Articles

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William Blake and His Circle: A Checklist of Publications and Discoveries in 1996
by G. E. Bentley, Jr.
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The year started propitiously for the Blake market with the early January sale of two drawings, An Encounter in Heaven and a sheet of two recto/verso preliminary designs for Commins's Elegy. These works, all previously reproduced in this journal and thus not repeated here, were exchanged from one private owner to another through the New York dealer Salander-O'Reilly. The market then went flat. Very flat. The usual run of books with Blake's copy engravings turned up in dealers' catalogues at their normal rate, but nothing appeared through the spring and summer to excite more ambitious collectors. The fall brought forth a richer harvest. On 14 November, Sotheby's in London offered, in a single lot, Blake's 28 water colors from the Frick Collection illustrating John Bunyan's Pilgrim's Progress (Butlin #829.1-19, 21-29)—see illus. 1-4. The lot also included a late water color illustration of the first temptation from Milton's Paradise Regained (Butlin #546)—see illus. 5. Thus, the entire Frick holdings of Blake were placed on the market as a collection with a published estimate of £260,000-340,000. As far as I can determine, this was the largest deaccession of works by Blake from any institutional collection. My own pre-sale prediction (I keep trying to be a Blakean prophet, in spite of a poor track record) was decidedly negative: the lot would surely be bought-in (i.e., not sold). My reasons were several. Sotheby's had been trying, on behalf of the Frick, to sell the water colors privately for about two years (promises of confidentiality prevented me from reporting this in earlier sales reviews). Every potential Blake collector was contacted. All said no. The major reason for the negative response was, I believe, the low quality of the work. Just compare Blake's Milton or Job designs with the Bunyan series from a connoisseur's perspective; the results are depressing. I suspect that Blake was feeling the effects of his fatal illness when he was sketching the Bunyan illustrations c. 1824-27. A shaky hand, awkward figures, poorly-balanced compositions. In spite of these problems, one Blake collector with the means to make an impact on the market was enthusiastic at first glance. He was then shown Butlin's entry on the series; passion turned to disappointment in a matter of seconds. As Butlin points out, there are very good reasons to think that much of the coloring was supplied by Mrs. Blake, perhaps after her husband's death. These sorts of issues seem to have no effect on literary scholars writing about the meaning of the designs—witness Gerda Norvig's lengthy Dark Figures in the Desired Country; Blake's Illustrations to The Pilgrim's Progress (Berkeley: U of California P, 1993). But matters of aesthetic quality, particularly in comparison to other works by the same artist, and questions of attribution can be killers in the marketplace. Further, one of the time-honored rules of auctioneering is to avoid offering at auction anything that has been recently and aggressively flogged to most potential bidders. For once, my predictions proved prescient: the bidding failed to reach the "reserve"—that is, the price below which the auctioneer will not sell the lot (a price that may be lower, but by custom should not be higher, than the low estimate of £260,000). However, immediately after the auction two collectors—one English, one American—expressed considerable interest in the Bunyan designs at a price somewhat less than the low estimate. A brief post-auction bidding skirmish ensued. The anonymous English collector won.

There are, of course, a few other matters to report, mostly under the category of Blake's paintings and drawings. Indeed, I have nothing at all to list under the illuminated books. I have as well several retrospective listings, including a colored copy of Young's Night Thoughts and a major water color by Blake. My apologies for being so tardy in reporting the whereabouts of these works.

The year of all sales and catalogues in the following lists is 1996 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 buyer's surcharge in England is not included. Late 1996 sales will be covered in the 1997 review. I am grateful for help in compiling this review to E. B. Bentley, G. E. Bentley, Jr., David Bindman, Roger Cucksey (Newport Museum and Art Gallery), Detlef Dörrecker (who supplied me with his own list of 1996 Blake sales, from which I have stolen shamelessly), Morris Eaves, Sandra Ericson (Muhlenberg College), Jenijoy La Belle, Thomas V. Lange, Nick Lott, Kimberly Orlijan, Giles Peppiatt of Bonhams, Lawrence Salander, William L. Schneider, Grant F. Scott, Miriam Stewart (Harvard University Art Museums), and John Windle. Once again, Patricia Neill's editorial assistance and John Sullivan's electronic imaging have been invaluable.

**Abbreviations**

BBA Bloomsbury Book Auctions, London


cat. catalogue or sales list issued by a dealer
Illuminated Books

Nothing to report. I would greatly appreciate hearing from anyone with information about Blake’s illuminated books, or individual plates from them, that were offered for sale in 1996.

Drawings and Paintings

Illustrations to Bunyan’s Pilgrim’s Progress. 28 water colors, each approx. 18 x 13.5 cm., datable to c. 1824-27. Butlin #829.1-19, 21-29. Plus The First Temptation, an illustration to Milton’s Paradise Regained. Water color, 17.2 x 12.6 cm., datable to c. 1820-25. Butlin #546. SL, 14 Nov., #253, from the Frick Collection, New York, sold at the direction of the Board of Trustees, all 29 designs illus. color (not sold; estimate £260,000-340,000). Acquired by an English private collector shortly after the auction. For comments and 4 color illus., see Henry Wemyss, “Blake Watercolours from The Frick Collection,” Sotheby’s Preview (Nov. 1996): 18-19. See illus. 1-5.

1 Christian Directed by Mr. Worldly-Wiseman, an illustration to Bunyan’s Pilgrim’s Progress. Water color by Blake and another hand, probably Mrs. Blake, 17.8 x 13.3 cm., datable to c. 1824-27. Butlin #829.7. Inscribed below the image in pencil, probably by Frederick Tatham, “7 [possibly over a deleted number] M’ Worldly Wiseman directs Xtian / to the house of Legality, in the village of Morality.” Photo courtesy of Sotheby’s London.

A Crowned Woman amid Clouds with a Demon Starting Away. Pen and wash, 13.2 x 11.4 cm., dated by Butlin, #92, to c. 1785-90. Acquired March 1993 by the Agnes Mongan Center for Prints, Drawings and Photographs, Fogg Art Museum, Harvard University, Cambridge, Massachusetts, the bequest of Aimée and Rosamond Lamb, accession no. 1993.28. Christopher Heppner, Reading Blake’s Designs (Cambridge: Cambridge UP, 1995) 92-98, argues that the subject of the design is “The New Jerusalem Descending.”

Alternative Designs for Commins’s Elegy. Recto pen, gray and light yellow-brown washes over pencil; verso pen and gray wash over pencil, sheet approx. 34 x 26.5 cm., datable to c. 1785-86. Jan. private offer, Salander-O’Reilly Galleries (acquired by R. Essick). For illus. and discussion, see the article listed above under Alternative Designs for Commins’s Elegy.


Moses Striking the Rock. Water color, 36.5 x 30.5 cm., signed with Blake’s monogram and dated 1805. Butlin #445. On long-term loan from the Lutheran Church in America to the Philadelphia Museum of Art.

Spring 1997
Newton. Color print of 1795, 44.2 x 57.8 cm. Butlin #307. On long-term loan from the Lutheran Church in America to the Philadelphia Museum of Art.


Manuscripts

Receipt signed by Blake, 5 July 1805, to Thomas Butts for £5.7s., pasted to the inside front cover of A. E. Newton's copy of Geoffrey Keynes, A Bibliography of William Blake (New York: Grolier Club, 1921), from the Joseph Holland collection. Sold June by the book dealer John Windle to the autograph dealer Kenneth Rendell. According to Windle, Rendell intends to remove the receipt from the volume, offer it for sale, and retain Keynes's bibliography as a reference volume.

Separate Plates and Plates in Series


Dante engravings. CL, 27 Nov., #453, complete set on India paper, backing sheets 38.8 x 47.8 cm., printing uncertain but probably 1892, from the collection of George Goyder, pl. 4 illus. (bought-in at £9,500 on an estimate of £20,000-30,000). Heritage Book Shop, Dec. cat. 202, #30, complete set on India paper, backing sheets 40 x 54 cm., printing uncertain but probably 1892, from the collection of Philip Hofer, loose in a morocco folding case, pl. 4 illus. (£45,000).

"George Cumberland's Card." John Windle, March private offer, printed in black on laid paper, 9.9 x 15.8 cm., showing part of a watermark (PPS), good condition ($3500). The 1st impression I have seen with this watermark.

Job engravings. Estates of Mind, Feb. Los Angeles Book Fair, complete set of published "Proof" impressions on laid India, backing sheets untrimmed, clean set, loose in morocco folding case ($50,000); pl. 15 only, 1874 printing on laid India ($1000). SL, 23 May, #264, complete set of published "Proof" impressions on laid India, slight spotting, loose in paper wrapper inscribed "Proofs from the possession of George Richmond RA very rare," pl. 15 illus. (£35,600 on an estimate of £15,000-20,000). SNY, 3 May, #10, pl. 10 only, 1826 printing on "drawing paper" after removal of "Proof" inscription, some browning in margins, stitching holes in left margin ($920). Heritage Book Shop, June cat. for the London Book Fair, #21, complete set of the 1826 printing on "drawing paper" after removal of "Proof" inscriptions, some leaves watermarked "J Whatman 1825," others "J Whatman Turkey Mill 1825," leaves trimmed, late 19th-century morocco, half morocco case ($45,000). Buddenbrooks, June London Book Fair, complete set of published "Proof" impressions on laid India, loose in morocco folder ($49,000). John Windle, Aug. cat. for the San Francisco Book Fair, #21, complete set of published "Proof" impressions on laid India, backing sheets trimmed to 32 x 25.4 cm., light marginal foxing, early brown cloth rebacked (38750). CNY, 6 Nov., #252, pl. 2 only after removal of "Proof" inscription, wove paper, illus. (£1840). CL, 27 Nov., #452, complete set of published "Proof" impressions on laid India, backing sheets uncut at 42.3 x 33.3 cm., interleaved, "original buff boards, letterpress paper label on upper cover," binding recased, modern cloth box, from the collection of George Goyder, pl. 13 illus. (£26,450). Bromer Booksellers, Dec. cat., #15, complete set, 1826 printing on Whatman paper after removal of "Proof" inscription, pls. tipped to stubs and interleaved, marginal tears in pls. 13 and 15, edges rubbed, 19th-century calf worn ($36,000). Mealy's auction, Dublin, 4 Dec., #301, complete set, 1874 printing on laid India, loose in portfolio, tissue guards, pls. 5 illus. (£5000). Sims Reed, Dec. cat., #1278, complete set of published "Proof" impressions on laid India, "minimal foxing," loose in morocco box (£28,500).

Letterpress Books with Engravings by and after Blake, Including Prints Extracted from Such Books

Allen, New and Improved History of England, 1798. Wilsey Rare Books, Oct. private offer, with the folding chart (not by Blake) at the end, some foxing in text, contemporary calf worn (price on application).


Blair, The Grave. Bauman Rare Books, Jan. cat. "Paradise," #34, 1808 "folio" (but probably the quarto), later ¾ calf


Catullus, Poems, 1795. Adam Mills, Sept. cat. 38, #14, 2 vols. in 1, some light spotting, contemporary marbled boards, modern calf spine (£450).

Cumberland, Outlines from the Antients, 1829. Adam Mills, Sept. cat. 38, #20, large-paper copy with the pls. on laid India (only the 2nd copy of this issue I’ve encountered), some spotting, bookplate of John, Duke of Bedford, contemporary calf worn (£1750).

Cumberland, Thoughts on Outline, 1796. SL, 18 Dec. 1995, #536, inscribed “from the author,” uncut and unopened in original boards restored, perhaps the copy on offer for the last few years by Phillip Pirages, pl. 6 illus. (not sold; estimate £1000-1500); same copy?, Phillip Pirages, Sept. cat. 37, #238, pl. 2 illus. (£2000).

Darwin, Botanic Garden, 1791. N. W. Lott, March private offer, a proof of pl. 6 ("Tornado") only, lacking finishing work in the image but with all letters, from the collection of Raymond Lister (acquired by R. Essick). Grant and Shaw, April cat. 31, #47, 1st ed. of Part 1, 2nd ed. of Part 2 (£695). Poetry Bookshop, May cat. 7, #6, 1st. eds. of both Parts, 2 of the Portland Vase pls. cropped (£175). Adam Mills, Sept. cat. 38, #13, 1st ed. of Part 1, 2nd ed. of Part 2, some spotting and offsetting of pls., imprint on pl. 2 partly trimmed off, contemporary calf rebacked (£450).


Euler, Elements of Algebra, 1797. CNY, 12 Nov., #189, 2 vols., a mixed set in 2 different calf bindings (£207).

Flaxman, Hesiod designs, 1817. Heritage Book Shop, March private offer, foxed, a few marginal tears, original boards newly rebacked with calf, front cover label ($450). BBA, 15 Aug., #232, 1 pl. repaired, foxed, original boards rebacked with front cover label (R. Franklin, £368). Adam Mills, Sept. cat. 38, #19, some heavy spotting on a few pls., others lightly spotted, original boards with cover label (£200).


Fuseli, Lectures on Painting, 1801. SL, 23 April, #236, bound with Opie, Lectures on Painting, 1809, with Knowles, Life
and Writings of Fuseli, 1831, 3 vols., all 4 vols. in contemporary half calf worn (£632).


Hartley, Observations on Man, quarto issue, 1791. BBA, 11 Jan., #91, some browning, contemporary calf worn, covers detached (Thoemmes, £276).


Hayley, Ballads, 1805. BBA, 7 Nov., #80, sts. of pls. not recorded, contemporary calf little rubbed (Jardyce, £805 on an estimate of £300-400). Mealy’s auction, Dublin, 4 Dec., #797, 1st sts. of pls., uncut in later boards, title page illus. (IR£450 to J. Windle).


Hogarth, *Works*. CSK, 8 Dec. 1995, #15, undated Baldwin and Cradock ed., 152 pls. on 114 leaves, contemporary half roan lightly worn (£565.25). The Print Room, Jan. cat. 16, #95, Blake’s pl. only, st. not recorded (but the price suggests late), trimmed to the platemark and slightly within it at the top (£180). Sims Reed, Jan. cat. of “Recent Acquisitions,” 1822 ed., 105 pls. (£1400). N. W. Lott, Feb. private offer, Blake’s pl. only, 4th st. on laid India (the only impression of any st. I’ve seen on such paper), water stain lower right (acquired by R. Essick). SL, 23 April, #242, undated Baldwin and Cradock ed., 117 pls., contemporary half morocco worn (£1955). CSK, 3 May, #207, undated Baldwin and Cradock ed., 148 pls. on 108 leaves, some soiling, contemporary half morocco worn (£625.50); #208, 1822 ed., 153 pls. on 105 leaves, marginal soiling, contemporary half morocco worn (£1035). CE, 22 May, #272, undated Baldwin and Cradock issue, 112 pls., contemporary half morocco worn, front cover detached (£920). CL, 31 May, #92, 1st undated Baldwin and Cradock issue printed by Woodfall, 115 pls., some leaves spotted or with minor tears, contemporary half morocco (£1265). BBA, 6 June, undated Baldwin and Cradock issue, 113 leaves of pls., contemporary half morocco very worn, upper cover detached (not sold). CSK, 20 Sept., #121, undated Baldwin and Cradock issue, 155 pls. on 115 leaves, some tears and spotting, half morocco worn (£805). Swann, 5 Dec., #422, 1790 ed., 86 (of 103) pls. on 63 leaves, no mention of Blake’s pl., some pls. soiled, half sheep badly worn (£1200); #423 1822 ed., 105 (of 116) pls., no mention of Blake’s pl., many pls. soiled or dampstained, one torn, a real wreck, half morocco very worn (not sold; estimate £600–900).

Hogarth and Blake, *The Beggar’s Opera*, 1965 portfolio. Adam Mills, April cat. 36, #18, extra-illustrated with a 19th-century impression of Blake’s pl. hand colored, original cloth box (£800); same copy, Dec. cat. 39, #170 (£650).

Hunter, *Historical Journal*, 1793. E. M. Lawson, Jan. cat. 276, #43, quarto issue, probably a large paper copy, trimmed except for 1 accidentally folded leaf, with the imprint on the engraved title present, late 19th-century half calf (£2200). Traylen, June London Book Fair, quarto issue, contemporary calf rebacked, Blake’s pl. foxed (£3300). Christie’s Melbourne, 28 Nov., #518, octavo issue, Blake’s pl. folded, some repairs, modern half morocco uncut, buckram box (no price record; estimate Australian $400–600); #600, quarto issue, date cropped from title page, some staining, modern calf (no price record; estimate Australian $5000–7000).

Josephus, *Works*. W. & V. Dailey, March private offer, Bentley’s issue C but with “And sold by all other Booksellers in Great Britain” as the final line on the title page, 2nd sts. of the pls., contemporary calf (£650). BBA, 20 June, #319, without “Whole” in the title (and thus Bentley’s issue A or the issue between A and B), 54 (of 58) pls., contemporary calf worn, upper cover detached (Pollak, £92); #320, with “Whole” in the title (and thus Bentley’s issue B, C, D, or E), 51 pls., contemporary calf worn (Pollak, £69).


Malkin, *Father’s Memoirs*, 1806. Simon Finch, Jan. handlist for the Feb. Los Angeles Book Fair, #4, presentation inscription from the author to “Dr Pett,” with 8 lines of verse also in Malkin’s hand, further inscribed “W. M. Rossetti / from Tho. Dixon / 1873,” slight foxing and browning, 19th-century morocco little rubbed (£1500); same copy, April cat. 14, #8 (£950); same copy and price, June London Book Fair; same copy and price, Sept. cat. 27, #15; same copy and price, Nov. cat. 28, #193. BBA, 5 Dec., #8, some spotting, contemporary calf (£350). Adam Mills, Dec. cat. 39, #163, uncut, pls. slightly spotted, later boards, “remnant of original printed paper label retained” (£500).

*Novelist’s Magazine*, vol. 9, 1782. Adam Mills, Sept. cat. 38, #12, *David Simple* and *Sir Launcelot Greaves* only, 2 pls. by Blake, contemporary half calf (£125).

Ritson, *Select Collection of English Songs*, 1783. Nicholas Pot...
Shakespeare, *The Plays*, 1805. Robert Clark, Aug. cat. 44, #252, 9 vol. issue, scattered foxing, contemporary calf worn, 4 covers detached, a "reasonable working set" (£140).


Stuart and Revett, *The Antiquities of Athens*, 1762-1830. Robert Frew, Feb. Los Angeles Book Fair, 5 vols., with the rare pl. 29 (not by Blake) in vol. 2, early calf ($19,200). SL, 27 June, #163, 5 vols., without pl. 29 in vol. 2 (which, according to this cat., "did not appear"), occasional slight foxing, modern half calf, 1 pl. (not by Blake) illus. (£21,850—probably an auction record for a copy lacking the sort of distinguished contemporary binding that can add greatly to the market value). SL, 26 Nov., #266, 5 vols., inserted portrait of Revett in vol. 1, lacking the folding map of Greece in vol. 3, some foxing, half morocco worn (£10,925).

Virgil, *Pastorals*, ed. Thornton, 1821. Adam Mills, April cat. 36, #16, 4 wood engravings (Bentley, pls. 11, 15-17) only, Linnell restrikes on thin wove paper mounted, "apparently from the [Theodore] Besterman Collection" (£280 each). Sims Reed, June cat., #4, 2 vols., original sheep, decorated in blind around the edges of both covers, a copy previously offered by Donald Heald and John Windle at $17,500, cuts 2-5 illus. (£12,500); same copy and price, Dec. cat., #1288. Christopher Mendez, July private offer, 7th wood engraving only, Linnell restrike very well printed (£500). Mealy's auction, Dublin, Dec. 4, #386, catalogued under "Bewick Plates [sic]" without reference to Blake, vol. 1 only, rebound in morocco (IRE£3000 to the dealer Andrew Cumming for stock on an estimate of IRE£150-250).

Wollstonecraft, *Original Stories*. See Gilchrist 1863 under Interesting Blakeana, below.


Young, *Night Thoughts*, 1797, uncolored copies. Estates of Mind, Feb. Los Angeles Book Fair, with the Explanation leaf, 2nd st. of the title page to Night the Second, fore-edges and some leaves at the tail untrimmed, early quarto morocco ($7500). Heritage Book Shop, March private offer, with the Explanation leaf, 2nd st. of the title page to Night the Second, top edge gilt, others uncut, quarter calf ($10,000). SL, 23 March, #260, lacking the Explanation leaf, some spotting, a few short tears, edges browned, uncut in morocco-backed boards worn, fly-title to "Night the Third" illus. (£2990); same copy(?), Sims Reed, June London Book Fair, the title page to Night the Second in the rare 1st st., with the imprints (as recorded in Bentley 638) lacking only on pls. 12 and 16 (pp. 19, 26), uncut in morocco-backed boards (£6500). CL, 27 Nov., #454, with the Explanation leaf, trimmed to 41.6 x 32 cm., very light soiling, near-contemporary morocco, from the collections of Greville MacDonald and George Goyder, st. of title page to Night the Second not recorded, title page to Night the First illus. (£7130 to the dealer Andrew Cumming for stock). Mealy's auction, Dublin, 4 Dec., #635, with the Explanation leaf, fancy morocco (IRE£3000 to J. Windle on behalf of the Library of Congress). Sims Reed, Dec. cat., #1291, with the Explanation leaf, uncut in "original cloth backed boards" (£12,000).

Interesting Blakeana

*Satan before His Downfall*, sold as "Circle of William Blake." Water color, inscribed "W. Blake" lower center, 20 x 11 cm. SL, 14 Nov., #221 (£345). Henry Wemyss very kindly supplied me with a Polaroid of this work. It certainly is not by Blake, nor can I ascribe it to anyone in his immediate circle. The closest I can get, as a wild guess, is William Blake Richmond, the Victorian artist and son of Blake's friend and follower George Richmond.

*Archaeologia*, 1770-1953. BBA, 25 Jan., #93, vols. 1-22, 24-95 plus 3 index vols., contemporary calf or original cloth for the later vols., a few covers detached (Simon Finch, £862). The vols. issued in the 1770s and early 1780s have plates signed by James Basire that Blake may have helped with while an apprentice.

While an apprentice, Blake may have participated in the production of the pls. signed by James Basire.


G. Cumberland, *Some Anecdotes of the Life of Julio Bonasoni... Accompanied by a Catalogue of the Engravings*, 1793. Quaritch, June art cat., #35, uncut in original boards (£350). Given his long friendship with Cumberland, it is highly probable that Blake knew this book and Cumberland's collection of early Italian prints.


W. Falconer, *The Shipwreck*, 1804. Ewen Kerr, May cat. 57, #201 (£85). Blake may have owned (or at least was lent) a copy of this edition, for which Blake thanked Hayley in 1804 (see Bentley 687).


[J. Watkins and F. Shoberl], *Biographical Dictionary of the Living Authors of Great Britain*, 1816. W. & V. Dailey, March private offer, old boards rebacked ($375). One of the first bibliographies to include Blake.


T. Sivright, *Catalogue of the Extensive and Valuable Collections of Books, Pictures, etc.*, to be sold at auction by C. B. Tait, Edinburgh, Feb. 1 and 16 following days, 1836. Quaritch, June art cat., #165, contemporary half calf worn (£350). Some of Blake’s drawings for Robert Blair’s *The Grave* were included as lot 1835 in this sale—see G. E. Bentley, Jr., “Thomas Sivright and the Lost Designs for Blake’s *Grave*,” *Blake* 19 (1985-86): 103-06.


J. Jackson [and A. Chatto], *Treatise on Wood Engraving*, 1839. The Bookpress, March cat. 94, #163, contemporary half morocco (£250). Pp. 715-17 include one of the earliest attempts to describe Blake’s method of relief etching.

*Songs of Innocence and of Experience*, Pickering ed., 1839 (the 1st letterpress ed.). BBA, 25 Jan., #193, issue (the 2nd?) without “The Little Vagabond,” some spotting and tears, original cloth worn, modern slipcase (R. Franklin, £368). Quaritch, April cat. for the New York Book Fair, #13, issue with “The Little Vagabond,” inscribed by the editor, J. J. G. Wilkinson, on the front endpaper, “13 Store Street, Bedford Square, July 16. 1839” (the week after publication), original cloth rebuck (£3500; probably a record asking price). Mealy’s auction, Dublin, 4 Dec., #331, issue without “The Little Vagabond,” presentation inscription by the publisher to the Irish poet James Sheridan Knowles, signed by Knowles on the title page, original cloth, title page illus. (IRE300 to the dealer Alex Fotheringham for a private customer).


A. Gilchrist, *Life of William Blake*, 1863, extra-illustrated copies only. Adam Mills, April cat. 36, #17, 2 vols., extra-illustrated with “c. 20 plates” designed and/or engraved by Blake, “some 17 other relevant engraved portraits, etc; and various cuttings including 6 pages from Fairholt’s Tombs Of English Artists: No 7 William Blake,” early 20th-century morocco, bookplate of Theodore Besterman (£1250). The vols. were sold shortly after publication of the cat. Just before the sale, Mills supplied Detlef Dorrbecker with a complete list of the extra-illustrations; in turn, Detlef kindly sent me a copy. The engravings by Blake added to the book are as follows: Allen, *History of England*, pl. 1; Ariosto, *Orlando Furioso*, pl. 1; Darwin, *Botanic Garden*, pl. 1; Fuseli, *Lectures on Painting*, pl. 1; Hayley, *Life of Cowper*, pl. 4; Hayley, *Life of Romney*, pl. 1; Hayley, *Triumphs of Temper*, pls. 2-5; Lavater, *Essays on Physiognomy*, pl. 4; Salzmann, *Elements of Morality*, pls. in vol. 2 numbered 20 and 22; Stedman, *Narrative*, pls. 6, 15, 16; Virgil, *Pastorals*, pls. 26-27; Whitaker, *Seraph*, pl. 1; Wollstonecraft, *Original Stories*, pls. 1 and 2; and an “engraving of a nude figure in classical drapes: by Blake for Young” (perhaps a clipping from the *Night Thoughts* engraving).


Swinburne, *William Blake*, 1868, with the rare 2nd (1st trade) issue of the title page with "Zamiel. From the Book of Job" printed beneath the vignette. Richard Budd Books, July cat. 25, #222, rebound in morocco rebuck (£250).

and Songs of Experience, both 1927, both inscribed "For Review. Wm Muir" on the original wrappers, slipcase (£950).

Illustrated Catalogue of the Permanent Collection of Water Colour Drawings [in the] Museum and Art Gallery, County Borough of Newport, Mon., with Notes by R. Gregory Absalom (Newport: Museum and Art Gallery Committee, 1951). Fine Art Catalogues, Jan. private offer, original wrappers (£15.50). This cat. includes "Allegorical Figures" attributed to Blake, p. 15. Roger Cucksey, Keeper of Art at the Newport Museum and Art Gallery, informs me in correspondence that the Museum no longer ascribes the work to Blake. The xerox copy supplied by Mr. Cucksey confirms this reassessment. This amateurish picture of an undraped male and female clutching at each other, with flames to the left and a violin lower right, fails to strike my eye as a work by anyone in Blake's circle, although its vulgar exaggeration of the organs of generation does inspire a double-take.


Europe, pl. 1 ("The Ancient of Days"). Modified version acquired Feb. 1993 by Charles A. Bufalino as a tattoo on his lower left leg ($150). See illus. 9.

A pillow, approx. 52 x 44 cm., brocade and printed, Victorian in its golden-brown colors and richness of decoration, showing on its face 2 tigers (probably based on a 17th- or 18th-century engraving) around which are written in 4 directions "Tyger Tyger burning bright in the forests of the night." Feast (a fabrics and housewares shop in Pasadena, California), Jan. private offer ($188).

A rubber stamp, 7.2 x 3.9 cm., based with considerable fidelity on the bound figure with giant wings pictured on the frontispiece to America. Stampa Barbara (by its own account the world's largest rubber stamp shop, located in Santa Barbara, California), Jan. private offer ($12).

A set of 6 rubber stamps of English authors, including Milton, Wordsworth, Coleridge, "Shelly" [sic], Keats, and Blake, each approx. 3.3 x 2.2 cm. Stampa Barbara, Jan. private offer ($10 the set). The Blake stamp is loosely based on the "visionary" portrait (self-portrait?) of Blake in my collection, perhaps copied (given the thickness of the hair) from the reproduction of this portrait on the cover of Blake's Poetry and Designs, ed. Mary Lynn Johnson and John E. Grant (New York: Norton, 1979).

Blake's Circle and Followers

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

*Etchings from the Royal Society of Arts*, 1808. SL, 21 March, #1, 9 of 14 pls. only, some surface dirt and marginal tears, with a duplicate of “Crowning the Victors” (not sold; estimate £1200-1400).

**King Lear Weeping over the Body of Cordelia.** Red chalk drawing by Francis Legat after the right side of Barry’s painting for Boydell’s Shakespeare Gallery. 28 x 20 cm. SL, 3 April, #9, illus. (£1840). Probably executed by Legat as a preliminary for his 1792 engraving of the entire painting.

“King Richard the Third, Act IV, Scene III,” Legat after Barry for the Boydell Shakespeare portfolio. The Print Room, Jan. cat. 16, #105 (£100).

BASIRE, JAMES (Blake’s master)


“View of the Cathedral of Christ Church, and Part of Corpus Christi College,” c. 1795. The Print Room, Dec. cat. 18, #58, trimmed on platemark, library stamp affecting title area (£100).

CALVERT, EDWARD

*Study of a Shepherd Seated Under a Tree, a Classical Temple Beyond*. Oil, 7 x 18.5 cm. SL, 3 April, #8 (£1265).

FLAXMAN, JOHN

A group of 7 drawings. Abbott and Holder, June cat. 305, sold individually as follows: #50, head studies, pen and ink, from the de Pass collection, 7.6 x 8.9 cm. (£90); #51, naked men wrestling, pen and ink, 11.4 x 12.7 cm. (£65); #52, inscribed “Chessmen designed by Flaxman,” pen and ink, 10.2 x 17.8 cm. (£65); #53, design for a tomb, pencil, 17.8 x 15.2 cm. (£110); #54, man expressing horror, 2 ink studies, another in pencil on verso, 17.8 x 15.2 cm. (£125); #55, seated Greek girl, pen and ink, 17.8 x 15.2 cm. (£75); #56, figure studies, pencil, pen and ink, 17.8 x 15.2 cm. (£175).

A folio of studies for sculpture intended for Buckingham Palace. 6 on 5 sheets, pen and gray ink, brown wash, “various sizes.” SL, 3 April, #18 (not sold; estimate £500-700).

*Head Studies*. Pen and gray ink, 18 x 13.5 cm. SL, 3 April, #14, illus. (not sold; estimate £500-700).

Massacre of the Innocents. Pen and ink, gray wash over pencil, 12.5 x 19 cm. SL, 3 April, #13 (not sold; estimate 500-700).

*Portrait of Flaxman*, attributed to John Raphael Smith. Pastel, 24.2 x 18.7 cm. CL, 9 July, #17, illus. color (not sold; estimate £7000-10,000).

*Portrait Study of Mrs. Mathew*. Pencil, 26.3 x 18.7 cm. CL, 9 July, #20, illus. (not sold; estimate £3000-5000).

*Studies of Matilda Lowry*. 2 pencil drawings, 18.4 x 13.7 cm. and 18.1 x 13 cm., both dated 1803. CL, 9 July, #18, drawing showing the subject standing illus. (£1150).

*Study of the Head of Harriet Mathew*. Pencil, 18.7 x 15.5 cm. CL, 9 July, #19, illus. (£1840).

*Study of St. Paul*, after Dürrer. Brown wash over pencil, 72 x 50.5 cm. SL, 3 April, #12, illus. (not sold; estimate £2000-3000).

*Study of Two Women Grieving*. Pen and gray ink, gray washes, 34 x 24 cm. An early work, rather soft and sentimental; perhaps a preparatory study for a funerary monument. SL, 14 Nov., #79, illus. (£20,700 on an estimate of £4000-6000. An auction record for a figure study by Flaxman).

Aeschylus designs, 1795. Walford, March cat. 22, #35, printed on paper watermarked 1801 and 1804 (£250).

*Compositions of the Acts of Mercy*, 1831. Marlborough Rare Books, Jan. private offer, contemporary quarter morocco, cloth boards (£1200); same copy and price, June cat. 166, #96, 1 pl. illus. See also Flaxman, *Iliad* designs, in Letterpress Books with Engravings by and after Blake, above.


Flaxman, *Anatomical Studies*, 1833. Marlborough Rare Books, June cat. 166, #95, original boards rebacked, covers “bubbled” (£480).

Hesiod, *Odyssey*, Aeschylus, and *Sujets Divers*, engraved by Revel, n.d. Heritage Book Shop, March private offer, 4 vols. in 1, the *Sujets Divers* lacking the folding pl. of Flaxman’s shield of Achilles, quarter calf ($300).


110 Blake/An Illustrated Quarterly

Spring 1997
6 Head of a Man, attributed to Blake. Pencil, 5 x 4 cm. on sheet 8.5 x 6 cm. Collection of David Bindman, who first suggested that this work may be by Blake. Bindman discovered this drawing in an album once in the possession of the family of the engraver Wilson Lowry (1762-1824) containing many drawings by the Lowry family and by John Varley. This context suggests that the drawing may be connected with Abraham Rees, *The Cyclopaedia* (1820), a publication for which Blake engraved 7 plates and Lowry a great many. The image in Rees closest to this drawing is to my eye the "Mask of the Hercules furens of Euripides from a Marble in the Palace Albani in Rome" illustrated on plate 2 of "Ancient Musical Instruments & Masks." There are a number of differences, including the Assyrian or Babylonian, rather than Grecian, style of the drawn head or mask. The plate is unsigned; but the precedent for Blake having sketched an image for an unsigned plate in Rees has been established by Butlin #678, a sheet bearing pencil studies of a sphinx and Jupiter engraved on "Basso Reliefo" plate 1. Bindman, in correspondence, has questioned this connection and suggests that the drawing may represent medieval armor. Blake engraved a plate for Rees titled "Armour Plate IV & V," but nothing in it or any of the other armor illustrations corresponds to the drawing. Nonetheless, both Bindman and I believe that this very small drawing is probably by Blake.

254, #2105, with the *Odyssey* designs, both engraved by Riepenhausen, reissue of c. 1855 of the 1817 pls., lacking 1 pl. (1500 Austrian shillings); #2106, 1793 ed. engraved by Piroli, bound with the *Odyssey*, 1793 ed. engraved by Piroli, the *Odyssey* lacking 1 pl. (2800 Austrian shillings).

*Keepsake*, 1831. W. & V. Dailey, March private offer, half calf ($150).


*Odyssey* designs, 1805. Robert Clark, Oct. cat. 45, #241, some foxing, original boards with printed label, worn, spine defective ($85).

**FUSELI, HENRY**

*An Idealized Portrait Study of Martha Hess*, bust-length. Pencil. 11.4 x 8.3 cm. CL, 9 July, #16, illus. (not sold; estimate £5000-7000).

*The Nursery of Shakespeare*. Oil, 18.3 x 15.3 cm. Offered Germann auction, Zürich, 12 Nov., lot # and price not obtainable. For a color illus., see *Burlington Magazine* 138 (Oct. 1996): xiii.


*Portrait of Fuseli*, by George Henry Harlow. Oil, 50.8 x 39.4 cm., dated "May 1818" on the back by the Robert Balmanno, who commissioned the painting. SL, 23 April, #235, illus. (£6900 on an estimate of £2000-3000).

*Saul and the Witch of Endor* (recto), *A Female Figure*, perhaps *Ophelia* (verso). Pencil, pen and ink, brown wash, 41.6 x 53 cm., signed "H Fuseli." CL, 9 July, #5, recto illus. (not sold; estimate £2000-3000).

*Study of Sarah Siddons as Lady Constance in Shakespeare's "King John"*. Pencil, 18.5 x 23 cm. SL, 3 April, #20, illus. (not sold; estimate £3000-4000).

*A Witch at Work*. Pencil, approx. 17 x 11 cm. John Windle, May private offer (price on application). The witch in this sketch is very similar to the one upper left in *Two Witches*.
at Work, a pen and ink drawing in the Kunsthaus, Zurich. For an illus. of the Kunsthaus drawing, see Paul Ganz, *The Drawings of Henry Fuseli* (New York: Chanticleer P, 1949) 42.

Zacharias Writing the Name of His Son John the Baptist on a Tablet in His Lap. Pencil, 41.5 x 28 cm., inscribed "Roma 70." SL, 3 April, #19, illus. (not sold; estimate £8000–12,000).

Autograph draft of Fuseli’s report to the Council of the Royal Academy for 1821, 5 pp. on paper with an 1820 watermark. Roy Davids, July cat. of “Manuscripts, Literary Portraits, and Association Items,” #51 (£750).

Bible, published Macklin, 1800. Sotheran’s, June cat. 34, #10, 6 vols., some foxing of pls. (£1498). SL, 11 July, #74, 7 vols. in 6, contemporary morocco rebacked (£1610).

Boydell, *Collection of Prints ... Illustrating ... Shakspeare*. Heritage Book Shop, March private offer, London 1803 ed., 2 vols. in 1, pls. very clean, original (?) calf richly gilt (£15,000); Philadelphia ed., n.d., 2 vols., with the pl. descriptions not in the London ed., contemporary half russia (£9,250); London ed. only, Dec. cat. 202, #323 (£15,000).


Homer, *Iliad and Odyssey*, trans. Cowper, 1791. Simon Finch, June London Book Fair, 2 vols., Fuseli’s copy with 9 leaves of manuscript corrections by Fuseli bound at the end, sketch by Fuseli on the back of a letter by him to Thomas Coutts inserted, presentation inscription from Fuseli to Lady Guilford, later blue morocco (£4500); same copy, Sept. cat. 27, #43, bindings illus. (£6500).


A Series of Engravings to Illustrate the Works of Shakespeare, *by Heath, Hall, Rhodes, Fitter, etc.*, 1817. CSK, 20 Sept., #164, with 3 pls. after Fuseli, at least 1 after Stothard, original boards worn (£127).


*St. Paul Before Felix and Drusilla: “Felix Trembles.”* Water color, 37.5 x 35.9 cm., c. 1800–03. Butlin #508. Gift of William Bowmore OBE through the Art Gallery of South Australia Foundation, Aug. 1995, and since then in the Art Gallery of South Australia, Adelaide. See Anon., "William Bowmore: Another Major Gift," *Art Gallery of South Australia News*, Dec. 1995 / Jan. 1996, unpaginated folder (illus. color). Bowmore acquired the work in 1975. For the subject, see Acts 24:24–27. Paul, having been arrested for “sedition” (Acts 24:5) and still “bound” with chains, preaches about his “faith in Christ” before Antonius Felix, the Roman procurator of Judaea, and his wife Drusilla. The gestures Blake gives to the couple would seem to have been prompted by “Felix trembled” (Acts 24:25). Could Blake’s own scrape with the law concerning seditious expressions have led him to this subject? If so, then the water color would have to be dated to August 1803 or later. Photo courtesy of the Art Gallery of South Australia.
Los Angeles Book Fair, 9 vols., 97 pls. only, lacking Blake's pl. but with Fuseli's, all pls. hand colored, contemporary morocco rebacked ($15,000).


Smollett, Peregrine Pickle, 1769. Richard Budd Books, June cat. 25, #182, the (pirated?) ed. with unsigned pls., 4 vols. (£130, sold to D. W. Dörrecker for £85 when the ed. was properly identified).

Young, Catalogue of Pictures by British Artists in the Possession of Sir John Fleming Leicester, 1821. BBA, 15 Aug., #41, pls. on laid India, minor spotting, contemporary calf rebacked (Sims Reed, £92).

Young, Catalogue of the ... Collection of ... Angerstein, 1823. BBA, 14 Dec. 1995, #319, half morocco worn (Hetherington, £57).

LINNELL, JOHN

Coastal Landscape with Fishermen at Low Tide. Oil, 29.5 x 45 cm., signed and dated 1815-75, with a sketch on the verso and inscribed "so much painted 1815 / & the rest added 1875 / & made one picture—John Linnell." SL, 3 April, #97, illus. color (£4370).

Portrait of Thomas Cadby. Oil, 28 x 22 cm., signed and dated 1820. SL, 10 July, #60, illus. color (not sold; estimate £4000-6000).


Portraits of Mr. and Mrs. D. L. Clare, a pair. Oils, each 43 x 34.5 cm., the portrait of the man signed and dated 1834, the portrait of the woman signed but not dated. SL, 13 Nov., #82, both illus. color (£3220).

The Sheep Shearer (recto), Studies of Sheep (verso). Pencil and water color, 25.1 x 42.8 cm. CL, 9 July, #45, recto illus. (withdrawn).

View of Lymington and View of Bayswater. 2 drawings, pencil, each 11.1 x 16.8 cm., signed and dated 1815 (Lymington) and 1811 (Bayswater). CL, 9 July, #81 (£299).

Windsor Park. Oil, signed and dated 1863, 51 x 71 cm. SL, 6 Nov., #119, illus. color (£4600).

The Wold of Kent. Oil, 64.5 x 91.5 cm., signed and dated 1853. CL, 29 March, #170, illus. color (£14,950).

MORTIMER, JOHN HAMILTON

Four Banditti Resting under a Tree. Pen and black ink, 26.5 x 20.5 cm. SL, 14 Nov., #69, illus. (not sold; estimate £800-1200).

Progress of Vice: Preparation for the Execution. Oil, 75 x 62 cm., signed with monogram and dated 1774. SL, 3 April, #129, illus. color (£4140).

Studies of a Seated Woman and Standing Figures. Pencil, pen and brown ink on 3 sheets, 14 x 18.1 cm. and smaller. CL, 12 Nov., #19 (not sold; estimate £600-800).


Shakespeare characters. Christopher Mendez, July private offer, 1st issue of 6 (Bardolph, Caliban, Edgar, The Poet, Ophelia, Richard II) before borders, with Mortimer's initials in ink, wide margins, some margins with corners cut or stained (£2000).

PALMER, SAMUEL

Crossing the Ford. Water color, 51.4 x 70.5 cm., signed and dated 1846. Leger Galleries, May cat. of British Paintings, Water Colors, and Drawings, no. item no. (pp. 46-47), illus. color (£75,000).

In Cusop Dingle, Near Hay-On-Wye, Wales. Brown washes over pencil with touches of body color on gray paper, dated 24 June 1837, 27.5 x 38 cm. SL, 14 Nov., #110, illus. color (£32,200 on an estimate of £8000-12,000).

Landscape with Cottage Roof. Water color, 15.2 x 26.6 cm., datable to c. 1845. Agnew's, 123rd annual exhibition of English water colors and drawings, March, #85, illus. (price on application).
Near Underriver, Sevenoaks, Kent. Water color, 26.5 x 36.5 cm., datable to c. 1843. Agnew's, 123rd annual exhibition of English water colors and drawings, March, #84, illus. color (price on application).

Sabrina. Water color and body color, 53 x 75 cm. SL, 3 April, #168, illus. color (£47,700). See illus. 10.


Letter to the etcher Thomas Oldham Barlow, 30 Sept. 1876. Roy Davids, May cat., #106 ($1940). Palmer comments on modern graphic techniques, including his dislike of retoussage and his belief "that the charm of Etching is the glimmering through of the white paper, even in the shadows..." According to the cat., "only about half" of this important letter is printed in The Letters of Samuel Palmer, ed. Raymond Lister (Oxford: Clarendon P, 1974) 2: 931-32 (reported by Lister as "not traced").


"The Rising Moon," etching. CL, 27 June, #228, 5th st., inscribed in pencil "Trial proof before plate was cut," from the collection of Sir Geoffrey Keynes (£1265). CNY, 6 Nov., #303, 2nd st., with additions in pencil, inscribed "re-touched," illus. (£4025).


Adams, Sacred Allegories, 1856. John Windle, Jan. cat. 25, #77, original cloth ($400).


Milton, Shorter Poems, 1889. Robert Clark, April cat. 43, #244, small-paper copy (£235). Clearwater Books, July cat. 62, #223, "folio" (i.e., large-paper copy?), rebound in half pigskin (£350); same copy and price, Oct. cat. 65, #160. Argosy Book Store, Nov. cat. 816, #412, large-paper copy, original vellum rebacked with calf, covers soiled (£300).


Virgil, English Version of the Eclogues, 1883. John Windle, Jan. cat. 25, #74, "large-paper" (but the binding indicates small), stamped as the publisher's file copy, unopened, original cloth repaired (£1250). Wilsey Rare Books, Jan. cat. 32, #74, large paper, 1 of 10 copies for presentation, letter from A. H. Palmer presenting the book to Martin Hardie laid in, original vellum (£3000).

RICHMOND, JOHN


Figures in Classical Dress Gathered at the Edge of a Path. Pencil and water color, 24.4 x 15.9 cm., signed and dated "Rome. 1838." CL, 9 July, #6, illus. (not sold; estimate £1500-2000).
APPENDIX

MOTTO ON A CLOCK.
With a Translation by the Editor.

Quaem sunt occasu, quad venes proterbe huc?
Ut copias, pullos ornem, sed est virill!

Now come the hours; the pacing should how great!
Waiting to enter—originally small!

(Motto to a clock, an engraving by Blake, signed "Blake 5 dc" and printed in letterpress; the design is executed by William Blake in 1803-04 London ed., with 5 plates engraved by Blake, this design is signed "Blake d & sc" lower left beneath the base of the weather-house. It seems probable that Blake not only delineated the preliminary sketch or wash drawing for the engraving, but also designed/invented the image of the weather-house (but not the medallion of Cowper's rabbits). Thus, the wood engraving reproduced here belongs in the category of prints designed by Blake but executed by another engraver within Blake's lifetime, much like the plates in the Paris 1799 ed. of Marie et Caroline, based on Blake's plates after his own designs first published in Mary Wollstonecraft's Original Stories from Real Life, 1791 (for Marie et Caroline see G. E. Bentley, Jr., Blake Books Supplement [Oxford: Clarendon P, 1995] 265-69). In both instances, the engravings by other hands were probably copied from the earlier plates both designed and executed by Blake, not from his original drawings. Thus, the genre of re-engraving described here should be distinguished from plates such as those in Robert Cromek's 1808 ed. of Blair's Grave, with engravings (not re-engravings) by Louis Schiavonetti based on Blake's original drawings commissioned by Cromek.

The New York ed. of Hayley's book also contains two engravings by Peter Maverick (1780-1831) based on George Romney's portrait of Cowper (1: frontispiece) and on D. Heins's portrait of Cowper's mother (1: 3). Like the weather-house, these plates were very probably copied after Blake's larger engravings of the same images in the London ed. These portraits constitute yet another (and decidedly minor) genre: re-engravings based on plates originally executed by Blake after designs by other artists. Bentley 577 notes Maverick's contributions to the New York ed. but does not record Anderson's wood engraving after Blake.

8 The "Weather-house" and "Cowper's tame Hares," wood engraving, 11 x 8.3 cm., by Alexander Anderson after Blake's design of the weather-house. Published in William Hayley, The Life and Posthumous Writings of William Cowper (New York: T. and J. Swords, 1803) 2: 245. Essick collection. "Anderson F[ecit]," is cut in white line in the edge of the thatch above the tree trunk on the left. Anderson (1775-1870) has been considered by some authorities as the father of American wood engraving. The text above the design, the last line below the design, and the 5 lines of verse in the panel on the steps of the weather-house are printed in letterpress; all other letters are part of the wood engraving. In the 1803-04 London ed., with 5 plates engraved by Blake, this design is signed "Blake d & sc" lower left beneath the base of the weather-house. It seems probable that Blake not only delineated the preliminary sketch or wash drawing for the engraving, but also designed/invented the image of the weather-house (but not the medallion of Cowper's rabbits). Thus, the wood engraving reproduced here belongs in the category of prints designed by Blake but executed by another engraver within Blake's lifetime, much like the plates in the Paris 1799 ed. of Marie et Caroline, based on Blake's plates after his own designs first published in Mary Wollstonecraft's Original Stories from Real Life, 1791 (for Marie et Caroline see G. E. Bentley, Jr., Blake Books Supplement [Oxford: Clarendon P, 1995] 265-69). In both instances, the engravings by other hands were probably copied from the earlier plates both designed and executed by Blake, not from his original drawings. Thus, the genre of re-engraving described here should be distinguished from plates such as those in Robert Cromek's 1808 ed. of Blair's Grave, with engravings (not re-engravings) by Louis Schiavonetti based on Blake's original drawings commissioned by Cromek.

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In the First Garden. Water color on ivory, 21.6 x 14.6 cm., dated to 1828. Bonhams Auction, London, 13 March, #69, illus. color (£55,000 in the price list on an estimate of £50,000-80,000). In its price lists, Bonhams records the hammer price (i.e., the winning bid) exclusive of buyer's fees (15% on the first £30,000; 10% thereafter). See illus. 11.

Pilgrim's Progress, Christian on the Delectable Mountain. Oil, 48 x 38 cm., datable to the early 1830s. SL, 10 July, #109, illus. color (not sold; estimate £20,000-30,000).

Study for The Eve of Separation. Pencil, approx. 12.5 x 10.5 cm., pasted to a sheet with a sketch of a leg and a hand, also by Richmond. Garton & Co., July private offer ($11,000).

A Young Girl Resting Under a Tree. Oil, 30.5 x 35.6 cm. Spink, April 'Small Picture Show' cat., #30, dated to the early 1830s by Spink, illus. color (price on application).

ROMNEY, GEORGE

A folio of drawings. 4 sheets, pencil, 1 with pen and brown ink, the largest 28 x 41.5 cm. SL, 3 April, #34, 1 sheet illus. (£345).

A folio of drawings. 3 sheets, 2 pen and ink, 1 pencil, each approx. 19.5 x 16 cm. SL, 3 April, #35, 1 sheet illus. (£747).

A folio of studies for The Sisters, Contemplating on Mortality. 6 on 4 sheets, pencil, 2 with pen and ink, sheets approx. 15 x 20.5 cm. SL, 3 April, #37 (£402).

A folio of studies of John Howard, the Prison Reformer, Visiting a Lazaretto. 3 sheets, pencil, 14 x 23 cm. and 2 sheets 18 x 13.5 cm. SL, 3 April, #36, 1 illus. (£402).

Death Scene, Possibly the Death of Hector. Oil, oval, 29 x 35 cm. SL, 10 July, #99, illus. color (£1840).

Studies for the Head of David. Pen and brown ink, 17 x 14 cm. SL, 3 April, #38 (£437).

SHERMAN, WELBY

"The Shepherd," etching/engraving probably based on a design by Palmer. N. W. Lott, Feb. private offer, 1 of about 5 known impressions (price on application).

STOTHARD, THOMAS

Group of 6 wash drawings, 3 colored, 6.5 x 6.5 cm. to 11 x 8 cm., signed. BBA, 6 June, #86 (Krown & Spellman, £161).
10 Samuel Palmer, *Sabrina*, an illustration to Milton’s *Comus*. Water color and body color, squared for copying, 53 x 75 cm., datable to 1856. Sabrina stands on the left, near “the smooth Severn stream,” where she visits “her herds along the twilight meadows” (*Comus*, lines 825, 844). The very light squaring may have been executed in preparation for the more highly finished water color of the design, last recorded in a Christie’s sale of 18 March 1935, #38, and since untraced. Photo courtesy of Sotheby’s London.

Anon., *The Victim, in Five Letters to Adolphus*, 3rd ed., London, 1819. Stuart Bennett, Feb. cat. 23, #139, frontispiece by James Parker (Blake’s fellow apprentice under Basire) after Stothard, contemporary calf rebacked ($200). The pl., inscribed “The Victim,” is described in A. C. Coxhead, *Thomas Stothard, R. A.: An Illustrated Monograph* (London: Bullen, 1906) 199, but the book for which it was made has not been previously recorded. The imprint on the pl. is dated 1800, and thus it seems probable that the pl. also appeared in the 1st (1800) and 2nd (date unknown) eds. of the book. According to Bennett’s sale cat., *The Victim* is about prostitution.


*Bell’s British Theatre*, 1791-95. Robert Frew, June London Book Fair, 26 vols., lacking some pl.s. but including at least 1 after Stothard, contemporary calf worn (£350).

Bible, published Macklin, 1800. See under Fuseli, above.

*Bijou*, 1828. Thomas Thorp, May cat. 492, #34, slight foxing, publisher’s roan-backed boards worn (£60). Claude Cox, Nov. cat. 117, #193, slight spotting, original morocco-backed boards (£55).


*Book of Gems*, 1868. Ian Hodgkins, June cat. 87, #48, foxed, morocco backed boards (£120).


Defoe, *Robinson Crusoe*. Heritage Book Shop, Feb. private offer, 1883 ed., 2 vols., extra-ill. with the Stothard designs engraved by “J. Stephenson” (probably James Stephenson, 1828-86), quarter calf ($680). The Stephenson pls. have not been previously recorded.


Fénelon, *Adventures of Telemachus*, 1795. Howes Bookshop, March cat. 269, #70, 2 vols. in 1, contemporary calf worn (£120).


Milton, Paradise Lost, Pickering ed., 1828. Pickering & Chatto, March cat. 173, #82, contemporary cloth slightly worn ($135). The frontispiece by Augustus Fox after Stothard has not been recorded in the literature on Stothard, but it is noted in Geoffrey Keynes, William Pickering, Publisher: A Memoir and a Check-List of His Publications, rev. ed. (London: Galahad P. [1969]) 79.

Milton, Paradise Regained, Samson Agonistes, Comus, Arcades, Lycidas, etc., etc., pub. Tegg, 1823. Dirk Cable, Aug. private offer, contemporary (publisher’s?) calf gilt ($85).

Milton, Poetical Works, pub. Sharpe, 1810. William Reese, Feb. cat. 153, #58, 3 vols., extra-illus. copy, 19th-century morocco ($350). Besides the 3 title-page vignettes after Stothard, apparently 1st used in a Sharpe ed. of 1805, there is an added pl. in the Reese copy, with the scratched signatures of Stothard and Legat (the latter as the engraver) that would seem to be a composite illus. to "L'Allegro" and "Il Penseroso." I have not been able to identify the ed. for which this pl. was executed. Also added are pre-publication proofs of the pls. from Milton, Paradise Lost, published by Du Roveray in 1802. Pls. 1 and 3 after Fuseli are before all letters, pls. 2, 4, and 6 bear only scratched signatures; pl. 5 has scratched signatures but lacks the ruled frame. These proofs are printed on the same laid paper used in the large-paper issue of Du Roveray's 1802 Paradise Lost.

Novelist's Magazine, 1783. W. & V. Dailey, Peter Wilkins only, extracted, modern quarter calf ($150).


Rogers, Italy. William Hale, Feb. Los Angeles Book Fair, 1830 ed., early calf ($250). Francis Edwards, Feb. cat. 1318, #162, 1836 ed., apparently with the steel engravings after Stothard 1st pub. in 1830 (this 1836 ed. not previously recorded), some light spotting, morocco worn ($40). Mags, April cat. 1206, #371, 1830 ed., with Roger, Poems, 1834, both uncut in original boards, hinges worn (£175). BBA, 25 April, #343, 1838 ed., large paper, pls. on laid India, scattered foxing, contemporary morocco (R. Clark, £184 on an estimate of £60-80); same copy, Robert Clark, Aug. cat. 44, #320 (£250). BBA, 9 May, #12, 1838 ed., with Rogers, Poems, 1838, pls. on laid India in Italy, contemporary morocco by Hayday, slightly rubbed (Marks, £276). Claude Cox, Sept. cat. 116, #78, 1830 ed., browned, uncut in modern half morocco (£60); #188, 1839 ed., uncut in original


A Series of Engravings to Illustrate the Works of Shakespere, by Heath, Hall, Rhodes, Fitzler, etc., 1817. See under Fuseli, above.


Townshend, *Poems*, 1796. W & V. Dailey, March private offer, large paper, top edge gilt, others uncut, half morocco ($250).


Young, *Works*, 1802. Howes Bookshop, March cat. 269, #204, 3 vols., contemporary morocco (£300). This ed., containing the *Night Thoughts* pls. of 1798 with 1802 imprints, has not been previously recorded. There is also an 1813 issue of the *Works* with the same pls., the imprints of 1802 retained.


VON HOLST, THEODORE MATTHIAS

*Bertalda Frightened by Apparitions*. Oil, 78.5 x 62.5 cm. SL, 3 April, #130, illus. color (not sold; estimate £6000-8000).

*Hero and Leander*. Water color, signed with monogram and dated on the verso 1833, 25 x 18.5 cm. SL, 14 Nov., #96, illus. color (£3162).

Appendix: New Information on Blake's Engravings


The Separate Plates of William Blake: A Catalogue

"Chaucer's Canterbury Pilgrims," 3rd st., p. 66, copy 3R. Acquired July 1986 by the Frank Martin Gallery,
Muhlenberg College, Allentown, Pennsylvania. Muhlenberg accession no. EL 85.70.0542.

"George Cumberland's Card," p. 113, impression 1M. Acquired Feb. by G. E. Bentley, Jr. For a previously unrecorded impression in black ink with a previously unrecorded watermark, see under "Separate Plates" in the sales lists above.


Plates by Blake and Butts, Father and Son, pp. 211-12. To the list of plates by Thomas Butts, add the following: h. "Man on a Drinking Horse." approx. 2.5 x 6.5 cm. Signed in the plate lower right, "T Butts sc / 12 Jan' 1806." An impression is in the collection of William L. Schneider, who informs me that the original mounting board (now removed) contained the following inscription: "Man on a Drinking Horse, an original engraving by Thomas Butts, Jr., now printed for the first time (from the original plate, engraved in 1806) in an exclusive edition of two hundred and fifty copies for members of the miniature print Society, 222 Dwight Building, Kansas City, Mo."

William Blake's Commercial Book Illustrations

P. 42, J. C. Lavater, Essays on Physiognomy, pl. 4. In addition to the recorded signature (Blake sculp), below and to the right of the image, there is a signature (Blake Sc) very lightly scratched immediately below, and on the same slight diagonal as, the line defining the lower margin of the figure's neck. Very small fragments of this previously-unrecorded signature are visible in Fig. 64 of William Blake's Commercial Book Illustrations.


P. 43, The Original Works of Hogarth, "Beggar's Opera" engraved by Blake after Hogarth. An impression of the 4th st. from the 1822 ed., printed on laid India paper, is in the RNE collection (acquired March 1996 from N. W. Lott). This impression, along with other Hogarth prints from the 1822 ed. acquired by Lott, indicate that some copies of this ed. were printed on laid India.

P. 48, Darwin, Botanic Garden, pl. 6 ("Tornado"). The proof listed in Raymond Lister's collection, lacking finishing work in the image but with all letters, was acquired in March 1996 by RNE from the print dealer N. W. Lott.


"False and Conjectural Attributions," p. 126, no. 31, The Minor's Pocket Book (1814). At the time of writing the catalogue, I had not seen this volume and its frontispiece, attributed to Blake in the BMPR acquisition records. A copy of the book was sold at Sotheby's London, 21 Nov. 1996, lot 146, for £2415. The catalogue includes a reproduction of the unsigned frontispiece in question. In my opinion, the plate was neither designed nor engraved by Blake, although I must admit that the image of a child holding a snake before an ogre within a crepuscular forest has a haunting, gothic quality not unlike some of Blake's darker images of the fallen world (e.g., the color print of "Hecate"). According to Sotheby's catalogue, the full title, publisher, and actual date of the book is The Minor's Pocket Book, for the Youth of Both Sexes ([London]: Darton, Harvey and Darton, [1813]). The authorship is attributed to Ann Taylor "and others."
William Blake and His Circle: 
A Checklist of Publications and 
Discoveries in 1996

BY G. E. BENTLEY, JR.

With the Assistance of Keiko Aoyama for 
Japanese Publications

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications for the current year (say, 1996) and those for previous years which are not recorded in Blake Books (1977) and Blake Books Supplement (1995). 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: Books Blake Owned

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 includes 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 does 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.

1 Except for the states of the plates for Blake's commercial book engravings, where the standard authority is R. N. Essick, William Blake's Commercial Book Illustrations (1991).


E.g., "The Tyger (Ashington, Northumberland: MidNAG (c. 176)) Poster No. 35, c. 12 x 18."


1 For stamps of America and Essick's portrait of Blake made by a Santa Barbara firm, see Essick, Marketplace, 1996.


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.

I take Blake Books (1977) and Blake Books Supplement (1995), faute de mieux, to be the standard bibliographical authorities on Blake and have noted significant differences from them.

N.b. I have made no attempt to record manuscripts, typescripts, computer printouts, radio or television broadcasts, calendars, music, pillows, posters, published scores, recorded readings and singings, rubber stamps, T-shirts, tattoos, video recordings, or email related to Blake.


I am grateful to more friends and correspondents than I can conveniently name, but I must offer special thanks to Julia G. Bentley (for translations from Chinese), John Byrne, D.W. Dorrbecker, Robert N. Essick, Arthur Freeman, William Halloran, Giles Harvey, Nelson Hilton, Ted Hoffman, Heather Howell, Marlborough Rare Books, Michael Millgate, Jeanne Moskal, James Northrup, Michael O'Neill, Oxford University Press, Morton D. Paley, Margaret Sharman, Joseph Viscomi, Xianyi Yang, and especially to Keiko Aoyama and Dr. E. B. Bentley.

Spring 1997
I should also like to express my gratitude for and joy in a Visiting Research Fellowship at Hatfield College, where much of the work on this checklist was done in the autumn of 1996, and to my colleagues there in the English department of Durham University.

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 second-hand authority.

18 Numbers prefixed to Blake's manuscripts, original editions, and commercial engravings are the standard ones which identify them in Blake Books.

Abbreviations

BB G.E. Bentley, Jr., Blake Books (1977)
Blake Blake/An Illustrated Quarterly

Introduction

The number of publications recorded on Blake in this checklist for 1996 is very considerable: over 160 essays, 136 reviews, 13 books on Blake, 14 editions of his poetry, and 10 exhibitions and catalogues of his work in languages as diverse as Catalan, Chinese, Czech, English, French, German, Hebrew, Italian, Japanese, Korean, Polish, Portuguese, Russian, Scotch, Spanish, and Swedish. However, the flood of new publications is not nearly so great as this implies, for there are only 54 essays, 67 reviews, and nine books from 1996 recorded here. The even larger number of essays and reviews dating from 1784 to 1995 were first noticed in a variety of sources, chiefly English and General Literature Index for 1900-94 and the on-line catalogue of the Research Libraries Group.

The 14 editions of Blake's poetry newly noted here are mostly of small significance; editions of the Songs translated into Spanish (1987) and Chinese (1988), collections in Chinese (1973), Latvian (1981), Portuguese (1977), Russian (1993), and Scotch (1988), three broadsides (1930, 1968, 1980), and an "Office Drawn from the Marriage and elsewhere in Blake "for Use of St. Mark's in-the-Bourie" (1920). Selected Poems (1996) and Songs of Innocence & Experience [sic] (1996) are insufficiently original for the publisher to bother to record the name of the editor. The only likely exception seems to be the two volumes of Jerusalem, edited and translated by Marcello Pagnini (1994), which neither its Italian nor its English publisher seems to be able to supply and on which I can therefore scarcely comment.

In terms of Blake's original works, the most tantalizing is the discovery of a broken pair of spectacles in Blake's cottage in Felpham which could have belonged to the poet.

A good deal of new information about the earliest series of colored facsimiles of Blake's works in illuminated printing by William Muir has been discovered in the Crookshank Collection in the West Sussex Record Office in Chichester. These give details of when copies were sold and which originals were reproduced. They also include fascinating inscriptions attributed to Blake from Thel (A) and Marriage of Heaven and Hell (F) and the allegation that Marriage (F) once belonged to Dante Gabriel Rossetti.

Blake's designs for Bunyan's Pilgrim's Progress have been sold by the Frick Collection in New York, where they were for half a century, and they are now in a private collection in England.

Among Blake's commercial book engravings, there are a good many new locations recorded here, and a facsimile has been published of George Cumberland's Attempt to Describe Hafod (1996), though with no new information as to whether Blake had a hand in the engravings in it. And a great store of information about Lavater's Essays on Physiognomy, in the archive of John Murray, not only demonstrates the conditions in which one of the most distinguished illustrated books of the century was produced but records what Blake was paid for his small part in the enormous undertaking.

The most impressive and significant of the catalogues recorded here is Robin Hamlyn's William Blake: visiones de mundos eternas for the 1996 exhibition in Madrid. Most of the essays except for Hamlyn's are curiously irrelevant to Blake and to the pictures and books exhibited, but the works shown are extensive and of the first class, and the 180 color plates include complete reproductions of Songs of Innocence (X), Europe (B), and Job. As there has been very little publication about Blake in Spanish before 1996, this is an astonishing accomplishment.

A large proportion of the essays and reviews published on Blake in 1996 appeared in Blake/An Illustrated Quarterly, in Journal of the Blake Society at St James, and in volumes of reprinted essays edited by Noriko Kawasaki and David Punter. One of the most rewarding of the new essays is that by Joseph Viscomi in Blake, displaying a vast range of new information about Blake's faithful patron Thomas Butts. Among the fascinating conclusions derived from these facts is that when Butts ordered duplicates of Blake's designs, he may have intended them for different houses he owned, one of them used for a school for a young ladies, and that the biblical subjects of many of these designs may have had a pedagogical function.

7 N.b. As usual, I cannot, through linguistic ignorance, comment on the 25 essays published in Japan and the two in Korea.
Blake also serves Blake scholarship with its extensive reports of "Blake in the Marketplace" by Robert Essick and of "Blake and His Circle," to which a whole issue is devoted.


There are the usual quota of attempts to consider Blake in terms of modern intellectual fashions like feminist theology, as well as a number of agreeable diversions. These include James Bogan’s “centrifugal lark” in “Blake on a Bike,” the “electronic concert dedicated to the life and work of William Blake,” and the Blake “Xword” (all in *Journal of the Blake Society at St James*). A few arguments seem particularly labored or perverse, such as Peter Ackroyd’s claim in *The Independent* (1993) and elsewhere that Blake was a “Cockney” (in the novel sense that he “expressed the true nature and spirit of London”). I should relish hearing that great London-lover Dr. Johnson respond to the allegation that he was a Cockney. Some arguments seem to be expiring, like Laocoon, in the grip of irresistible critical jargon, such as the claims that “Blake appropriates the homology between biological and non-biological creativity to address the politics of the copied text” (Julia Wright), that Molly Anne Rothenberg’s book is written “in post-structuralist and ‘post-post-structuralist’ terms,” and that in Jeanne Moskal’s book “the intrapsychic wins out over the intersubjective.”


Violet Tengberg’s *William Blake’s “The Tyger”: En konstvnelenskaplig analys och tolkning* (1994) is a study in Swedish of the *Songs*, reproduced from typescript and of modest dimensions and pretensions.

The two most substantial new critical books recorded here are Frank Vaughan’s *Again to the Life of Eternity: William Blake’s Illustrations to the Poems of Thomas Gray* (1996), with 139 folio pages and 116 plates, and Andrew Lincoln’s *Spiritual History: A Reading of William Blake’s Vala or The Four Zoas* (1995), a very substantial work though strangely unillustrated. Vaughan’s book, which reproduces all Blake’s watercolors for Gray in reduced size and monochrome, concludes very oddly that "Blake was not much interested in illustrating" Gray (7), even though he must have spent a great deal of the time on his designs for his good friend John Flaxman. Even more curiously, the Gray designs are said to have been intended to implant "not knowledge but a radical burning doubt" (18). These are strange conclusions for the poet who wrote:

He who shall teach the Child to Doubt
The rotting Grave shall neer get out. ... 
He who Doubts from what he sees
Will neer Believe do what you Please.
If the Sun & Moon should doubt
Theyd immediately go out.

One may suspect that the purpose discovered in the Gray designs, "To educate one to rebel" (116) and “to free the mind-forged manacles” (rather than “to free the manacled mind”) tells us more of what the critic wishes than of what the artist intended.

Andrew Lincoln’s *Spiritual History* is an altogether more substantial and rewarding book, the most valuable critical work newly recorded here. It is a detailed "staged reading" of *Vala or The Four Zoas* designed for "new readers of The Four Zoas" (v, ix) but rewarding for critics of all levels of experience and sophistication. One of its most valuable features is its analysis of the poem as "a universal history" (1), with the aid of illumination from contemporary historians such as Gibbon. The Last Judgment in the poem reveals that man’s prison “in a finite vision of the natural world” is a “prison locked from the inside” (190); we are the inmates of ourselves, and the key to escape is in our own hands. Andrew Lincoln’s *Spiritual History* is a work to which one can return repeatedly for light upon Blake’s poem—and upon the nature of humanity.

*Completed this 27th Day of January 1997 at East Lake Apartments, Dongzhenmenwai Dajie, Beijing*

Spring 1997

Blake/An Illustrated Quarterly 123
Section A: Original Editions

Europe (1794[-1831])

Copy B

History: ... Copy B from Glasgow University is reproduced in the 1996 2 February-7 April catalogue of the Fundación "la Caixa" in Madrid, plates 28a-q.

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

Plate 1

History: ... Lent by "The Keynes Family Trust on deposit at the Fitzwilliam Museum" to the 1996 2 February-7 April exhibition of the Fundación "la Caixa" in Madrid, No. 30a.

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

Edition

For the Sexes: The Gates of Paradise [B], (London: Frederick Hollyer, 1925) <BB #47>.

According to a prospectus (1925), ordinary copies of this facsimile of the copy of Miss C. Carthew were for sale at 15s and 55 copies (only 50 of which were for sale) on "platinotype paper" at £4.4.0."

Jerusalem (1804[-20?] [-1832?])

Copy E

History: It was reproduced again in color in the Italian facsimile (1994).

Plate 1

History: ... Lent by "The Keynes Family Trust on deposit at the Fitzwilliam Museum" to the 1996 2 February-7 April exhibition of the Fundación "la Caixa" in Madrid, No. 53a.

Edition


The same ektachromes were apparently used in the facsimile edited by Marcello Pagnini (1994).

Reviews

11 §Jon Mee, Australian Journal of Art, X (1993), 105-06 (with the Blake Trust Songs).


Receipt

1805 July 5

History: Bought with the Joseph Holland Collection by John Windle in 1995 and (according to Essick, Marketplace, 1996) and sold in June 1996 to the autograph dealer Kenneth Rendell.

Songs of Innocence (1789[-1808?])

Copy X <BBS 120-21>

History: Pl. 9-10 from the Fitzwilliam and pl. 13-14, 16-19, 23-25, 27, 34-36, 53-54 (the rest) from the National Gallery of Victoria (Melbourne) are reproduced together in the 1996 2 February-7 April catalogue of the Fundación "la Caixa" in Madrid, editions 17a-q.


There seems to be no record of the publication of such an edition.


Review

1 §François Han, Europe, No. 772 (1994), 206-07.

Songs of Innocence and of Experience (1794[-1831?])

Phs. 42, 47 ("The Tyger" and "The Human Abstract")

History: ... Lent by "The Keynes Family Trust on deposit at the Fitzwilliam Museum" to the 1996 2 February-7 April exhibition of the Fundación "la Caixa" in Madrid, No. 27a-b.
Editions


The plates are reproduced in Gray, and Keynes's Introduction is translated by Yang Yi in Tianzhen yu jing yan zhige [Songs of Innocence and of Experience] (1988).


Reviews

11 §Jon Mee, Australian Journal of Art, X (1993), 105-06 (with the Blake Trust Jerusalem [1991]).


New Entry

Spectacles at Felpham (illus. 1)

Half a pair of nineteenth-century spectacles, found about 1928 in a piece of rotted wood when the floor of Blake's cottage in Felpham was relaid, may have been the poet's about 1803. They have simple magnification of 1.75 (1.0 being neutral). The spectacles, which fit neatly on the life-mask of Blake, belong to Mrs. Heather Howell, the owner of the cottage.16

There is No Natural Religion (1794-95)

Copy E

History: (5) From Mrs. Ramsay Harvey, it passed by inher-

16 The spectacles Blake owned when he died are in the Fitzwilliam Museum (see Blake [1996]).

1 Half of a pair of gold-framed spectacles which were found about 1928 in Blake's cottage in Felpham and which may have belonged to Blake. They now belong to the owner of Blake's cottage on Blake's Road, Felpham, who courteously supplied these photographs. Photo courtesy of Devereux Photography, Felpham. If any Blake readers should want a print of these photos, Mrs. Heather Howell writes that she would be happy to obtain them through Devereux Photography. Please contact her at Blake's Cottage, Blake's Road, Felpham, Bognor Regis, West Sussex, PO22 7 EB.

itance to (6) Mr. Giles Harvey.11

Section B:

Collections and Selections12


Review


11 It was withdrawn from the Christie sale of the other Harvey Blakes (30 Nov 1993) when its authenticity was questioned on the basis of the discoveries of Joseph Viscomi.

12 Here and below I ignore mere reprints.
Reviews


4 David Worrall, Year's Work in English Studies for 1993 (1996), 322 ("splendid").

5 Michael Ferber, Blake XXIX, 3 (Winter 1995-96), 88-90 ("an altogether splendid volume," with "the most lucid and succinct summary of Blake's methods of book production that I have ever seen" [88]).


§Earth's Answer (Madley, Hereford: Five Seasons Press [1980s]) Broadside.


2 Life mask of William Blake wearing the half-pair of spectacles. When the mask was made, the clay pinned his ears to his head, so the spectacle-frame had to be fixed to his head with anachronistic sellopate. Photo courtesy of Devereux Photography, Felpham.

The Rev. Mr. Arthur Chichester Crookshank (1889-1958) acquired from Quaritch most of the Muir facsimiles, many of them identified as "M's Muirs Master Copy," which he bequeathed to the West Sussex Record Office <WSRO>. All these Master Copies have notes made in Quaritch's shop ("Q"), and some have notes by Muir ("M") as well. In the record below, the details not in Blake Book Supplement are given in bold face, and the copy reproduced is given within parentheses "(A)."

America (A)

Q: "copied from an original [A] lent to Mr Muir by M's Quaritch in 1905. It is now in the U.S.A. 24 copies were sold by Mess's Quaritch." <WSRO>.

Ancient of Days [Europe pl. 1] (D)

M: "Fifty copies . . . were sold by Mr Quaritch (at 21/- each—All numbered) between 18th May 1885 and 14th August 1919. . . . RS. Reference to documents shows me that the above statement is not quite correct, M's Pearson had sold nine copies before M's Quaritch began";

"Coloured from an original by Blake in the British Museum." <WSRO>.

18The note appears on the verso of the last leaf of the first version of Theî with which it is bound. A duplicate uncolored copy of Europe pl. 1 is marked "rough proof" "Corrected from life" (WSRO = West Sussex Record Office).
Book of Thel [first version] (D)

M: “Copied from British Museum Copy [D]”;
“Fifty copies of this Book (all numbered) were produced and sold in 1884-90 at £2.2 0
M^Pearson sold the first Copies of this Book (all numbered) were produced and that date he retired from business because ‘he found that he had £20,000 and he did not want more’[]. He introduced me to M’ Quaritch, who continued the work[]. He received and sold the remaining thirty copies between 27th April 1885 and 8th September 1890[,]” <WSRO>.

Book of Thel [second version] (J)

Q: “24 copies have been sold”; M: “This copy of Thel [J] is coloured from one that M’ Bernard Quaritch lent to me in 1885-6. He sold it afterwards to an American [Amy Lowell c. 1900], so it is now in the U.S.A.” With it are duplicates of pl. 2, 4, 6-7, identified (M) on a separate leaf: “The four pages before this are from originals [from the Small Book of Designs] in the B. M. print Room | They were coloured by [Miss] E. J. Druitt” as in color-printing. <WSRO>.

Book of Thel [third version] (A)

“The Beckford copy” (i.e., A), bought by Quaritch at the Beckford sale in 1883, sold to E. W. Hooper in 1891. Both the second and third versions in the WSRO have inscriptions on the designs: Pl. 2 (titlepage): “Lives [?Loves] of the plants” in Summer; pl. 4: “Flowers personified”; pl. 6: “Spring”; pl. 7: “Fallen seeds protected by the earth Autumn.” The third version facsimile also has a note: “Perhaps Beckford got these titles from Blake when buying the Book,” though this copy of the book was in the Cumberland sale of 1835 before Beckford obtained it. <WSRO>.

Europe (A, D, c]

Q: “with 2 pp. added from Blakeana ... 50 copies were sold by Messrs Quaritch | ‘Blakeana’ was a vol of scraps[]; the Macgeorge fragment is now in U.S.A.” Part of this volume of Blakeana <BB #125> was sold by Quaritch in 1886 to William Muir, and the rest was sold by Quaritch to B. B. MacGeorge by 1906 and acquired by George C. Smith of the United States by 1927. <WSRO>.

For the Sexes: The Gates of Paradise (F)

M: “About 20 copies have been made and sold[,] the Text [is] printed W Muir” (the text is in fact printed from movable type). <WSRO>.

Marriage of Heaven and Hell [second version] (F)

M, “Forest Gate May 1920”: “This is a careful copy of a copy by Chatto & Windus c. 1864 <BB #99> From the Original [F] that belonged to D.G. Rossetti.” “This copy is facsimiled after the Dante Gabriel Rossetti Copy—The titles given to the plates are after the Beckford copy [A].” “20 copies have been sold.” The inscriptions are: Pl. 1 (titlepage): “Union of the Elements”; pl. 2: “Earth”; pl. 3: “Fire”; pl. 4: “Water”; pl. 5: “Air”; pl. 11: “Dawn”; pl. 14: “The Body of Hector”; pl. 15: “Genius”; pl. 16: “Ugolino”; pl. 20: “A Dream”; pl. 21: “Satan addressing the Sun”; pl. 24: “Arbitrary Power.” It is reproduced from a color-printed copy, and the only color-printed copy is F, which was bought by R. M. Milnes in 1852 and sold by his son in 1903. There seems to be no other evidence that copy F (or any other copy) “belonged to D.G. Rossetti.” <WSRO>.

Marriage of Heaven and Hell [third version] (I)

M: “M’ Muirs Master Copy of the Fitzwilliam Heaven & Hell | about five copies were sold[,] The original is in the FitzWilliam Museum Cambridge,” “Copied in April 1886 by J. D. Wallis from the original in the FitzWilliam Museum at Cambridge. | Note the letter press should all be printed in red, not in yellow.” The titlepage verso in inscribed in pencil “Richard Edward Kerrick | August 31 1856” as in copy I. “Coloured thus £4.4.0.” It bears annotations from the Beckford copy. <WSRO>.

Song of Los (A)

M: “This is M’ Muir’s Master Copy of the Song of Los copied from the original in the British Museum [A] | 21 copies were sold by Mess“ Quaritch.” <WSRO>.

There is No Natural Religion (A, H, L)

“M’ Muirs Master Copy of No Nat Relig | 50 copies were sold | I do not know where the original is now.” Facing pl. b12 (“God becomes as we are that we may be as he is”) is a quotation from Irenaeus about the phrase (see William Blake’s Writings [1978], 14). On the first flyleaf is a transcription of All Religions are One with a note: “This little book is copied from illustrated leaves in the possession of the Linnell family ... W Muir”; Muir never made a facsimile of All Religions are One. <WSRO>.


It is “He Who Binds to Himself a Joy.”


14 With it is a much-corrected “Rough proof” of Muir’s “Proposal for the Prophetic Books and the Songs of Innocence and of Experience by W Blake.”
15 Part II (1789) of Erasmus Darwin’s Botanic Garden was called “The Loves of the Plants.”
16 Another copy of Muir’s Europe is inscribed: “This is an uncolored copy of Europe | It is of no special value | M’ Muir offers it for your acceptance.” <WSRO>
§Dennis M. Read, Blake, XXIX, 3 (Winter 1995-96), 91-92 (“there is much to praise, little to question, and less to criticize in this splendid volume” [92]).
6 David Worrall, Year’s Work in English Studies for 1993 (1996), 323 (“splendid”).
§Alberto Manguel, “Genius of Blake revealed: Ackroyd makes it clear we owe the poet a great many revelations about our senses,” Globe and Mail [Toronto], 13 January 1996, p. C20 (with Peter Ackroyd, Blake [1995]).
§The Tyger. ([Berkeley Heights, New Jersey: The Oriole Press, 1932]) 4 pp. “with cordial greetings of the season 1932-3.”
The text of the Songs and poems from the Notebook and the Pickering MS is apparently taken from Selected Poems [ed. P. H. Butter] (1981) <BBS 164> [which in turn is taken from Poems & Prophecies, ed. Max Plowman (1927) <BB #287>].


Tamara Zalite, “Viljams Bleiks” (5-14); O. Lisovska, “Komentari” (103-04).

Part II
Reproductions of Drawings and Paintings

Section A:
Illustrations of Individual Authors

Bible

Bunyan, John, Pilgrim’s Progress
Blake’s Bunyan designs (see illus. 1-4) were offered by the Frick Collection (N.Y.) (along with a design for Paradise Regained) at Sotheby’s (London), 14 November 1996, Lot 243 (estimate £260,000-£340,000), bought in, and sold to an Anonymous British collector. For behind the scenes details, see Essick, Marketplace, 1996.

Gray, Thomas, Poems
Blake’s 116 watercolors for Gray are reproduced in reduced size and monochrome in Frank A. Vaughan, Again to the Life of Eternity (1996).

Milton, John, Paradise Regained
“The First Temptation” from the Paradise Regained series (see illus. 5) was sold by the Frick Collection to an Anonymous British collector—see Bunyan (above).

Section B:
Collections and Selections


Review

Part III
Commercial Book Engravings

Bible—Illustrations of The Book of Job (1826, 1874)
New Location: Felsted School (Felsted, Essex) (reproduced in the 1996 2 February-7 April (catalogue of the Fundación “la Caixa” in Madrid, plates 64a-x).

Spring 1997

Edition
According to a prospectus (?1925), 225 copies were produced at £3.3.0.

Cumberland, George, An Attempt to Describe Hafod (1796)
New Location: Princeton.

Edition
This is a facsimile of the copy in the National Library of Wales, with Jennifer Macve & Andrew Sclater, “Introduction” (1-10, 15-16), and Donald Moore, “The artist Thomas Jones at Hafod” (11-14, 16). A section on “Hafod in 1795 and Blake’s Map” (9-10) concludes that “One must ... keep an open mind” as to what part Blake had in the map.

Cumberland, George, Outlines from the Antients (1829)
New Locations: Brown, California (Santa Barbara), Edinburgh.

Cumberland, George, Thoughts on Outline (1796)

Dante, Blake’s Illustrations of Dante (1838)
New Location: Birmingham Museum and Art Gallery.


Euler, Leonard, Elements of Algebra (1797)
Blake was probably referring to his engraving (c. 6.8 x 11.0 cm) for Euler’s Elements of Algebra when he told the Revd. Dr. Trusler on 23 August 1799: “I had Twelve [Guineas] for the [small engraved] Head I sent you.”19

Flaxman, John, Compositions from ... Hesiod (1817)

19 He could alternatively but less plausibly be referring to his engraving of the head of John Brown (c. 11 x 13 cm) for Brown’s Elements of Medicine (1795) or to one of the heads of Catullus and Cornelius Nepos (each c. 10 x 17 cm) for Poems of Caius Valerius Catullus (1795).
Flaxman, John, *The Iliad of Homer* (1805)

Gay, John, *Fables* (1793, [1811])
A 1793 New locations: Newcastle Literary and Philosophical Society; Toronto Public Library (Osborne Collection of Early Children's Books); Ushaw College (Durham).

Hayley, William, *Ballads* (1805)

Hayley, William, *Essay on Sculpture* (1800)
New Location: Brown, California (Berkeley), Minnesota, Newcastle Literary and Philosophical Society, Pennsylvania.

Hayley, William, *The Life ... of William Cowper, Esq.* (1803-04)


Josephus, Flavius, *Genuine and Complete Works* ([?1785-90])
New Location: E (1792-93) New Location: Ushaw College (Durham).

LaVater, J. C, *Aphorisms* (1788, 1789, 1794)
The copy of LaVater's *Aphorisms* (1788)20 signed and annotated by "Thos: Butt I 23 Aug' 1789—" (Blake (1996)) almost certainly has nothing to do with Blake's London patron Thomas Butts; rather it belonged to a contemporary, perhaps of Bridgmouth, Shropshire, with a coincidentally similar name, who annotated it (as LaVater directed) with symbols indicating his likes and dislikes and with occasional notes such as that for Aphorism #539 concerning four women with virtues so rare that there will scarcely be found one in each quarter of the world:

- The Marchioness of Stafford—Trentham Stafford
- Miss Berry of y' Mill Stamford—Worcestershire
- Miss Butt—Bridgmouth
- Miss Butt—Shropshire

Lavater, J. C., *Essays on Physiognomy* (1789-98; 1810; 1792 [i.e., 1817])
Plate 4: The plate signed "Blake sculp" below and to the right of the image also has "Blake Sc" "very lightly scratched immediately below, and on the same diagonal as, the line defining the lower margin of the figure's neck" (as was first recorded in Essick, Marketplace, 1996).

The Quality of the Engravings
According to the engraver Thomas Holloway, who supervised the plates for Lavater's *Essays on Physiognomy*,

It was not long before TH found that in spite of all his Care & even expostulations with most of the Artists—

the work they brought home was distressingly inaccurate—many plates were destroyed totally—and those which were the best executed were frequently so erroneous both in outline & expression that many parts were obliged to be hammered out & reproduced—a piece of work this the most painful & the most mortifying imaginable to TH— ...

A great number of the plates were necessarily repaired in some instances twice in a few instances 3 times making the plates equal to duplicates—which was the case with the Venus de Medicis & others—without this attention the major part of the Impressions would have been weak & the Reputation of the work most materially injured ....
The work executed by TH & others was in its Kind unique .... Without Vanity it is presumed that for Correctness as well as for execution it Stands unequalled.21

Payment for the Engravings
In Holloway's list of "Expenses attending the Engravings of Lavater ... during the years 1787 to 1799" is "Blake ..... [£]39.19.6," a somewhat moderate payment for three small plates and one large one. Holloway's figures indicate the following prices for Lavater:
- Cost of Copper: £ 88.4.—
- Engraving Titles on Plates: £ 26.15.—
- Total Cost of Engravings: £2,558.17.—
- Cost of Printing and Hotpressing Plates: £2,500.—.
- Sale of the Copperplates: £2,500.—

The 537 copperplates for Lavater's Physiognomy were sold to John Stockdale, who published an edition in 1810. After Stockdale's death (1814), "the Remaining Stock of the Estate of the Late Mr. John Stockdale; consisting chiefly of Copper Plates, together with the Copyrights to the Works, to which they belong" was offered for sale at auction by Robert Saunders on 3 January 1818, and the "Five hundred and thirty-seven [copperplates]—Lavater's Physiognomy, by Hunter, 4", and Copyright" were sold for £210 (according to the marked copy in the British Library; no buyer is listed for any of the lots).

Silent Reprint of the Book
The plates were subsequently printed on paper watermarked as late as 1817 but dated 1792 on the titlepages and bearing the names of the original publishers but not that of the 1817 buyer of the copperplates. Perhaps the new owner discovered belatedly that the copyright he had acquired was for the plates only and did not include the copyright of Dr. Henry Hunter's translation of Lavater. He may therefore have decided that it was safest to conceal the date and to pretend that this was the original edition.

Malkin, B. H., A Father's Memoirs of his Child (1806)
New Location: Toronto Public Library (Osborne Collection of Early Children's Books).

Mora, José Joaquin de, Meditaciones Poeticas (1826)
New Location: Biblioteca Nacional (Madrid): R35836 and ER2444.

Salzmann, C. G., Elements of Morality, tr. [Mary Wollstonecraft] (1791, 1792, 1799, 1805, ?1815)
A 1791 New Location: Toronto Public Library (Osborne Collection of Early Children's Books).

Shakspeare, William, Plays (Boydell, 1802)
New Location: Ushaw College (Durham).

Stedman, J. G., Narrative of a five years' expedition, against the Revoluted Negroes of Surinam (1796, 1806, 1813)
1796 New Locations: Newcastle Literary and Philosophical Society, Stanford.

Wollstonecraft, Mary, Original Stories (1791, 1796)
A 1791 New Location: Toronto Public Library (Osborne Collection of Early Children's Books).

Young, Edward, Night Thoughts (1797) <BBS 271; Blake (1996)>.

Census of Colored Copies
Addenda
Copy G

History: ... (6) The Lutheran Church of America in 1986 passed it, with the Florence Foerderer Tonner print collection, to (7) The Frank Martin Gallery, Muhlenberg College.22

Appendix
Books with Engravings Implausibly Attributed to Blake

The Minor's Pocket Book (1813)
Fuller details of the plate attributed to Blake in [Ann Taylor et al.], The Minor's Pocket Book, for the Youth of Both Male & Female (1813) are given in a letter dated 3 January 1818 written by Robert Blunt (the royal librarian) to the publisher John Murray, printed here (like the other Murray Archive papers) by permission of John Murray.

"Observations Submitted to the Consideration of Doct Hunter M. Johnson—two of the proprietors of Lavater—and the Execs of the late M. [John] Murray" dated January 1802 in the archive of the publisher John Murray, printed here (like the other Murray Archive papers) by permission of John Murray.

This is the total given in Holloway's list of what he paid year-by-year is £2,683.13.6 (this is mis-added by Holloway; it should be £2,628.13.6).

Of the 37 engravers for Lavater named in Holloway's list, only 24 names are recorded on the engravings themselves (113 plates), "Holloway Direxit" is on 156 of them, and 267 are anonymous.

21 Ten plates from copy G are reproduced in color in Grant F. Scott, "A Clash of Perspectives: Blake's Illustrations to the Poem Night Thoughts ...," Muhlenberg, V (1993), 10-16.

Spring 1997
Sexes ([London:] Darton, Harvey, and Darton, 1813) are recorded and the Blake connection rejected in Essick, Marketplace, 1996.

§Plutarch's Lives: Abridged, Selected and Adapted for Youth ... as an Introduction to Classic Reading for the Use of Schools by [John] Faucit Saville. ([London:] Printed for R. Hill, 1823) 116 pp. It is claimed to have a “Frontispiece by William Blake.”

Part IV Catalogues and Bibliographies

1954


The Blake lots are 1-70, 668-70, including Blake's copy of Barry's *Account of a Series of Pictures* (1783) and nine works inscribed "Original Drawings by William Blake" [now in the New York Public Library], "an interesting imposture."

1959, 1995


1960


The collection by the Rev. Arthur Chichester Crookshank (1889-1958) focuses on Blake (No. 90-201), Hayley, and Chichester printing (viii).

1976 2-5 March

*Catalogue* [of the University of California (Santa Barbara) Art Galleries exhibition for the Blake conference 2-5 March 1976].

Fifteen mimeographed leaves with 99 entries (most of the original Blakes from the collection of R. N. Essick). The catalogue was expanded (to 94 pp.), annotated, and illustrated in the catalogue of *William Blake in the Art of His Time* (24 February-27 March 1976) <BBS 293>.

1989


Review


1990


Review

1 G. E. Bentley, Jr., in *Blake*, XXX (1996), 25-31 (“Fitch’s search for music set to Blake texts seems to have been wonderfully comprehensive” [27]; the Appendix here [28-31] lists addenda and corrigenda).

1991 October

*Records of the William Blake Bicentenary Celebrations* (1955-59), MS 615 Department of Manuscripts and Special Collections, Hallward Library, University of Nottingham. ([Nottingham: University of Nottingham, October 1991]).

A five-page printed catalogue of "minutes, correspondence, photographs of Blake's paintings, news cuttings, agreements and financial material ... given to the Library in 1991 by Mr John Pyke, whose wife, then Miss D. Vaughan, assisted the committee in its work."

1991


Review


1993 1 May-26 June


1994


Reviews

1 Yoko Ima-Izumi, *Blake*, XXIX, 3 (Winter 1995-96), 82-88 (mostly a useful “necessary historical explanation” concerning the Japanese Blake scholars discussed in the “valuable introduction” to *Blake Studies in Japan* [82]).

1995 6-17 February


Review

1 Keri Davies, *Blake*, XXIX, 3 (Winter 1995-96), 102-03 (the genitalia exhibition “tied together a roomful of genitals with some of the kitschy inheritance of St. Valentine's Day”).

1996 2 February-7 April; 17 April-2 June

*William Blake: visiones de mundos eternos* (1757-1827). [Ex-
The book (A) consists of:

1. Luis Monreal (Director General, Fundación "la Caixa"), "Presentación" (11), "Foreword" (217): A prime reason for organizing the Blake exhibition is "the fact that his work is not present in any Spanish museum or collection."


3. Francisco Calvo Serraller, "Blake y Goya: convergencias y divergencias entre dos mundos" (31-42); "Blake and Goya: Convergence and Divergence between Two Worlds" (229-35): Concerns "Flaxman's possible influence on Goya" (231), with an aside on Fuseli and a paragraph on Blake.

4. Estella de Diego, "La invención de William Blake" (43-52); "The Invention of William Blake" (237-42): "Blake is pervaded by life," and "it is hard to tell just how much the Surrealists actually read of Blake" (240, 237).

5. [Adela Moran & Montserrat Gómez], "Catalogo" (53-210, with descriptions only of the 180 color plates reproduced, which include Innocence [X], Europe [B], and the Job engravings [1826]); "Catalogue" (243-59 in English of all 188 items exhibited).

6. "Bibliografía" (211-13); "Literatura" (261-62).

Review


1996

July-6 October

$William Blake's Illustrations to Young's Night Thoughts.


1996

4-5 December

Periodicals, Manuscripts & Ephemera, etc. [auction sale by Foncie] Mealy. (Dublin, 1996).

The Blake's included Lots 263-64, 297, 302, 303, 331, 385, 564-66, 579-88, 635, 637, 729, 797, 1247. Perhaps the most remarkable entry was that for Bewick's Virgil (1821) <BB #644>, Lot 94 [for $250]; (4) Acquired by G. C. Smith, Jr., described in his anonymous catalogue (1927) <BB #631>, and sold posthumously at Parke-Bernet, 16 February 1942, #68 ("ORIGINAL WRAPPERS"); (6) Offered in Brick Row Book Shop Catalogue 41 (1954), Lot *1, for $200; (7) Bought from Jacob Zeitlin of Los Angeles in 1962 by (8) Sir Geoffrey Keynes, who described it in his catalogue (1964) <BB #687>, No. 721, and sold it posthumously with the rest of his type-printed books in 1986 to (9) Cambridge University Library.

Appendix

Books Owned by the Wrong William Blake

Johnson, Samuel


A copy with the black stamp in each volume of "W:BLAKE" and with paper labels bordered by hand in red ink on each front paste-down with a brown ink (shelf-list?) number "N° 40[-43]." to be offered in Marlborough Rare Books Catalogue 165 (1996). No such stamp or number is in any book demonstrably owned by the poet, nor is such a system or the size of library it implies characteristic of him. Probably the books belonged to one of the many contemporaries of the poet who bore his name.
Part VI
Criticism, Biography, and Scholarly Studies

An excerpt from chapter 5 was reprinted in Lonsdale, II, No. 1 (January 1996), 12-13.

Reviews
8 "Jonathan Bate, "William Blake in the new Jerusalem: Jonathan Bate admires Peter Ackroyd's biography of the great London visionary," Sunday Telegraph, 3 September 1995, p. 7-8 ("Ackroyd has given the artist a more palpable, detailed presence than he has enjoyed at any time since his death").
10 Anon., "Anti-Enlightenment visionary," Economist Review, 11 November 1995, pp. 4-5 (Ackroyd "sympathises deeply with Blake's struggles" and takes Blake's "visions as seriously and soberly as he did," but he is "badly served by the book's designer" and editor for tolerating muddy plates and proxix "displays of erudition").
13 Paul Cantor, "William Blake, Capitalist," Weekly Standard, 22 April 1996, pp. 29-32 (Ackroyd's "new biography of Blake" stresses insufficiently that Blake shows "the dogged spirit of the English small businessman" but that Blake "constantly misreads the market; he didn't ignore or abjure it" [31, 30]).
14 George Gurley (Kansas City Star), "Illuminating the visions of William Blake," Chicago Tribune, 23 April 1996, Section 2, p. 3 (Ackroyd's "stylish writing [is] lyrical and illuminating without being intrusive"—and Gurley has discovered that Blake "could swear in nine languages").
16 *Kennedy Fraser, "Piper Pipe that Song Again: Peter Ackroyd finds a William Blake for our time," New Yorker*, 27 May 1996, pp. 126-31 ("This is a book with bounce and push" about a man whose "work just glows, somehow").
18 Anon., Lonsdale, II, No. ii (April 1996), 11-15 (review of chapters 8-14) ("That which made Blake a truly gifted man was his abilities and talents as a tradesman" [12]).
20 Dharmachari Ananda, "A Grain of Sand in Lambeth," Urthana, No. 5 [1996], 43-46 (it is "a rich and closely observed biography" with a sharp focus on "tiny but telling detail," but "Ackroyd has a tendency to be dogmatic," and "the whole man manages to elude us").

"I want... to describe those London luminaries and Cockneys [chiefly "that Cockney visionary William Blake," Dickens and J. M. W. Turner] who in their art have expressed the true nature and spirit of London. "Cockney" here appears to mean someone who epitomizes London.

"Blake is a much better poet than people think"; "There has never been a substantial biography of Blake"; "in fiction you have to tell the truth. In biography you can make things up."

"In Jerusalem Blake sets contraries to the task of building an order in disorder and disorder in order at the same time—and in the same place"—"an introduction to a reading" (627), with a survey of Jerusalem criticism (651-54).

Chiefly an interview with William Bolcom about a performance on 17 November 1996 at South Bank of his setting of Songs of Innocence and of Experience.

Review

1 Sarah Joyce, *Journal of the Blake Society* (1996), 65-67 (it is a "perceptive reading" of the "Introduction" to *Experience").


Partly about Blake's cottage at Felpham.


A comment, presumably by the editor, Guy C. Eglinton, on reproductions (on the cover and xxxvii, xxxviii, xli) "from a small but very choice exhibition recently on view at the Metropolitan Museum" [which is otherwise unknown].


Chiefly a photograph of Blake's Cottage at Felpham.


About Blake's cottage at Felpham.


A survey of "the most important ideas about music in the later poetry of the eighteenth century" (56).


Concerns especially Blake, Wordsworth, and Coleridge. Blake is also dealt with in "Flowings" (chapter 1, 1-22, 156-57).


Review 1 §James O. Allsup, *Wordsworth Circle*, XXV (1994), 219-
21 ("a golden string that leads us in at the gate of a cleansed perception of not only literature but criticism").


"The career of James Parker demonstrates what that of William Blake might have been like had he been a steady, reliable workman like Parker—and had he not been a genius" (220).


Reviews
1 Robert F. Leckner, *Romantic Movement* for 1993 (1994) ("Interesting additions to what we know already (largely from Bentley)").
2 David Worrall, *Year's Work in English Studies* for 1993 (1996), 324 ("written fascinatingly").


*Blake/An Illustrated Quarterly* Volume XXVI, Number 2 (Fall 1992)

Review
1 David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 326 ("it manifests "thorough researching")..

*Blake/An Illustrated Quarterly* Volume XXVI, Number 4 (Spring 1993)

Review

*Blake/An Illustrated Quarterly* Volume XXVII, Number 1 (Summer 1993): 1 G. E. Bentley, Jr. "Blake ... Had No Quaritch: The Sale of William Muir's Blake Facsimiles." Pp. 4-13.

Review
1 David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 328 ("well-documented, comprehensively researched").

136 *Blake/An Illustrated Quarterly* Spring 1997
Reviews


8 Janet Warner. Review of Steven Vine, Blake's Poetry: Spectral Visions (1993). P. 96. ("Often the critic is undermined by the energy and mystery of his poet, but "the approach that seemed confusing in The Four Zoas works brilliantly in Vine's concise discussions of Milton and Jerusalem.)

9 Andrew Lincoln. Review of the production of Blake's Innocence and Experience by Elliot Hayes [1983<BB 503>], with Michael Loughman as William Blake. Directed by Valerie Doulton; designed by Gary Thorn; music for songs by Loreena McKennit. At the Tristram Bates Theatre, Tower Street, London, 12-18 June 1995. P. 97. ("The limits of the play, and Valerie Doulton's expert handling of them, make for a portrait that is definite, determinate, and impossible to forget.")

10 Stephen Cox. Review of Jeanne Moskal, Blake, Ethics, and Forgiveness (1994). Pp. 97-102. ("A typical academic book" whose "problems are not all stylistic and organizational," for "Some of Moskal's intellectual positions have not been thought through carefully enough" [97, 102].


Newsletters

3 Anon. "William Blake Collection Moves Home." P. 168. (The Preston Blake Collection has been moved from a branch of the Westminster Public Library [at 35 St Martin's Street] to the City of Westminster Archives Centre [at 20 St Anne Street].)

4 Anon. "Blakean Art News: Milton." (Milton [i.e., "The Bard's Song"] will be performed twice, apparently by Golgonooza Productions, in Boulder, Colorado, in November 1996, with "a virtual universe based on Blake's artwork.")

Reviews

1 Joseph Viscomi. "A 'Green House' for Butts! New Information on Thomas Butts, His Residences, and Family" Pp. 4-21. (An enormous mass of valuable detail about the family and residences of Thomas Butts's family suggests that his son Thomas Butts [Jr.] may not have been the anonymous vendor of the Blakes in the Sotheby sales of 26-27 March and 26 June 1852 [20].)

2 Denise Vultee. "Apollonian Elephant?" P. 22. (The "Apollonian elephant," as E.G. Marsh in 1802 identifies Blake's engraving for Hayley's Elephant Ballad, derives not from the elephant-free Argonautica of Apollonius of Rhodes referred to in the same letter but from Philostratus' The Life of Apollonius of Tyana, a neo-Pythagorean philosopher of the first century A.D.)


bodiment of the romantic 'methods' of Germaine de Stael and Samuel Taylor Coleridge [23].

5 G. E. Bentley, Jr. Review of Donald Fitch, Blake Set to Music (1990). Pp. 25-31. (“Fitch's search for music set to Blake texts seems to have been wonderfully comprehensive” [27]; the Appendix here [28-31] lists addenda and corrigenda.)


The thesis “focuses on the ways in which the illuminated writings of William Blake and James Joyce’s Ulysses develop a poetics of the incommensurable”; Blake is in chapters 3-4.


In “I saw a chapel all of gold” and “The Garden of Love,” Blake is alleged to be “clearly rewriting Watts,” “The Church the Garden of Christ.”


With photographs of Blake’s cottage and the Fox Inn at Felpham.


It is about the vague “correspondence between Gourlay’s writing and that of Blake” (68), though Gourlay (d. 1863), a Canadian reformer, never mentions Blake.


1 Robert Davreu, Romantisme, No. 83 (1994), 115-16 (“lumineuse et convaincante”).


Material from it is incorporated in revised form in his Spiritual History: A Reading of William Blake’s Vala or The Four Zoas (1995).


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He deprecates the absence of “critical comment on, or response to” the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review.


Said to concern Blake.


Review


Review


Blake's "point of view [was] unChristian" and his "Jerusalem" from Milton is not a hymn, partly because it "has no argument at all." Davies, J. M. Q. Blake's Milton Designs (1993) <Blake (1995)>. Reviews


2 David Worrall, Year's Work in English Studies, LXXIV for 1993 (1996), 325 ("learned readings of Blake's Milton designs").


See especially "W. Blake: Londres, ville maudite, promesse de cité sainte" (40-42).


Blake is particularly on pp. 17-26 in a section called "Enlightenment or Romantic."


Review


Review

1 David Worrall, Year's Work in English Studies, LXXIV for 1993 (1996), 327 ("interesting").


A densely-packed essay, with extensive bibliographical references; there are also entries by the same author on Catherine Blake (the poet's wife [353]) and Robert Blake (his brother [358]).


Reviews

1 §Tim Cloudsley, History of European Ideas, XVIII (1994), 1042-44.


3 Brian Wilkie, Yearbook of English Studies, XXV (1995), 299-300 (it shows "considerable erudition" and "great imaginative power").

4 David Worrall, Year's Work in English Studies, LXXIV for 1993 (1996), 326 ("an original and very significant contribution").


Eliot, T. S. "Mad Naked Blake." (1920) <BB #>


Reviews

1 §David Fuller, Durham University Journal, N.S. LIV (January 1993), 115-19 (with Robert N. Essick, William Blake's Commercial Book Illustrations [see 1991]).


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Said to concern Blake.


Review
1 David Worrall, Year's Work in English Studies, LXXIV for 1993 (1996), 328 (it shows "elegant clarity").

Fausten, Hugh Fanson. "William Blake." Chapter 6 (152-64) of his Studies in Idealism. (London & N.Y., 1923) <BB>


Bacon, Newton, & Locke were reverenced by Jefferson and deplored by Blake (128-34).


"Spectres and emanations can both trace their lineage back through [Epicurean] atomism" (75).


In Canto 16, "the apparent madness of the Blake passage reflects, parodies, and hence resists the madness Pound saw not only in Blake's method, but also, quite possibly, in himself" (107).


Review
1 Tim Heath, Journal of the Blake Society (1996), 75-77 (it is a "clear and orderly" autobiography).


Review
1 R. E.G[leckner], Romantic Movement for 1993 (1994), 67 (the claim that the W—M B—E is William Blake evokes a succinct "Oh my!").


A general account.


§Hampton, Christopher. The Ideology of the Text. (The Open University, 1990).

It contains a chapter on Blake.


Blake is dealt with particularly on pp. 40-45.


On Plaxman's design for a Naval Monument (1800), scarcely related to either a revelation or Blake.


A very general introduction to the poetry; "he was less interested in politics as such than in the moral problems and conflicts within his own breast" (149).

Hayes, Elliot, Blake's Innocence and Experience (1983), play performance <BBS 503>.
In Swedish.


Blake, sas Philological Association, XVIII, 2 (1992), 1-14.

Pour une histoire religieuse de §Jossua, Jean-Pierre. Vol. II: La Poésie moderne. (Paris:

Spring 1997


Said to be about Blake.


1 The Editors [Jim Dewhurst & ?Pauline Wilson*]. “Editorial.” P. 2. (An invitation for “contributions on any work that is conceived within a Blakean spirit, however that may be defined.”)

2 Peter Ackroyd. “The Writing of Blake.” Pp. 3-4. (A general account of the writing of his biography called Blake.)

3 *G. E. Bentley Jr. “I Hear a Voice You Cannot Hear: William Blake's Audiences.” Pp. 5-18. (“The world was not much interested in William Blake ... the audience he most valued was in heaven and in his own mind” [18].)

4 *Michael Grenfell. “Blake And Gnosis.” Pp. 19-29. (“Working notes” on Gnosticism with the premise that “A Gnostic view is 'the' key to understanding Blake's dense mythologies” [20, 19].)


6 Jason Whittaker. “Blake and the Native Tradition.” P. 48-56. (An attempt “to sketch briefly the significance of the giant Albion and two groups of his sons, the bards and druids, for Blake's religious vision” [48].)

7 Chris Rubinstein. “Xword.” Pp. 57-60. (With Blake-context clues such as “Scoundrel who knew Mary Wollstonecraft,” five letters presumably for Imlay, the lover of Mary Wollstonecraft.)


Correspondence

9 Thomas F. Dillingham. “Blake and The Tyger.” Pp. 60-61. (Agrees with Jim Dewhurst, “Is The Tyger All About IT?” Journal of the Blake Society [1995], 33-36, “that the tiger is, at least in part, an embodiment of the sexual energy of the phallus”; with a “Note from Jim Dewhurst” [61] about the origin of his essay.)

10 Michael Edwards, “William Blake on Tape.” P. 61. (Would anyone like to finance and promote his tape of a reading by a Dartington College student from the Songs and Marriage “with my music score”?)

Information

11 Chris Rubinstein. “Memorabilia (2).” P. 62. (The Finch Foundry, which “dates from around 1800,” is at Sticklepath.)


The book consists of reprinted essays:
3 "Blake ni okeru Ifuku no Imi: The Symbolic Meanings of Clothing in William Blake." Pp. 67-89. (Reprinted from Echudo, Ochanomizu Joshi Daigaku Daigakuin Eibungakkai: Etude [Society of English Literature, Graduate School of Ochanomizu Women's University], No. 19 [1989], 40-52.)


In Japanese.

Minomushi passage is one of 300 passages in Sei Shonagon, Makura-no-Soshi [Pillow Talk] (early 11th Century).


No. 3 is sub-titled “pity to ‘shizumu Hi’ [‘pity’ and ‘the setting Sun’]”; from No. 44 (1994), both journal and essay titles appear also in translation.


Review


The lines from The Marriage: “Man has no Body distinct from his soul ... Energy is Eternal Delight” “are an almost exact enunciation of what Freud held to be most essential about the psyche” (277).


Material from it is incorporated in revised form in his Spiritual History: A Reading of William Blake’s Vala or The Four Zoas (1995).


It is clearly related to his Spiritual History: A Reading of William Blake’s Vala or The Four Zoas (1995).


An elaborate, detailed, and rewarding “staged reading” for “new readers of The Four Zoas” “that moves, as Blake himself moved, from simpler to more complex forms of writing” and stresses that Vala is “a universal history” with reference to contemporary historians such as Gibbon; Blake’s presentation of the Last Judgment suggests that “although Man has been imprisoned in a finite vision of the natural world, the prison is locked from the inside” (v, ix, 1, 190).

versity of Wales (Bangor) doctoral dissertation entitled "A history of the composition of William Blake's *Vala or The Four Zoas* as revealed by a study of the surviving manuscript" (c. 1977).


The text consists of 10 excerpts from Blake in English and German plus reproductions plus comments. It is accompanied by 10 plates with designs loosely based on Blakean figures (first exhibited at Tübingen University Library, April-May 1995) enclosed in a portfolio entitled Dieter Löchle. *William Blake—Roof'd in from Eternity. (Tübingen, Germany: Fockenberg 6/1994 [sic], 1995) Folio, 10 plates, no text.


About Blake's attacks on Puritan morality (143-56).


4 François Piquet, *Etudes Anglaises, XLVII* (1994), 339-40 (Mee is an "excellent connaisseur de la littérature radicale du temps").


About illustrations of Milton's Satan, especially by Blake, with 35 reproductions.


Blake is particularly on pp. 234-46.


The Japanese version includes "Blake Nenpu [Blake Chronicle]" (123-36), "Nihon ni okeru Blake Bunken [Blake Bibliography in Japan]" (137-48), and "Yakusa Atogaki [Translator's Afterword]" (149-55).

1 Anon., *Chronicle of Higher Education* (June 1994) (a one-sentence summary).
2 Kay Kimbrough, *Harbinger* (it is "outstanding" for "demonstrating" the "evolution" of Blake's ethical views and for illuminating Blake as an "original visionary prophet").
3 J. T. Lynch, *Humanities: Language & Literature—English & American, XXXII, No. 4 (December 1994)" ("the focus is narrow without always being sharp; the readings are sometimes belabored; and the importance of her topic is overstated").
4 David L. Clark, *Christianity and Literature, XLIV, No. 3-4 (sic)* (Spring-Summer 1995), 397-400 ("even-handed and "powerfully illuminating").
5 Thomas L. Cooksey, *South Atlantic Review, LX, No. 3 (September 1995), 123-25 (a "useful contribution," "thorough and well-informed, if at times monotonous") which shows
that "the intrapsychic wins out over the intersubjective".
6 Steven Cox, Blake, XXIX, 3 (Winter 1995-96), 97-102 ("a typical academic book" whose "problems are not all stylistic and organizational," for "Some of Moskal's intellectual positions have not been thought through carefully enough" [97, 102]).
7 D. Bg, Academic Library Books Review (April 1996) ("It contributes to our understanding of Blake's struggle to represent human forgiveness in his work").
9 Doug Thorpe, Religion & Literature, XXVIII, No. 1 (Spring 1996), 129 (with E. P. Thompson, Witness Against the Beast [1993]) (a summary).
11 David Worrall, Byron Journal (Summer 1996), 96 ("a brave and important study").


Three readings of "The Chimney Sweeper" from Innocence, one Marxist.


Said to be about Blake.


Review
5 David Worrall, Year's Work in English Studies for 1993 (1996), 324 (the book "is highly compromised by the neglect of the materiality of the pictures ... unnerving at best and questionable at worst").


Presumably it is the basis for his book with the same title (1995).


Presumably it derives from his 1991 Pennsylvania State dissertation with the same title <BBS 591>.

Review


"Jerusalem is a socially engaged work of literature" (40).


"I wish to claim for Blake, then, a simultaneous ability to affirm and question the poet's role" (149).


B has an added "Preface to Updated Edition" (ix-xii).


The heart of the matter is "Blake—Prophet Against Ideology" (104-14): "Embodied humanity does not live by matter alone; spirit, not by matter at all" (114).

Review


Presumably it is descended from his Doctorat és lettres of the same title (1981) <BBS 606>.


It is especially about Blake.


An intricate argument about the *Marriage.*


In Blake’s watercolor of "Jacob's Ladder," the presence of angelic females and children suggests a Swedenborgian context. The book is about "the way in which the Romantics read the Bible" (xi).


The book consists of John Peck & Martin Coyle, "General Editors' Preface" (ix); David Punter, "Introduction" (1-15) plus
3 David E. James. "Angels out of the Sun: Art, Religion and Politics in Blake’s America." Pp. 54-70. ("Abbreviated" from *Studies in Romanticism,* XVIII [1979].)


Review


"I would not call myself a 'Jungian'—Blake is my master," but "a follower of Blake must be, if not a follower of Jung, at all events a fellow traveler" (B, 168, 167).

Blake is especially on pp. 201-10; “Let us examine what he is in reality saying” in his myth (206).


Blake's design of “Non Angeli Sed Angli,” based on James Barry's _Inquiry_ (1775), refutes the idea that "British artists were incapable of artistic excellence" (49).


The account of the fall of Los in Night I reflects Blake's experience that “By trying to please one patron [William Hayley], he risks offending another [Thomas Butts]” (708).


An interview with Keynes—all the words are those of Keynes and his collaborators Gwen Raverat (his sister-in-law) and Vaughan Williams (her cousin) —about the _Job_ ballet (BB #2049), with "the original scenario" (30-33).


An argument that "on the first six plates of Milton, Blake not only employs almost all of the themes and images of Second Isaiah [Isaiah 40-55], but he also arranges them in an order paralleling the order of their appearance in the prophecy. Most striking of all, perhaps, are the similarities between Blake's portrait of Milton and Second Isaiah's portrait of the servant" (106).

§Rogal, Samuel J. "Blake's 'And did those feet' as Congregational Hymn." _Hymn_, XLIV, No. 3 (July 1993), 22-25.

Includes a history of its composition and performance.


An English edition is scheduled for 1997.


Reviews


2 Andrew Lincoln, _Blake_, XXIX, 3 (Winter 1995-96), 95-96 ("some of the assumptions and methods involved seem questionable" [95]).

3 Philip Cox, _Review of English Studies_, N.S., XLVIII (1996), 425-26 (the book "will be of use to new students" of Blake but "fails to contribute in a sustained way to an advancement of our understanding of Blake's most puzzling work").

4 David Worrall, _Year's Work in English Studies_, LXXIV for 1993 (1996), 326-27 ("genuinely humanist in its sympathies").

5 Margaret Storch, _Yearbook of English Studies_, XXVI (1996), 292 (it is "welcome and "lucid").


Reviews


2 Harriet Linkin, _Blake_, XXIX, 3 (Winter 1995-96), 92-94 ("a few important close readings beautifully ground Rothenberg's astute but sometimes theory-thick discussion of philosophical and religious contemporary contexts to compensate for whatever imperfections the book contains" [94]).

3 Kathryn S. Freeman, _European Romantic Review_, VII (1996), 87-90 (the book "offers keen insight" [87]).

4 Margaret Storch, _Yearbook of English Studies_, XXVI (1996), 292-93 ("challenging and penetrating").

5 David Worrall, _Year's Work in English Studies_, LXXIV for 1993 (1996), 327 ("a subtle book but not a wilful one").
about Deism, though “Blake appears at best uninterested of hostility that pepper his works,” especially in the debate the Jews.”

ELH, LXI (1996), 139-52.


“Blake demands ... that we experience Songs ... as visionary” (22).


“It is the sounds rather than the meanings of the words in this poem that make us feel what it is about” (A, 68).


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“Blake demands ... that we experience Songs ... as visionary” (22).


“It is the sounds rather than the meanings of the words in this poem that make us feel what it is about” (A, 68).


"Blake's whole poetic drift [sic] was to attack and break" "the aesthetic unity of the poem," and "This was the way Yeats was to think and write" (220, 223).


Ff. 20-44 are about the Songs, including a translation of "The Tyger" (f. 60).


Reviews
7 Peter Bradshaw, "Return to dissent," *Evening Standard,* 16 December 1993, p. 40 (it shows the "vigour and distinctive Englishness" of Blake and of E. P. Thompson).
11 § John Peter Lundman, *Romantic Movement* for 1993 (1994), 70-71 ("an essential corrective to Blake studies which are, far too often, as fantastical as Blake's own works").
15 David Worrall, *Year's Work in English Studies,* LXIV for 1993 (1996), 328-29 ("at a stroke, Witness Against the Beast makes Blake understandable").


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Review

"Blake was not much interested in illustrating" Gray; instead, "he fought to free the mind-forged manacles," "to educate one to rebel," to implant "not knowledge but a radical burning doubt" (7, 116, 18). Blake's 16 watercolors for Gray are reproduced in reduced size and monochrome.


Reviews
11 Thomas G. Tanselle, *Nineteenth-Century Literature,* XLI (1995), 534-37 <Blake (1996)> § (a "magnificent achievement" which "will profoundly influence future studies," but "there could ... be greater clarity in Viscomi's use of bibliographical terminology" such as "edition" for "print-run").
13 § Hazard Adams, *Journal of Aesthetics and Art Criticism,* LIII, No. 4 (Fall 1995).
15 § Sarah Symmons, *British Journal of Aesthetics,* XXXV, No. 3 (July 1995), 308-09.

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The Preludium (Night I, 3-7) "reversed this archetypal vision of the Fall ... in the America Preludium," and in its further revision "The poem suffered the fatal structural wounds when it had hardly been given shape" (11, 12).


"Carman’s indebtedness to Blake is obvious and extensive"; in "The Country of Har: For the Centenary of Blake’s Songs of Innocence," *Athenaeum* (1890) reprinted in *By the Aurelian Wall* (1898), "Har is the ideal of England" (119, 118).


Paolozzi’s statue of Newton after Blake’s design for the new British Library is "a cultural gagge" (Wilmott), "demonstrates the BL’s failure to apprehend the artist’s meaning" (Alderson), is creditable because “ambivalent” and “equivocal” (Wilson, a member of the BL committee) and because “whereas Blake’s figure is impotent and exposed to the elements, Paolozzi’s is immensely strong and powerful [sic]” (Saunders, chairman of the British Library board).


§Wolf, Edwin. *William Blake as an Artist*


Wright, Julia M. ““And None Shall Gather the Leaves”: Unbinding the Voice in Blake’s *America and Europe*.” *European Romantic Review*, VII (1996), 61-84.

"Blake appropriates the homology between biological and non-biological creativity to address the politics of the copied text” (77).


Review of the exhibition of Blake’s Heads of the Poets for Hayley’s Library at the City Art Gallery (Manchester) <BB #697>.


The “contingent narrativity of Jerusalem” works by “ramification and incursion” (613).


Partly about the contexts of Blake and Yeats in Reed’s poem “I am a cowboy in the boat of Ra.”

Division II: Blake’s Circle

**Cromek, Robert Hartley (1770-1812)**
Entrepreneur, Patron and Exploiter of Blake


**Cumberland, George (1754-1848)**
Polymath, Blake’s Friend, Correspondent, and Collaborator


An account of "George Cumberland" (62-65) precedes letters from Johnes to him of 1784-1815. In a letter to Robert Anderson of 29 January 1808, Johnes says that in Malkin’s *Father’s Memoirs of His Child* (1806) <BB #482>
"You will see an account of Blake and an eulogy of your humble servant. Blake is certainly verging on the extravaganza" (230).

Flaxman, John (1756-1826)  
Sculptor, Friend of Blake  

Fuseli, John Henry (1741-1825)  
Artist, Friend of Blake  

Linnell, John (1792-1882)  
Painter and Engraver, Blake's Patron  

Palmer, Samuel (1805-81)  
Artist, Blake's Disciple  

Richmond, George (1809-96)  
Artist, Blake's Disciple  

Varley, John (1778-1842)  
Artist, Astrologer, Friend of Blake  

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