Songs copy e... imitates "The Lamb" of Songs copy Y... The colorist of copy e, in other words, used Songs copy Y as the model, copying the palette, technique, placement and shape of colors, as exactly as the colorist of Innocence copy T copies Innocence copy B and the colorist of America copy Q copied America copy A. [Viscomi, 299]

Editions


A 4-page translator's introduction is followed by English and Catalan texts on facing pages.


There is No Natural Religion (1794-95)
Copies were apparently printed in 1794 (A-D, G, M) and 1795 (L) (Viscomi, 376); all other copies are imitations rather than Blake's originals.

Blake's final order for the work was pl. a1-9, b3-4, 12, as Viscomi demonstrates; he reproduces the work thus from copies A (pl. b12), B (pl. a9), C (pl. a4, a8, b3-4), and G (pl. a1-3, a5-7) (Viscomi, illus. 228-39).

Copy C
History: The three plates which Locker added to his copy on 26 July 1878 were pl. a2-3, 6 (Viscomi, 205), not pl. a2, 8-9 (as in Geoffrey Keynes & Edwin Wolf IInd, *William Blake's Illuminated Books: A Census [1953]*) or pl. a2-3, 5 (as in Blake Books, 444).

Copy F
Binding: According to a note by Carolyn Horton & Associates of New York City inserted at the back of the book, it was taken apart. Leaves decolorized with magnesium bicarbonate. Folds reinforced, leaves supported with lens tissue where weak, interleaved with acid-free tissue and resewed. Original paper sides re-used. Book plate preserved in mylar. New chemise constructed. Leather box treated with potassium lactate and neat's foot oil and lanolin. May, 1977...

the binding order is now a1, 3-4, 7-9, b3-4, 12.

History: When it was sold with the R. A. Potts Library at Sotheby's, 20 Feb 1913, Lot 65, it consisted not of "eleven leaves" (as in Blake Books, 445) but of eight leaves, i.e., lacking pl. a2, a5-6 (Viscomi, 406).

Copy L2
This copy does not have pl. "b2-4" (as in Blake Books, 80; no copy of b2 is known); the entry should read "b3-4" (Viscomi, 406).

Editions
There is No Natural Religion. ([London: B.M. Pickering, 1866-68]) <BBS, 39-40>.

The detailed evidence demonstrating that No Natural Reli-
gion (E-F, H-K), including two versions each of pl. a9 and b12, are imitations based on copy C, perhaps made about 1866-68 by W. J. Linton for an abortive facsimile commissioned by B. M. Pickering, was brilliantly set out in Viscomi, esp. 198-216.

**There is No Natural Religion.** Privately Printed. (London: Pickering & Co., 1886) <BBS 140>.

"Copy I, one of the bogus copies, ... was the model for Pickering & Co." (Viscomi, 205).

Visions of the Daughters of Albion (1793-1818)

Copies were apparently printed in 1793 (a [proof], A-E, H-M), 1794 (F, R), 1795 (G, Q?), 1818 (N-P) (Viscomi, 376-79).

Variant: Pl. 7: In l. 7, "bring Comforts into a present sorrow," "present" is emended to "prevent" in copy G (Viscomi, 398).

Printing: "Copies H-M ... were certainly printed together and most likely as an issue of an edition that included copies A-E"; in copies I-M,

The copies' shared format [green] ink color, and materials suggest they also shared a printing session. Their wiped cloud lines also indicate as much ... all these copies [A-E, H-M] share the same inking accidents. For example, the traces of ink from inside the right, bottom, and left margins as well as the shallows along the right margin of plate 7 of copy I ... are also in copies H-[K, M] ... effects impossible to duplicate except by sequential pulls.40

The sequence of colors appears to have been raw sienna, yellow ochre, and green, with the first six impressions printed on Whatman paper and the last five on Edmeads & Pine paper. [114]

Works Lost

"A Work on Art"

Viscomi suggests that Blake's

The experimental relief plate of the figure from Death's Door ... may have been produced as an illustration to Blake's proposed "new Mode of Engraving" in answer to Cumberland's suggestion that "perhaps when done you might with a few specimens of Plates make a little work for subscribers of it ... ." (BR 211 ...). [419]

41 However, "copies F, H, and I have five authentic impressions that were added after their initial collation. ... All impressions in ... copies A-D, G, M are authentic" (Viscomi, 203). Viscomi also provides useful new information about the imitations, such as that "in copy I, 'Brentano's New York' was embossed in blind on the free front endpaper of each volume. In copy K, a small sticker pasted in the lower right corner of the inside front board of volume one advertises: 'R.H. Johnston / 64 Nassau St. / Elegant Books / Best Editions / At low Prices.' ... both establishments were in business in the 1860s, and the former had a bindery" [207].

The pile of loose [imitation] No Natural Religion prints acquired by Brooke and Potts probably consisted of 34 leaves (Viscomi, 215), not 26 as deduced in Blake Books, 83 n.1.

42Viscomi, 113. However, what I see on his reproductions of pl. 7 in copies A-M, O-P, R is merely remains of ink incompletely wiped from the margins in patterns not definitively identical.

Section B: Collections and Selections


In B, there are 37 plates.


"Chimney Sweeper's Song" [from Innocence]. 128-29 of The Illustrated Book of Songs for Children. Ed. H. L. L., Author of "Hymns from the Land of Luther" [i.e., Jane Laurie Borthwick (1813-97)]. (London, Edinburgh, N.Y.: T. Nelson and Sons, [1863]) <R.N. Essick> B. Another, slightly revised, issue, some ornaments different <Huntington> Square 8*

Perhaps this is the earliest recorded music for the poem (slightly adjusted as to wording); the composer may be "Mr. T. L. Hately [who] has kindly provided a number of new airs, and revised the whole" (vi).


Reviews

1 Alan G. Artner (of the Chicago Tribune), Santa Barbara News-Press, 13 Feb 1994, H3 (with Milton [8cc] [1993]) ("Superb reproductions").

2 Richard Wendorf in Studies in English Literature 1500-1900, XXXIV (1994), 669 (with Milton [8cc] [1993], Norvig, Dark Figures in the Desired Country [1993], and Viscomi, Blake and the Idea of the Book [1993]) (the two Blake Trust reproductions are "extremely handsome" [669]).


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A "selection by Peter Washington" (4) with no added matter whatever except "Contents" and "Index of First Lines." It does not seem to be significantly related to previous Everyman editions of Poems & Prophecies, ed. Max Plowman (1927 ff) <BB #287>, revised by Geoffrey Keynes (1959 ff.) <BB #287E-

An edition previously unrecorded between those of 1880 and 1890, called "The Aldine Edition" on the spine of the publisher's cloth.


"Introduction" (vii-xii), "Notes" (270-303). The "Introduction" urges readers "to read beyond Songs of Innocence and Experience [sic] and embark on Blake's "blank-verse narrative writing." (xi, x).


Anon., "Introduction" (v-ix), "Further Reading" [5 entries] (x). The "Works" consist of poetry only (except for the Marriage), Vala, Milton, and Jerusalem represented by selections only.

Part II: Reproductions of His Art

Milton, Poems in English


This is one volume of the 1926 2-volume Keynes edition <BB #394> silently reprinted in monochrome (not in two colors as on the 1926 titlepage). Note that the 1994 publication (ISBN: 0-7812-7375-7, 2 vols, announced in Books in Print as published in August 1992) bears no indication of the true (i.e., 1994) publication date, the place of publication, or the publisher's name. (The publisher tells GEB that the companion-volume of Paradise Lost, announced for August 1992, will be published in May 1995.)

The designs for "On the Morning of Christ's Nativity" (Huntington set), L'Allegro and II Penseroso (Mr. Van Sinderen [Morgan]), Comus (Huntington), and Paradise Regain'd (Mr. Riches [Fitzwilliam]) are very badly reproduced from the sharp and clear 1926 black-and-white versions.


Edward J. Nygren, "Foreword" (7); Essick, "Introduction" (9-21) plus a page of commentary on each design. The reproductions include all 8 for Comus, 12 for Paradise Lost, and 6 for On the Morning of Christ's Nativity. A Book of the Month Club selection.

Review


Part III: Engravings

Most of the new locations for books with Blake's commercial engravings after Fuseli below, particularly those in Swiss libraries, derive from the admirable details in David Weigl, Prints ... After Fuseli (1994).

Cumberland, George, An Attempt to Describe Hafod (1796) <BB #445>.

New Location: Huntington (495603).

N.b. The 72 plates of Hamilton's Select Specimens of British Artists: Chef-d'Œuvre des Artistes Anglais (Paris, Baudry, 1837) chosen from his Gallery of British Artists (1831 &c) and listed in D.H. Weinglass, Prints and Engraved Illustrations By and After Henry Fuseli (1994), 150-51, do not (as is said by D. H. Weinglass) include the two copies of Blake's designs for Blair's Grave which had been in the original work.

Hayley, William, Essay on Sculpture (1800) <BB #467>. A drawing for "The Death of Demosthenes" engraved by Blake was acquired in 1994 by Robert Essick (see Essick pL 13 above). As the legend on the printed design is "T.H. [i.e., Thomas Hayley] invensit," it is very striking that the style of the drawing is that of Flaxman, who taught William Hayley's illegitimate son Tom to be a sculptor.

Hayley, William, Life . . . of William Cowper (1803) <BB #468>. For a letter from the bookseller Joseph Johnson to William Hayley concerning payment to Blake for his engravings for Hayley's Cowper, see Claire Tomalin under Joseph Johnson below.
Explanatory; and every other striking Matter recorded in the Works of the celebrated Josephus, though it adds its substance (see below).

4 The line ends after "of the like Kind" (not after "English").
5 It adds after "LL.D.": " Illustrated with MARGINAL REFERENCES, and Notes Historical, Biographical, Classical, Critical, Geographical and Explanatory, By the REV. EDWARD KIMPTON, Vicar of Rogate in Sussex, And Author of the Compleat UNIVERSAL HISTORY of the HOLY BIBLE.

6 It does not have the line end after "Misery, of."

The New edition should probably come after A because it mentions Kimpton, as A does not and all the others do, and the wording and lineation of the rest of the titlepage are (with minor exceptions) far more like B-E than like A; it should come before B-E because it does not have the adjective "Whole" as they do; and before D-E because it is published by J. Cooke rather than by his successor C. Cooke (as D-E are). Its early state is indicated also by the integral ad (499) for Southwell's Universal Family Bible (1786), the first number of which was advertised for 4 Feb 1786.<BBS, 229>.

This New edition includes a plate (No. 3, at 29) with a previously unremarked imprint of 5 Nov 1785 and a subscription list with about a thousand names (though it is said to omit "near one half" of the total).

Blake's plates appear at 13, 64, 76, as instructed in the Directions to the Binder.

Lavater, J.C., Aphorisms on Man (1788, 1789, 1794)<BB #480>.
A 1788 New Location: Fitzwilliam (P 566 1985).
B 1789 New Location: Yale (ZBZ AXZ 6474).
C 1794 New Locations: British Library (8413 aa 26), Iowa (xPT 2392 L2A3 1794), Schweizerische Landesbibliothek [National Library of Switzerland, Berne] (L Theo 3 304), Yale (Hkc 7 280r).

Lavater, J.C., Essays on Physiognomy (1789-98, 1792, 1810)<BB #481>.
A 1789-1798 New Location: Bodley (Arch Antiq A I 23), NYPL (YEZA+), Dr. Williams' Library (1124 L2 (ILI)), Yale Center for British Art (in Parts), Zentralbibliothek [Zurich]. B 1810 New Location: Zentralbibliothek [Lucerne] (853 fol).

Remember Me! 1825 (1824)<BB #490A>.
New Location: Huntington <495070>.


There is some evidence that the titlepage indicates, but late in 1784, for it was announced as just published in the St James Chronicle (11/14 and 14/16 Sept 1784) "with a great Number of elegant Engravings" at 12s or 15s bound, and "A few Copies are printed on finer Paper," and there were reviews in the Critical Review, [1784] Oct. 3, 1784, 300-04, Gentleman's Magazine, LIV, 2 (Nov 1784), 817-18, and Monthly Review, LXXVI (Sept. 1785), 234, and Ritson's text is much quoted in the European Magazine.

2. William Blake, "The Human Abstract" (Songs pl. 47) electrotype reproduction (6.6 x 11.2 cm)<GEB> of the electrotype reproduction (in the Fitzwilliam Museum) of the lost electrotype made from Blake's original for Gilchrist's Poet Ignotus (1863). Note the fragment of the copperplate-maker's mark ("LONDON") in the bottom margin. On the verso was probably "The Little Girl Lost" (Songs pl. 34) (6.8 x 11.1 cm).

VI (Dec. 1784), 436; VII (Jan., Feb. 1785), 20-23, 93-96.43

Salzmann, C.G., Elements of Morality [tr. Mary Wollstonecraft] ([1815?])<BB #492D>.

New Location: GEB.

Shakespeare, William, Dramatic Works (1791-1802)<BB #497>.

A proof of Blake's print for Romeo and Juliet "before framing lines and all letters," reproduced (much reduced) in Heritage Book Shop Catalogue 197 (Dec 1994), 14, is in the collection.

43This information derives from Bertrand H. Bronson, Joseph Ritson: Scholar-at-Arms (1938), II, 754.
of Robert N. Essick, according to Essick's "Blake in the Marketplace, 1994," above.


The publication expenses of the work for the plates were:

<table>
<thead>
<tr>
<th>M'.</th>
<th>Fuseli for 37 Drawings at £3.3/</th>
</tr>
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<tbody>
<tr>
<td>Engraving 37 Plates</td>
<td>£865.4.--</td>
</tr>
<tr>
<td>d° writing on d°</td>
<td>£13.6.--</td>
</tr>
<tr>
<td>Neagle Repairing</td>
<td>£717.6</td>
</tr>
<tr>
<td>Richards printing the Plates</td>
<td>£182.10.</td>
</tr>
<tr>
<td>... Paper for 2 Ream 8½ qu[ire] Super Royal</td>
<td>£17.15.</td>
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<tr>
<td>plates 5½d°</td>
<td>£23.12.</td>
</tr>
<tr>
<td>14 ¾d° Demy d°</td>
<td>£52.2.3</td>
</tr>
<tr>
<td>... Plates repairing by C. Heath from Fuseli</td>
<td>£47.15.6</td>
</tr>
<tr>
<td>Head d° by Collier</td>
<td>£41.4.6</td>
</tr>
<tr>
<td>Plates printing by Cox &amp; Barnett</td>
<td>£50.---</td>
</tr>
</tbody>
</table>

As the engravers were paid on the average £23.12 per plate, Blake's payment of £26.50 per plate (according to his letter of 22 June 1804) was somewhat above the norm.

David Weinglass, Prints ... After Fuseli (1994), 239, summarizes the publisher's records:

Of the 3,250 sets printed, dated 1805 [A above], 1,150 were issued in the form of 46,000 numbers! The edition [B above] (all sets in boards) consisted of 1,500 Demy octavo "fine paper" sets in 9 vols. (at 10s. 6d. per vol. or £4.14s.6d. for the set) and 1,000 on "inferior paper" at 7s. per vol. or £3.3s. the set), together with 500 "Royal octavo" and 250 "Super Royal octavo" sets in 10 vols. [C above] on finest paper, selling at £9.0s. and £10.10s. respectively. The Times advertisement specifically mentions copies "without the copperplates." The lines in the title referring to Fuseli and the engravings after him are omitted from the title pages of the unillustrated copies of 1805 and 1811, although the appropriate title page is not always correctly assigned.

Total publication costs in 1805 amounted to £8,121. Excluding repair of the existing plate of Shakespeare's portrait (£7.17s.6d.), the overall cost of the 37 plates was £1,246.19s.3d (£873.1s.6d. for engraving, £13.16s. for lettering, £182.10s. for printing, and £77.11s.9d. for paper). The 9-volume edition of 1811 [D above] was printed in 2,000 copies — 500 fine with plates, 500 fine without plates, 1,000 "Common no pl," priced respectively at £5.8s., £4.14s.6d., and £3.12. in boards. Charles Heath was paid £47.15s.6d. to repair the badly worn plates.

" These extracts from the publisher's archive for Chalmers' Shakspeare in Reading University Library are quoted by D.W. Weinglass, Prints ... After Fuseli (1994), 358.

Wollstonecraft, Mary, Original Stories from Real Life (1791) <BB #514A>. A copy acquired in 1994 by the Library of Congress is "hand-colored," the "vibrant" "tinting not by Blake"; the coloring may be contemporary. The verso of pl. 1 inscribed in ink, "Miss Harriet Moore — May 29th, 1807." (See Essick, "Blake in the Marketplace, 1994" [above] and Peter Van Wringen [below].) Note that Harriet Jane Moore (b. 1801) was also given For Children (E) in 1806 by Fuseli, the friend of Mary Wollstonecraft.

Part IV: Catalogues and Bibliographies

1991


Review

1 Andrew Wilton. "William Blake's Commercial Book Illustrations." Print Quarterly, IX (1992), 211-13 (the work is "characteristically punctilious," "a remarkably convincing and confidence-inspiring survey" [213]).

1993 May 18-August 8


Review


1994 August 1-14

Exhibition 1794-1994 the bicentenary of The Songs of Innocence and of Experience Tyger Tyger: An Interior for William Blake Open Monday to Sunday 1st to 14th August [in] The House of William Blake, 17 South Molton St, Mayfair, London [1994]. A poster-catalogue listing 135 works from telephones and Fluorescent Tube Lampshades to "a prophetic cake" (as the invitation describes it) and Autostereograms, priced at £25 to £17,000.

According to an information sheet, The House of William Blake is to be "a centre for the dissenting imagination," with "a core business" "working at the forefront of the computer technology" and developing in three stages: (1) "to secure the apartment where Blake lived"; (2) "to open [sic] the upper three floors"; and (3) "to acquire the whole building" and create "a theatre or auditorium in the basement, a coffee shop & art gallery on the ground floor, with each of the three upper levels dedicated to one aspect of Blake's life: words, images and the human heart." Its first publication (unrelated to William Blake) is T. J. Heath, A Tyger's Tale illustrated by Gerald Fitzgerald (London: The House of William Blake, 17 South Molton Street, London W1Y 1DE [1994]), ISBN: 0 9524139 0 6, a tiny accordion work, about 1" x 1", with a tale about a honey-loving tiger on one side and Japanese text on the other.

1994 September-1995 Jan 15

A stiff sheet folded to make eight 8″ leaves, with a "Handlist to the Exhibition" with plates from 14 Illuminated Books in the Huntington plus some loans (6-7), with Robert N. Essick, untitled introduction (2-5).

1994 November
Adam Mills Rare Books. Occasional List (Cottenham, Cambridge, [Nov 1994]).

The catalogue is entirely devoted to "William Blake 1757-1827," #1-10 books with Blake's commercial engravings, #11-41 with editions and scholarship.

1994

"Introduction" (xv-xxii); there are almost 1000 entries, many of them not in Blake Books (1977) or Blake Books Supplement (1995).

Part V: Books Blake Owned

Anon. A Political and Satirical History of the Years 1756 and 1757. In a Series of Seventy-five Humorous and Entertaining Prints, Containing all the most remarkable Transactions, Characters and Caricaturas of those two memorable Years. To which is annexed, An Explanatory Account or Key to every Print, which renders the whole full and significant (London: Printed for E. Morris, near St. Paul's [1757]) <BBS #A711>.

The copy with Blake's signatures belongs to Michael Phillips. This was a new kind of work, and it proved to be very popular, with new issues, eventually extended to cover 1757-62 with two hundred prints (1759, 1760 [2], 1762, and 1763). The author of the designs was George Townshend (1724-1807), later the librarian of the British Museum (1759-1762). The source is said to be "New York Times News Service," the text is the same as in Meg Sullivan, "Huntington has a Blake Book Owned by the Wrong William Blake" in Kent State University Libraries, 15 Oct 1994, 49. In Japanese.

Part VI: Criticism, Biography, and Scholarly Studies


Extract from a lecture dealing especially with Blake, Dickens, and [H. M. W.] Turner.


One of the nine sections (40-45) of this 93-page critical biography is on Frye's Fearful Symmetry.


A record of research there in 1990.


The source is said to be "New York Times News Service," but the text is the same as in Meg Sullivan, "Huntington has pictures to go with Blake's words," Daily News, [Los Angeles] 27 Sept 1994, 1, 15.

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Appendix

Book Owned by the Wrong William Blake

Toller, Samuel. A TREATISE OF THE LAW OF TITHES COMPILED IN PART I FROM SOME NOTES | BY | RICHARD WOODDESON, ESQ. D.C.L. | BY SAMUEL TOLLER, ESQ. | OF LINCOLN'S INN. BARRISTER AT LAW. | Ornamented by the designer of the original printing. MANIL. LONDON: PRINTED BY A. STRAHAN, LAW PRINTER TO THE KING'S MOST EXCELLENT MAJESTY: FOR J. BUTTERWORTH, LAW BOOKSELLER, FLEET STREET AND J. COOKE, ORMOND QUAY, DUBLIN. 1808. <GEB>.

On the titlepage is the authentic signature of "W. Blake Trull," the lawyer of Bedford Row, whose signature appears on a letter of 12 May 1806 (in the Collection of Robert N. Essick) and on an edition of Montaigne's Essays (1786) (Collection of GEB, see illus. 3-5).

A report on the Association's plan to publish *Blake Studies in Japan.*

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In sections called "Coleridge and Blake: The contrariety principle" (72-73), "Machado and Blake: The egg and the eye" (178-80), "Blake: The eye and the lie" (180-83), and "The bird and the airy way" (183-85), Blake illustrates "the Uncertainty Principle, calling all interpretation into doubt" (172).


The work is divided into "Blake's Influence on Frye: 'Read Blake or Go To Hell'" (177-81), "Frye's Influence on Blake Studies: The Age of Frye, 1947-1992" (181-83), and a checklist of "Frye's Writings on Blake" 1947-1991 (183-85).


"The androgyous state in Blake, then, becomes a symbol of freedom from the restraint of rationalistic dogma" (45); the essay is unrelated either to other "Romantic Poets" or to "Marital Status."

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1 Dennis M. Welch, *Blake,* XXVII, 3 (Winter 1993-94), 91-94 (despite some "quibbles," Welch concludes that this is "a splendid advanced introduction to Blake").

2 Philip Cox, *British Journal for Eighteenth Century Studies,* XVI (1994), 103-05 (along with Lorraine Clark and Mee; Behrendt's book "can be very rewarding . . . but there are problems").
3 Warren Stevenson. "The Image of Canada in Blake's America a Prophecy." 73-74. (The design on the last plate of America [1793] of a woman whose hair sweeps down the page like a waterfall, which must of course be Niagara Falls, and the references to "Canada" in the text are said to allude to the passage in 1793 of an anti-slavery act by the Upper Canada House of Assembly, which then met at Niagara [on the Lake].)


6 Anne Mellor. Review of Gary Kelly, Revolutionary Feminism: The Mind and Career of Mary Wollstonecraft (1992). 78-79. (Kelly "provides an illuminating account of the way that Wollstonecraft manipulated her verbal style to create a new discourse and a new definition of Woman" [78].)

7 G. E. Bentley, Jr. Review of The Painted Word: British History Painting, 1750-1830, ed. Peter Canon-Brookes (1991). 79-80. (An important visual and verbal "record of what Blake and his leading contemporaries thought was the noblest form of visual art" [79].)


10 Angela Esterhammer. Review of Stephen Cox, Love and Logic: The Evolution of Blake's Thought (1992). 84-86. ("Stephen Cox's new book is well worth reading for what it says about Blake, about Blake's critics, and about the evolution of ethical, aesthetic, and logical thought over the past two centuries." [84].)


17 Anon. "States of the Human Soul: William Blake's Songs of Innocence and of Experience." 99. (Eugenie R. Freed has produced a video which is available to "schools and other educational institutions on a non-profit basis.")

Volume XXVII, Number 4 (Spring [June] 1994)


Review


Volume XXVIII, Number 1 (Summer [September] 1994)

1 G. E. Bentley, Jr., With the Assistance of Keiko Aoyama for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1992-1993." 4-34. (The Checklist is on a somewhat diminished scale from that provided by Detlef Dörrecker.)

2 *Chris Orr. "The Life of W. Blake." 35-38. (A series of eight quirky prints—seven of which are reproduced here—imagining scenes in Blake's life.)

3 The Editors [Morris Eaves & Morton Paley]. Blake/An Illustrated Quarterly. 39. (About the new, handsomer format of the periodical.)

4 Anon. "Correction." (About mislabeled reproductions of Virgil in the previous issue.)


Oothoon et al. are "versions of the Immaculately Conceived Virgin Mary."
4 Philip Cox, *British Journal for Eighteenth Century Studies*, XVI (1994), 103-05 (along with Behrend and Mee; Clark sets out a “subtle and clearly presented argument”).


Response to the review by Fisher on the preceding pages; Clark defends her claims about “choice” and deconstruction in Blake and Kierkegaard.

Clark, Steve, & David Worrall, ed. *Historicizing Blake*. (Basingstoke: Macmillan; N.Y.: St Martin’s Press, 1994) 8,


According to Clark & Worrall, “Preface” (xi), “The essays collected here were given, in earlier forms, at the conference ‘Historicizing Blake’ held at St Mary’s College, Strawberry Hill, Twickenham, on 5-7 September 1990.” A number of the essays are scarcely related to Blake. The work consists of:


2 Iain McCalman. “The Infidel as Prophet: William Reid and Blakean Radicalism.” 24-42. (“I hope by analysing Reid to contribute also towards the elusive task of historicizing the culture and milieu of William Blake” [25].)


4 Edward Larrissy. “Self-Imposition, Alchemy, and the Fate of the ‘Bound’ in later Blake.” 59-72. (“Blake’s use of alchemical imagery provides an important thread in the symbolism of the late work” [60].)

5 Andrew Lincoln. “Blake and the ‘Reasoning Historian.’” 73-85. (“In *The Four Zoas* Blake adopts a number of ideas and patterns that had become familiar in historical writings in the latter half of the eighteenth century, and attempts to reconstitute them on the basis of spiritual causes” [73].)

6 Philip Cox. “Among the Flocks of Tharmas: *The Four Zoas* and the Pastoral of Commerce.” 86-104. (“A reading of the roles of Tharmas and Urizen in the context of earlier eighteenth-century philosophical, economic and poetic texts” [86].)

7 Mary Lynn Johnson. “Blake, Democritus and the ‘Fluxions of the Atom’: Some Contexts for Materialist Critiques.” 105-24. (A densely-packed analysis of the origins of atomistic philosophy; in particular, “Voltaire . . . was probably the main source of Blake’s inaccurate equation of Newtonian science with mechanism and atheism” [113].)

8 D. W. Dörrebecker. “Innovative Reproduction: Painters and Engravers at the Royal Academy of Arts.” 125-46. (“A historical reconstruction of the ideological tenets that were at stake in the engravers’ claims for their admission to full membership in the Royal Academy” [127], with evidence chiefly from Sir Joshua Reynolds and Sir Robert Strange.)

9 Helen Bruder. “The Sins of the Fathers: Patriarchal Criticism and *The Book of Thel.*” 147-58. (An attack upon the “patriarchal” “critical establishment,” exemplified by the “almost rabid ferocity” of Robert F. Gleckner, which concludes that in “this luminously woman-centred poem” “Blake is exploding stereotypical notions of youthful femininity by pushing them to their limits and hence revealing their absurdity” [148, 149, 156].)

10 John Beer. “Blake’s Changing View of History: The Impact of the Book of Enoch.” 159-78. (The possibilities that Blake’s Enoch designs may be earlier than 1821 and that “his writing of Milton” may have been affected by the Book of Enoch is raised by hitherto unremarked extracts from the apocryphal Book of Enoch in *The Monthly Magazine* [Feb 1801] [173]. The reproductions include six for the apocryphal Book of Enoch.)


On the classical antecedents especially for *The Book of Thel.*


“For Blake, the meaning of history is at once transcendental and immanent” ( 81).


“Wittreich’s version of Blake’s patron [in *Angel of Apocolypse*] ultimately fails” (430) because he does not sufficiently account for Hayley’s ambiguity about Milton; the essay scarcely concerns Blake.


Review

1 Angela Esterhammer, *Blake*, XXVII, 3 (Winter 1993-94), 84-86 (“Stephen Cox’s new book is well worth reading for what it says about Blake, about Blake’s critics, and about the evolution of ethical, aesthetic, and logical thought over the past two centuries”).


About Blake, Wordsworth, Coleridge, Shelley, and Byron.


A responsible general account, focusing on the Songs.

"The series of 'Songs,' then, would seem a statement of what can go wrong in writing lyric poetry" (623).


It is adapted in Chapter II of his Blake's Milton Designs: The Dynamics of Meaning (1993).


It is adapted in his Blake's Milton Designs: The Dynamics of Meaning (1993).


The essay is adapted in Chapter VI of his Blake's Milton Designs: The Dynamics of Meaning (1993).


Reviews
1 G. A. Cevasco, Choice, XXXI (1993), 445 ("rewarding—albeit challenging").
2 David Guy, Wordsworth Circle, XXIV (1993), 210-12 (a "fine book," which "combines impressive scholarship and challenging and original critical insight" [212, 210]).


Review
1 P. H. Butter, Modern Language Review, LXXXVIII (1993), 413-14 ("one of the best recent books on Blake").


"Readings of Piers Plowman, Macbeth, 'Lycedas,' and Jerusalem" show that "prophecy is increasingly emptied of any properly [sic] historical content."


Each includes all plates of the Job engravings.


A careful and extensive (423 pp.) study of "the iconography of style and forms, ... Blake's strategies in the choice of compositional treatment of the picture plane, his outline and shading techniques, his colouring, and so on," particularly in comparison with Blake's contemporaries: it "is based on" his dissertation (1985), according to Dorrbecker's "Blake and His Circle" for Blake (1993), shown me in typescript. There are 53 reproductions but no index.

Review
1 Angela Esterhammer in Blake, XXVII, 3 (Winter 1993-94), 76-77 ("an interesting, detailed, methodical, and persuasive study of formal aspects of Blake's visual art in relation to the artistic practices of his contemporaries").


A fiction-based-on-fact account of Blake's trial with flashes backward and forward to cover his whole life, written as "my way of befriending and comprehending Billy Blake, whom I greatly admire in absentia" (566).


Reviews

1 Joseph Viscomi, Wordsworth Circle, XXIV (1993), 205-10 ("interesting literary analyses of aesthetic texts" [206]).
2 Dennis M. Read, Nineteenth-Century Prose, XXI (1994), 139-46 (with Mee's Dangerous Enthusiasm [1992]) (an "illuminating," extremely ambitious and thorough investigation of the history of the English School of art and the fundamental argument Blake and others had with it" [142, 140]).


Blake's "Little Black Boy," Gronniosaw's Narrative (1770), and Cole's "Thoughts in Exile," Anglo-African [newspaper], 30 July 1864, may be part of a larger genre of "theologizing underneath a tree."


Description of a post-graduate course.


An occasionally factual biographical account is used to explain the "two William Blakes": "sweet William," who wrote "crystalline lyrics" and short prophecies before 1800, and "mad, bad Willie" after 1800, who claimed that the "inscrutable," "incoherent" long prophecies such as Jerusalem were great epics; the cause of this "delusion" was a "robust narcissism" (11, 19).

3. Samuel Toller, A Treatise of the Law of Tithes (1808) <BBS 465> with the genuine signature of "Wm Blake", the attorney of Bedford Row (see illus. 5).


2 J. M. Q. Davies. "Apollo's 'Naked Human Form Divine': The Dynamics of Meaning in Blake's Nativity Ode Designs." 3-40. (It is adapted in Chapter IV of his Blake's Milton Designs: The Dynamics of Meaning [1993].)

Review
1 §Bookwatch, XIV (1993), 5.


Review
1 Angela Esterhammer, Studies in Romanticism, XXX (1991), 685-88 ("a well-balanced and insightful study" [685]).


"An awareness of the performative dimension of Blake's language modifies our interpretation of the 'Introduction' to Experience" (151-52).

* §Creating States: Studies in the Performative Language of John Milton and William Blake. (Toronto, Buffalo, Lon-
She is concerned with "two types of performativity, the sociopolitical and the phenomenological" (219); the Blake sections concern particularly the Songs (119-45), Marriage and Urizen (146-73), and Jerusalem (174-219).


2 John E. Grant, Blake, XXVIII (1994), 71-77 ("the best book-length introduction to Blake the writer for undergraduates and other common readers" [71], but most of the long review is taken up with a discussion of the "Introduction" and "Earth's Answer" from Experience.)


Blake appears in Chapter V, "Visionaries, Poets, and Dissenters.


A study of the Notebook poem.


An excellent general article.


About the "shaven swains" in "Blake's urban pastorals" (207).


Geijutsu Sincho [Monthly Magazine of Fine Art], XXIV, 7 (July 1973) <BJS 37-38>.


Blake is "more the poet of representation than of apocalypse," but the attempt to situate "Blake's deconstructive strategies" in an analysis of the imagery of "Blake's Babylon" (140-64) is primarily intended to open "an angle onto our own situation" (139-40). [The work is apparently related to his dissertation, Unbuilding Jerusalem: The Romantics against the Apocalypse, DAI, XLVII (1987), 2594A.]


The work was apparently the basis of his Unbuilding Jerusalem (1994).


There are two titlepages; the first (transparent), with "Goya: Francisco de GOYA," when read in conjunction with the second, "Goya: Blake: Akumu to Shinip eno Izanai: William Blake," gives the combined titlepage above. "William Blake" (71-134) has 98 plates (including 17 of Virgil) plus 1 Isamu Kurita. "Genshi no Rearizumu [Visionary Real-
ism]—Goya to [and] Blake." 4-5.


The Blake section, with 30 plates, consists of
3 John Ademale & Mitsuru Sakamoto. "Sakuhin Kaidai [Commentary on Plates]." 11-20 (the Blake section is on 11-14).


"'Mushin no uta' no Maigo ni nari mitsukatta Kodomo ni tsuite: On a child, lost and found in the Songs of Innocence." Kyushu Sangyo Daigaku Kyouyobu Kiyo: Bulletin of the College of Liberal Arts, Kyushu Sangyo University, XXI, 1 (1984), 53-91. In Japanese <BSJ 40>.


Concerning Blake's treatment of the Commandments.


About relationships "on the interpersonal level" "between lovers, between parents and children, between siblings, and between friends."


Reviews
1 Susan Lurie, Nineteenth-Century Literature, XIV (1992), 555-57.

"Holly, Grant. "William Blake and the Dialogue of Discourse and Figure."


"Mr Blake is not sleeping, only dead."


“Blake is aligned with biblical prophets . . . because of his stance, his purpose, his revisionary treatment of traditions, and, most importantly, his visionary perception . . . .”


Said to include Blake.


1 Alan Bewell, University of Toronto Quarterly, LXII (1992), 156-58 (it is “a biography of Blake’s material life [sic], but not of his spirit” [158]).


3 G. W., Canadian Literature, No. 130 (Autumn 1991), 209 (a “good warty portrait of the man”).


About Blake and Hayley.


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The pictures are from Michelangelo's "II Giudizio Universale" and *The Book of Urizen*.


About Blake as the son of a craftsman.


About Blake's *Poetical Sketches* as the end of one phase in schizophrenia; "Schub" is the German medical term.


About some similarities between Blake and Socrates.


About Blake's *Poetical Sketches* as the end of one phase in schizophrenia; "Schub" is the German medical term.
2 "Thomas Paine." 16-17.
3 "Paton [Hayley] [A Patron, Hayley]." 18-20.
Section 3: "Felpham Jiken [The Felpham Affair]." 25-34.
5 "Blake no Saiban [The Trial of Blake]." 25-32. (Reprinted from *Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLII, No. 5 [1980], 36.)
6 "Bengoshi no Shi [The Death of a Lawyer]." 33-34. (See also "Bengoshi do Shi," in his *William Blake Zakko [Blake and Secret].* 141-44. (Reprinted from *Ikai Jiho*, No. 875 [21 Feb 1982].)
Section 4: "Blake to Himitsu [Blake and Secret]." 141-44. (Reprinted from *Nihon Iji Shinpo: Japan Medical Journal*, No. 2943 [1980], 63-64.)
6 "Bengoshi no Shi [The Death of a Lawyer]." 33-34. (See also "Bengoshi do Shi," in his *William Blake Zakko [Blake and Secret].* 141-44. (Reprinted from *Ikai Jiho*, No. 875 [21 Feb 1982].)
Section 5: 7 "Chaucer." 35-36.
9 "'Blake to Tenno Rekitei [Blake and Pilgrim's Progress]." 46-66.
Section 6: "Blake to 'Kodaijintachi' [Blake and 'The Ancients']." 67-88.
10 "Kodaijintachi ['The Ancients']." 67-74. (Reprinted from *Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLII, No. 5 [1980], 36.)
11 "'Nomi no Borei [The Ghost of a Flea].'" 74-82. (Reprinted from *Hae to Nomi [Fly and Flea]* in *Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLII, No. 5 [1980], 80.)
12 "'Umetsu Shi no Koseki [Mr Umetsu's Achievement]." 83-88. (About Narumi Umetsu's translation of Blake's letters.)
Section 7: "Blake no Mokuhan to Thornton Hakase [Blake's Wood Engravings and Dr. Thornton]." 89-102. (Reprinted from "Blake no Mokuhan to Thornton Hakase [Blake's Wood Engravings and Dr. Thornton]" in *Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLII, No. 5 [1980], 36.)
13 "Thornton Hakase [Dr. Thornton]." 89-97
14 "Virgil Sashie [Illustrations to Virgil]." 97-102.
Section 8: 15 "Arlington Court no E [The Arlington Court Picture]." 103-12. (Reprinted from *Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLII, No. 7 [1980], 25.)
Part II: "Blake no Byoseki [Blake's Pathography]." 113-83.
16 "Byoseki-gaku ni tsuie [On Pathography]." 115-16.
17 "Wasurenai Kanja [A Memorable Patient]." 116-19. (The essay has nothing to do with Blake)
Section 2: "Byoseki-gaku ni okeru Insei Shoken [Negative View in Pathography]." 120-33.

Section 4: "Blake to Shirakabaha [Blake and the White Birch Literary Group]." 240-46.
42 "Blake to Shirakabaha [Blake and the White Birch Literary Group]." 240-43. (Reprinted from Ikai Jiho, No. 786 [11 June 1979].)

Section 5: "Kishida Ryusei [Ryusei Kishida]." 247-59.
44 "Blake to Ryusei nado [Blake and Ryusei and So On]." 247-50. (Reprinted from Ikai Jiho, No. 790 [21 July 1979].)
45 "Mouichido Ryusei ni tsuite [On Ryusei Again]." 251-54. (Reprinted from Ikai Jiho, No. 790 [21 July 1979].)
46 "Ryusei to [and] Blake." 254-59. (Ryusei Kishida [1891-1929], a painter in the Western style, is generally said to have been influenced by Blake through his acquaintance with the members of the White Birch Literary Group.)


Section 1: "Swedenborg." 9-33.
3 "Blake no Swedenborg to no Zetsuen [Blake's Departure from Swedenborg]." 25-33. (Reprinted from "Tengoku to jigoku no Kekkon [Marriage of Heaven and Hell]," Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, No. 5 [1981].)

Section 2: 4 "Coleridge." 34-40. (Reprinted from "Blake no futatsu no Sugata [Two Images of Blake]", Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLV, No. 6 [1982].)

Section 3: 5 "Flaxman." 41-48. (Reprinted from "Zoku Blake ni-hen [Two Passages on Blake, Second Series]," Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLV, No. 5 [1982].)


8 "Blake no Shoki Sakuhin [Blake's Early Works]." 71-81. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, No. 4 [1981].)

9 "Kaisetsu Mokuroku to Koshu ni tsugu [Descriptive Catalogue and 'To the Public']." 82-88. (Reprinted from "Zoku Blake hoka ippen [A Passage on Blake and So On, Second Series]," Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, No. 7 [1982].)
10 "Blake no futatsu no Sugata [Two Images of Blake]." 89-100. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, No. 2 [1982].)

Section 1: 11 "Sukonaru Mon’o [The Sublime]." 101-08. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLV, No. 9 [1982].)

Part III: "Blake no Shinso Shinri [Depth Psychology in Blake]." 117-78.

Section 1: 13 "Numinose Taiken [Numinous Experience]." 119-29. (Reprinted from "Blake no Muku to Keiken [Blake’s Songs of Innocence and of Experience]," Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, No. 5 [1981].)

Section 2: 14 "Gureto Maza [Great Mother]." 130-37. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLV, No. 8 [1983].)

Section 3: 15 "Futatsu no Mono to Tairstu [Contrary of the Two things]." 138-44. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, No. 5 [1983].)

Section 4: "Yon’ no Shocho [Symbol of ‘Four’]." 145-61.
16 "Yon’ no Shocho [Symbol of ‘Four’]." 145-55. (Reprinted from his "Yon’ no Shocho to Blake [Symbol of ‘Four’ and Blake]," William Blake Shoyo [1982], 164-74.)
17 "Futatabi Yon’ no Shocho ni tsuite [On Symbol of ‘Four’ Again]." 156-61. (Reprinted from his William Blake Shoyo [1982], 174-78.)

Section 5: 18 "Ryushutu to Mandara [Emanation and Mandala]." 162-68. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLVI, No. 2 [1984].)

Section 6: 19 "Eigo Kaiki [The Eternal Return of the Equal]." 169-78. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, No. 3 [1981].)

Part IV: "Blake no Seishin Byori [Blake’s Psychopathology]." 179-235.

Section 1: 20 "Chokkanzo no Mondai [The Problem of Eidetic Imagery]." 181-87. (Reprinted from "Blake ni-hen [Two Passages on Blake]," Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, No. 4 [1982].)

Section 2: "Genshi no Mondai [The Problem of Vision]." 188-205.

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36 "Blake to Wedgwood-ke [Blake and the Wedgwoods]." 148-54. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIII, No. 11 [1979].)

38 "Swinburne to [and] Blake." 164-68.
40 "Laurence Binyon." 174-77.
41 "Futatabi Binyon ni tsuite [On Binyon Again]." 178-80.
42 "Leach Shi no Blake-kan [Mr Leach's View of Blake]." 181-84. (Reprinted from Nihon Iji Shinpo: Japan Medical Journal, No. 2895 [1979], 64.)
43 "Leach no Nihon Enikki kara [From Leach's Illustrated Diary in Japan]." 184-85. (Mainly about Bernard Leach.)


An intelligent summary.


Reviews
1 George Anthony Rosso [Jr.], Blake, XXVII, No. 3 (Winter 1993-94), 88-91 (though this is a "readable book," "Lewis enunciates herself in the trap of myth criticism" and "neglects historical differences for mythological continuity").


A detailed biography based on the Linnell Papers (including the Ivym MSS) but with very few indications of sources. Review
3 Raymond Lister, "Blake's Patron," TLS, 9 Sept 1994, 23 (mostly about John Linnell; the book is rather "a chronicle than a biography").


An autobiographical account of his work particularly on Calvert, Palmer, and Richmond.


Cowper's "Pity for Poor Africans" and Blake's "The Little Black Boy" are "abolitionist" poems, and it is "likely" that "Blake drew on Thomas Clarkson's Essay on the Slavery and Commerce of the Human Species, particularly the African (Philadelphia, 1786) and that he drew on the Abolition Society's
5. Letter from "Wm Blake" of Bedford Row, 12 May 1806 (Collection of Professor Robert N. Essick), in handwriting manifestly the same as on the titlepages of Toller's A Treatise on the Law of Tithes (1808) and Montaigne's Essays (1776) (see illus. 3-4).

5. 1 Joggles (of a kneeling Negro) for his illumination of "White boy (164, 178).


5. 5 The Japanese poet Rofu Miki (1889-1964) wrote a symbolic poem directly influenced by Blake's "The Sick Rose.


5. 7 Blake's "The Tyger" is compared with Rilke's Die Flamingos and Baudelaire's "Les Chats."


5. 9 The Japanese poet Rofu Miki (1889-1964) wrote a symbolic poem directly influenced by Blake's "The Sick Rose.


5. 11 About Blake's ambivalent attitudes toward Swedenborg and early London Swedenborgians; the Songs may "represent a Blakean system of Swedenborgian truths (172), perhaps written in response to an appeal for Swedenborgian songs.


She describes Blake's changing attitude toward forgiveness; "forgiveness is a fulcrum that allowed Blake to balance two contradictory impulses in his life and thought." (11).


Noteworthy criticism of "The Crystal Cabinet" by the influential Japanese novelist and scholar of English literature Soseki Natsume (1867-1916).


Reviews

2 Irene Tayler, *English Language Notes*, XXXI, No. 3 (March 1994), 77-79 ("brilliant," "beautiful and intelligent," "one of the best [books] I know on Blake's composite art" [77-79]).


*O"

A dialogue concerning (1) "Eikoku Kaiga to Nippon [English Paintings and Japan]" (26-27); (2) "Blake, Beardsley, Morris" (27-28); (3) "Blake no E [Blake's Paintings]" (28-31); (4) "Blake no Akago [Babies in Blake]" (31-33); (5) "Beardsley to Pan no Kai [Beardsley and Society of Pan]" (33-34); and (6) "Eikoku no chakujitsu ni Ayumi [Steady Development of English Paintings]" (34-36).


Reviews

1 Nelson Hilton, Southern Review, XXVI (1993), 481-84 (an "admirable" book which "will educate and inspire anyone" [481, 484]).

2 Donald Ault, Wordsworth Circle, XXIV (1993), 212-16 ("an important book that should be read by all Blake critics" [212]).


"It is very much in Blake's spirit to create these paintings of his proverbs, the more so if they are not merely illustrations but challenges to Blake's vision" (47).


Places Blake firmly in the English tradition of line, two-dimensional art.


Because of Pitt's "Reign of Terror" against seditious publications, Phillips claims, "by mid-October 1793 (when Blake issued his Prospectus), it was clear that the risk had become too great for Blake to make use of forms of production and publication that would have made his works inexpensive and therefore more generally available" (290), and indeed he may have suppressed some of his works such as "Our End is Come" and "To the Public."


A "factual description of the house itself and its surroundings" (2).


A detailed and fruitful discussion of "The Tyger" in the linguistic context of "arbitrariness" (1).


A brief introductory pamphlet, not remarkable for accuracy.


Apparently at least in part about Blake's Job.


"The French Revolution is essentially a political tract in epic form" which "seeks to counter . . . Edmund Burke['s] . . . Reactions on the Revolution in France" (817).


§Rosen, Steven J. "Canettian Crowd Symbols in Blake's and


In Mizue, 20 of the 22 Job plates are reproduced.


The Blake section consists of "29-go shitsu no Blake [Blake in Room 29]" (186-99) on "The Ghost of a Flea" in Room 29 of The Tate Gallery, reprinted from "Dohangashu Job-ki / 29-go shitsu no William Blake," Mizue [1972]) and "Oinaru Konton [Great Chaos]" (200-28) (reprinted from Mizue [1978], q.v.).


The novelist Kenzaburo Oe is most influenced by Blake when he is thinking about present life and eternity.


Perhaps derived from his Oregon Ph.D., "The Desire of Man: A Reading of Blake's The Four Zoas," DAI, XXXV (1974), 3698A.


Sangu, Makoto. "Blake no E (Hyoshi Kaisetsu) [Blake's Painting (An Explanation of the Title-page)]," Shinshicho (Dai Sanji) [Shinshicho Review], I, No. 1 (1914), 150. In Japanese <BSJ 98>.


Blake Ronko [Blake Studies]. (Tokyo & Osaka: Sansendo, 1929) 257 pp., 45 plates; in Japanese <BB #2633 but without the contents; BSJ 99 with contents>.

The book consists of:
1 "Blake no Shogai oyori Shiso [Blake's Life and His Thought]." 1-66. (Reprinted from his Select Poems of William Blake [1925]. <BB #314>.)
2 "Blake to sono Jidai [Blake and his Age]." 33-48. (Apparently reprinted from Sabato [1939], below.)
3 "Blake no Shogai oyori Shiso [Blake's Life and His Thought]." 1-33.
B "Blake to sono Jidai [Blake and his Age]." 33-48. (Apparently reprinted from Sabato [1939], below.)
C "Blake no 'Sozo' [Blake's 'Imagination']." 48-59.
D "Nenpyo [Chronological Table]." 59-66.
2 "Blake no E ni tsuite [On Blake's Paintings]." 67-85. (Reprinted in his Kyoan Bunshu [1966], III, 13-25 <BSJ 100>.)
3 "Blake no Henrin [Some Aspects of Blake]." 86-107.
5 "Blake Kenkyu Tosho Kaidai [Bibliographical Introduction to Blake Studies]." 116-32. (Reprinted from Eigo Seinen: Rising Generation, LVII (1927), 411-13 <BB #1541 15>.)
7 "Berger Kyoju Homonoki [A Visit to Professor (Pierre Berger),] 160-68.


Presumably reprinted from his Blake Ronko (1929), 33-48 <BB #2633>.


The book includes:
1 "Blake no E ni tsuite [On Blake's Paintings]," 13-25. (Reprinted from his Blake Ronko [Blake Studies] [1929], 67-85 <BB #2633>.)
2 "Shijin to shite no Blake [Blake as a Poet]." 26-44. (A translation of Laurence Binyon, "Blake the Poet," in William Blake: Illustrations of the Book of Job (1906) <BB #426> reprinted from Suzuran [Lily of the Valley], II (1923), 2-16 and Shigoku ni Noboru [Ascent of Poetic Mountain] [1925], 291-322 <BB #2637>.)
3 "Blake no Hanga ni tsuite [On Blake's Engravings]." 45-53. (Reprinted in Bokushuin: Faunus, No. 6 (1976), 146-51, q.v. <BB 631>.)

4 "Shoki Blake Gakusha no koto nado [Reminiscences of the Early Stage of Blake Study in Japan]." 53-56. (Reprinted from Eigo Seinen: Rising Generation, [1957] <BB #1542 8>, q.v.)


A poem on Van Gogh and Blake. Motomaro Senke (1888-1948), a member of the White Birch Society, also wrote a poem entitled "Me [Eyes]" (in his collected poems, Jibun wa mita [I Looked] [Tokyo, 1918]) which is reminiscent of "The Tyger."


Smith, A.W. "And did those feet...? 'The legend' of Christ's visit to Britain." Folklore, C (1989), 63-83.

The section on "William Blake" concludes that "Blake's 'Jerusalem' [lyric from Milton] does not refer to the alleged tradition of a visit by Jesus to Britain" (73), though folklorists and critics often cite it as if it does; Blake cannot be "either transmitter or formulator of the story of Jesus in Britain" (79), for the legend does not seem to be older than the nineteenth century.


A plate-by-plate analysis of each of the 22 engravings (here reproduced), as "the fruit of a sustained attempt to use this great final statement of Blake's message" (viii).


Hebrew etymologies are used to bolster the claim that "Tiriel exists as a negative response to Spenser's Legende of the Knight of the Red Crosse, or of Holinesse" (315).


For the "Marriage" in the title, "Blake seems to be employing the... Behmenist model" that "evil is a necessary part of the Godhead but does not exist independently" (52).


Review
1 §M. Spilker, Novel, XXV (1992), 387+.


The work consists largely of reprinted essays: Chapter 1 (9-56): "Kodomo no Imeji no Henbo—Muku to Keiken no Uta [Transformations of the Image of Child—Songs..."
Chapter II (57-100) is in two parts:


B "Kigen to Maiso—America [Origin and Burial in America]." 73-100.

Chapter III (101-40) is in two parts:


B "Mugen, 'Mugentei, 'Sen' to Ryuritsuho ['Infinite,' 'Indefinite, 'Line,' and 'Fluxions']". 119-40. (Reprinted from *Shiron [Essays]*, 'Shiron' Dojinika, Tohoku Daigaku Bungakuhu Eibungaku Kenkyushitsu [Society of English Literature, Faculty of Letters, Tohoku University], XXI (1982), 1-20 <BBS 107>.)

Chapter IV (141-97) is in three parts:


C "Senso to Uzumaki—Yottsu no Zoas [War and Vortex—The Four Zoas]." 177-97. (Reprinted from *Eibungaku Kenkyu*, Nihon Eibungakkai: Studies in English Literature, The English Literary Society of Japan, LXIV, 1 [1987], 3-18 <BBS 652>.)

Chapter V (199-267) is in two parts:

A "Genso no Mondai—'Shikaku no Mondai' to Newton Rikigaku [Distorted Eyes—The Optical Problem in Blake and Newtonian Dynamics]." 201-34. (Translated by Suzuki from Eigo to Eibeibungaku, Yamaguchi Daigaku: English and English-American Literature, Yamaguchi University, No. 12 [1977], 33-59 <BBS 651>.)


Hesper/Phosphor and the Sublime Moment.

_Eibungaku Hyoron_, Kyoto Daigaku Sogo Ningengakubu Eigobukai: *Review of English Literature*: English Department, Faculty of Integrated Human Studies, Kyoto University, LXV (1993), 21-38 <BBS 106>.


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Tim Heath is creating in 17 South Molton Street a Blakean "centre for radical thought," for "the dissenting imagination," called "The House of William Blake," "a fully commercial operation" for innovation in business, which will publish books, hold exhibitions, and be a center for a Blake society.

A separate press release of 11 April 1994 for The House of William Blake says that it is

commissioning contemporary Artists to decorate Blake’s original lodgings in a way which best expresses Blake’s curious spirit today. The exhibition [1-14 August 1994] will include the work of those working in the fields of furniture design, poetry, kitchen ware, textiles, bathrooms, book binding, printing, engraving and cake-making amongst others. A Catalogue to accompany the exhibition will be available from late July. Most exhibits will be for sale and some may be eaten... We will also be putting on some Children’s Summer Holiday Workshops during the Exhibition Period.


The essay is in three parts: (1) "Tamago no Imeji [Imagery of Egg]," (2) "Sekairan to Shinboru to Shite no Tamago [World Egg and Egg as a Symbol]," and (3) "Blake ni okeru Sekairan [World Egg in Blake]."


"Mimamori michibiku mono' to ‘Mimamorare michibikeraru mono': Songs of Innocence Shoron [‘The Protector’ and ‘The Protected’: An Essay on Songs of Innocence]," Teoria [Theory: Journal of the Graduate School of Hosei University, Society of English Literature], No. 18 (1986), 1-29. In Japanese <BSJ 113>.


Reviews

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4 Morton D. Paley, *Blake, XXVIII* (1994), 65-66 (Thompson broadens "our understanding of Blake's political and religious interests by viewing them as components of his creative work" [66].)

5 Anne Janowitz, *Studies in Romanticism, XXXII* (1994), 313-17 ("an important contribution").


Reviews
1 §Parabola, XVI (1991), 124.
2 §Theological Studies, LIII (1992), 185 +.


The Library of Congress acquired in 1994 a copy of Mary Wollstonecraft, *Original Stories (1791)*, with Blake’s plates colored "contemporary with the time of publication" in keeping with Blake’s "concept of the completed book," though the "vibrant colors" described are not at all characteristic of Blake’s works in Illuminated Printing in 1791.


Blake and Captain Wilford are dealt with.


Reviews
1 J. K. Bracken, *Choice, XXXI* (1994), 1566-67 (a "perceptive" work which will prove "a bench-mark in Blake scholarship").

2 Richard Wendorf, *Studies in English Literature 1500-1900*, XXXIV (1994), 669 (with The Early Illuminated Books (1993), Milton [&c] (1993), and Norvig, *Dark Figures in the Desired Country* (1993)) ("one of the most important studies published this year" [667]).


On reading the Blake passage "There is a place where contrarities are equally true . . .," the Chinese poet Hsü-mo . . . exclaimed, 'This man is a Taoist' (A, 169).


It is said to include commemorations of Keats, Shelley, and Blake and accounts of their late nineteenth century receptions.

Watanabe, Mitsuru. "'Kohitsuji,' 'Tora,' 'Osanago no Yorokobi,' 'Osanago no Kanashimi' o yomu—Muku to Keiken no Uta Kenkyu (2): [Reading of 'The Lamb,' 'The Tyger,' 'Infant Joy,' and 'Infant Sorrow' —] A Study of Songs of Innocence and of Experience (2)." *Kobe Jogakuen Daigaku Ronshu: Kobe College Studies, XXXIX, No. 2* (1992), 1-25. In Japanese, with an English abstract on 2. <For Part 1, see Watanabe, "Muku to Keiken no Uta. . ." below.>


Free Weekly City Magazine, XVI (23 Sept 1994).
Response to the Huntington exhibition.


A Blake scholar named Damon Reade uses clues from Blake’s works to identify and befriend a serial murderer.


“Blake’s work . . . looks as if it could have been made right here in Angeltown within living memory”; Blake is “the spiritual father of LA’s Beat Generation.”


1 David Simpson, *Blake*, XXVII, 3 (Winter 1993-94), 94-97 (Worrall’s book is a “fascinating” study of localized history about which Simpson has some theoretical reservations).


This very brief résumé of Blake’s life is apparently the first printed reference to Blake in Japanese.


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**Division II: Blake's Circle**

**Catalogues**

1991


**Review**
1 G. E. Bentley, Jr., *Blake*, XXVII, 3 (Winter 1993-94), 79-80
(1n important visual and verbal "record of what Blake and his leading contemporaries ... thought was the noblest form of visual art" [79]).

Books and Essays

Review
(despite some valuable entries, the omissions, "howlers and typos" mean that it is merely "another reference whose absence from desks won't be regretted").


Review
(despite some valuable entries, the omissions, "howlers and typos" mean that it is merely "another reference whose absence from desks won't be regretted").

George Cumberland (1754-1848)
Blake's Friend, Correspondent, and Collaborator

Review
1 Robert Kidy, *Blake*, XXVII, 3 (Winter 1993-94), 82-84 ("an admirable edition" of "Cumberland's odd and entertaining narrative" [83, 84]).

John Henry Fuseli (1741-1825)
Artist, Friend of Blake
About Fuseli's borrowing from prints by Jost Amman in his early drawings. . . . some drawings that are attributed to Amman are in fact by Füssli" (37).

A masterful catalogue, particularly valuable for the extraordinary mass of information systematically presented, for the reproductions of almost all the 306 engravings described (plus reprints of many of them), and for the transcription of scores of prospectuses.

William Hayley (1745-1820)
Poet, Patron, Employer of Blake
A standard account, with reproductions of Blake plates including "Little Tom" (Princeton copy).


In the Temple of Spleen section of his *Triumphs of Temper*, Hayley devotes fifty lines to the "severe punishment" of Swift.

James Heath (1757-1848)
Engraver
Charles Heath (1785-1848)
Engraver
Frederick Heath (1810-78)
Engraver

Review
1 Robert N. Essick, *Blake*, XXVIII (1994), 67-71 (the work is full of valuable information, but "we can reasonably demand a higher level of accuracy and consistency" [69]; at the end is a useful "Appendix: Unrecorded Book Illustrations by Thomas Stothard" [70-71], recording 13 books with 24 Stothard illustrations.)

Joseph Johnson (1738-1809)
Bookseller, Employer of Blake
A previously-unknown notebook with transcript's of the firm's outgoing letters Sept 1795-1809 includes a letter to Hayley about payments to William Blake for work on Hayley's *Life . . . of William Cowper* (1803).

John Linnell (1792-1882)
Painter, Patron and Friend of Blake

Joseph Seagrave (d. 1808)
Chichester Printer, Friend of Blake
Seagrave is dealt with, particularly in his relation to Hayley (194-99).

Mary Wollstonecraft (1759-97)
Author, Feminist, Radical, known in Blake's Circle

Review
1 Anne Mellor, *Blake*, XXVII, 3 (Winter 1993-94), 78-79 (Kelly "provides an illuminating account of the way that Wollstonecraft manipulated her verbal style to create a new discourse and a new definition of Woman" [78]).

See also in Part III: Commercial Engravings

* This was erroneously listed (unseen) in *Blake* (1994), 25, as if it were related to Blake.

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