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Blake in the Marketplace, 1997

BY ROBERT N. ESSICK

Gather up the fragments that remain, that nothing be lost.

John 6:12

1997 may have fallen just short of being an annus mirabilis for the Blake marketplace, but it can fairly lay claim to being an annus revelatio. The first month brought forth the first discovery: a previously-unrecorded impression, in a previously-unknown early state, of one of Blake's original separate plates, "Lucifer and the Pope in Hell." Further, this newly-discovered impression (see illus. 10 and compare to illus. 11 and 12) is a "touched" proof—that is, it bears pencil additions by Blake indicating further work to be considered for execution on the copperplate. As far as I can determine, this is the only extant touched proof of any of Blake's separate plates. Such proofs help us understand Blake's working methods and give us a brief glimpse of the printmaker thinking with his hands and eyes as he sketches with a pencil over a trial impression in an early state. Along with "Albion rose" and "The Accusers of Theft Adultery Murder," "Lucifer and the Pope in Hell" is one of Blake's rarest separate plates. All three are products of the first half of the 1790s and express Blake's radical political views of that period. Any comprehensive account of these views must consider their pictorial, and not just their textual, expression.

Patrick Noon, formerly the Curator of Drawings and Prints at the Yale Center for British Art, recognized some time ago that an unattributed drawing in the Center's collection was a work by Blake. This discovery was not announced until the publication of Noon's catalogue for the Blake exhibition at the Center, 2 April through 6 July 1997. See illus. 8 and its caption for the drawing and information about it.

John Windle, the San Francisco book dealer who specializes in Blake and his circle, was as usual in London in June to exhibit at one, and attend all, of the annual book fairs. He also paid a visit to Christie's, where he found a rather ordinary copy of the Job engravings. Tucked within this volume was something extraordinary—a copy of plates 25-27 of Blake's The Marriage of Heaven and Hell, accompanied by a handwritten note by the collector Frank Rinder. A brief glance at Bentley's Blake Books proved to Windle that he had rediscovered copy M of The Marriage, untraced since its sale at the great Linnell auction of 1918. Christie's offered copy M for sale on 26 November. Bidding was surprisingly muted and Windle, acting for the Bentley collection of Toronto, had to battle only against the reserve (the price below which the auction house will not sell a specific lot). Thus, with a bid of just £9,000 (£10,350 with the buyer's premium), Windle acquired the prize. See illus. 4 and its caption for details about copy M.

One further plate from an illuminated book changed hands in 1997. Europe plate 1, sometimes titled "The Ancient of Days" or "God Creating the Universe," is probably Blake's best-known design and arguably among the most famous images in the English-speaking world. The impression formerly owned by the artist and printer Leonard Baskin has now migrated into my collection (illus. 1). It is the first original print of "The Ancient of Days" to appear on the market since 1970, when Paul Mellon purchased the version in brown ink, now in the Yale Center for British Art, from the New Haven book dealer C. A. Stonehill. For reproductions and some new information (or at least speculations) about "The Ancient of Days," see illus. 1-3 and their captions.

Early in August, a woman of some years walked into the London, Bond Street, shop of Marlborough Rare Books. She carried a shopping bag containing three volumes: a late nineteenth-century edition of The Pilgrim's Progress; an album of magazine and newspaper clippings about Shakespeare, mostly dating from the 1920s; and George Cumberland's copy of Blake's 1809 Descriptive Catalogue, last recorded by Cumberland in his journal in November 1809 and the only traced example remaining in private hands. These books had been acquired by the woman's late father many years ago. I have no information about the destiny of the first two works; after some complex but friendly negotiations, with Michael Brand of Marlborough and John Windle acting as intermediaries, the Descriptive Catalogue made its way into my collection. The printed text is richly supplemented, with unique annotations by Blake, a flyleaf note by Cumberland ("They say Blake was mad: If so Shakespeare & Milton were so too..."), and two letters by John Linnell. See the entry below under "First Editions of Blake's Writings" and illus. 5-7 and their captions for more information on this slender but intriguing pamphlet.

The Tate Gallery has long been the possessor and exhibitor of 10 of Blake's 12 large color prints, designed and first executed in 1795. The missing designs were Naomi Entreatings Ruth and Orpah (impressions are in the Fitzwilliam Museum and the Victoria and Albert Museum) and Satan Exulting over Eve (Getty Museum and collection of the artist John Craxton). The Craxton impression of Satan Exulting was acquired by the Tate early in 1997. This purchase, assisted by several charitable institutions and private individuals, was made as a most fitting tribute to Martin Butlin, the Tate Gallery's Director. The Tate was also able to purchase from the Marlborough Rare Books shop a descriptive catalogue of these prints, which was published in 1997, together with an essay on the prints by John Craxton. The Craxton catalogue is richly illustrated and accompanied by a foreword by the Tate Gallery's Director, Martin Butlin.
formerly the Keeper of the British Collection at the Tate and, as all readers of this journal will know, one of the great Blake scholars of this century. On arrival at the Tate, the print was almost invisible because of one or more coats of dark brown varnish. There may also be some rather clumsy restorations under the varnish, particularly on Satan's face. The Gallery's conservation department hopes to improve the print's appearance by the time you are reading this.

The first Blake drawing to appear at auction in 1997 did exceedingly well. His light and sketchy (a dealer would say "delicate and sensitive") preliminary drawing of the Last Judgment (Butlin #643) was offered by Christie's London on 8 April with an estimate of £4000-6000. Even though the full-page illustration in the auction catalogue rendered the image almost invisible, spirited bidding by agents acting for two collectors drove the winning bid to £10,500. With the addition of auction-house fees, agents fees, value-added tax on the former, and a strong pound, the final cost approached $20,000. This I believe is a record price for one of Blake's documentary drawings with little visual impact. Perhaps the subject alone, so important to Blake, stimulated the market. I have not yet been able to discover the identity of the new owner. My best guess—and it is no more than that—is that the successful bidder was the same British private collector who acquired Blake's illustrations to Bunyan's Pilgrim's Progress in 1996.

On 13 November, Sotheby's London offered, in one lot and in one frame, two of Blake's preliminary drawings for his 1821 Virgil wood engravings (illus. 9). Although not a completely unanticipated discovery like the early state of "Lucifer and the Pope in Hell," these wash drawings must surely count as an important rediscovery. They were last recorded in the now legendary 1939 Blake exhibition at the Philadelphia Museum of Art, the catalogue of which names "Dr. Frederick T. Murphy" as their owner. Sotheby's estimate of £8000-12,000 for the pair was ludicrously low, particularly since the New York branch of the same firm sold a single Virgil drawing for $79,750 in 1992 (Butlin #769.19, now in the collection of Maurice Sendak). The print-dealer Nicholas Lott (formerly of Connecticut, now of Bath, England) was a witness to the drama and reports that the bidding was "a real battle," with considerable telephone activity, contestants jumping in and out of the fray, and a suspense-generating pace with increments of only £1000. The drawings were finally knocked down to Lott, acting for me, at £64,000 (£71,900 with the buyer's premium added). Over the last 15 years, several of the Virgil drawings have changed ownership; for a complete accounting of their present whereabouts and other information on the Virgil designs, see Appendix 2, below.

The Virgil drawings were sold in the morning of the 13th; in the afternoon, Sotheby's offered a large (739 lots) collection of late eighteenth-century British etchings, engravings, and mezzotints in many genres, from historical to landscape to caricature. All had been in the same family since their original purchase at or near the time of publication. The group included a stunning collection of separate prints after Fuseli (11 prints in seven lots), with three printed in colors. The sale also placed on offer a rare copy engraving by Blake ("Venus Dissuades Adonis from Hunting" after Richard Cosway) and prints after John Hamilton Mortimer and James Barry (prints by both artists gathered into just one lot each). All lots bore surprisingly high estimates; all are recorded below under the name of their designers. A selection of significant works by Blake's circle and followers are reproduced here as illus. 13-17.

Perhaps the most exciting revelations of 1997 came late in the year: the rediscovery of "The Ancient of Days" copy D (see illus. 3) and the discovery of a previously unknown letter of 1 Sept. 1800 from Blake to George Cumberland, three pages long and concluding with seven lines of verse. An article about the letter, with of course reproductions and a transcription, is now in preparation by Morton Paley and myself for publication in the next issue of this journal.

It is remarkable, as the twentieth century slouches to a close, that Blakean treasures of the sort recorded here are still coming to light. It gives the collector, curator, and materialist scholar hope for the next millennium. We are already seeing Blake reduced to 1 and 0, pixels per square inch (the modern equivalent of stipple engraving—of which Blake was both a master and a severe critic), and other Newtonian and discontinuous quantifications of the ideology of a line continuous in its minutest subdivisions (see Blake's letter to Cumberland, 12 April 1827, E 783); but the retardataire romanticists and children among us will continue to worship the Benjaminesque "aura" of what they privilege as the original, the autographic. Photography has yet to destroy the market for paintings; the internet has yet to supersede the pieces of ink-spattered paper you are holding in your hands (or those that Blake held in his). "Progress" in this arena is supplementary, not supplantive. Just follow the money.

Sadly, I must again record the death of a fellow Blake collector. George Armin Goyder, associated for many years with the Blake Trust and other Blakean activities in Britain, died early in 1997. As I recorded in my 1995 sales review (Blake 29 [1996]: 111), two of the Blake tempera paintings from the Goyder collection, Christ the Mediator and The Flight into Egypt (Butlin #429, 404), are on long-term loan to the Tate Gallery; both were on public exhibit when I visited the Tate in late March and early April 1997. George was a dedicated Christian, long active in the Church of England. His religious faith and his love of Blake were intimately connected. Most appropriately, a memorial service was held on 2 April 1997 in St. James's Church, Piccadilly—the church in which Blake was baptized. Celebrations of George's life and achievements were presented by several of his business associates and friends, including Martin...
due to Blake's use of intaglio ink, while Frederick Tatham, characterized by flat and even printed surfaces. This key difference (as Joseph Viscomi was the first to observe) may be found, in my experience, in posthumous impressions, all of which appear to have been printed with a thinner relief ink. The numerous inking flaws in posthumous impressions, usually the result of weak inking in one or more areas, are easily distinguished from Blake's own reticulated patterns. The Whatman-type wove paper of this "Ancient of Days" is slightly thicker, is within the range (approx. 16.26 mm.) of papers Blake used in 1793-95. The recto-verso impressions of Europe pl. 1 available to me for measurement, present in copy L, is 2 mm. taller and 1 mm. wider than the print reproduced here. Thus its smaller dimensions suggest that this impression was printed by Blake, although I would hesitate to base a firm attribution on such slight differences alone. Yet the accumulated evidence concerning size, ink color and texture, printing style, and paper thickness and texture makes me reasonably confident that we can add the print reproduced here to the brief list (Fitzwilliam, Yale Center) of uncolored impressions of Blake's relief etchings. The Pantone Matching System ink color (3155U) closest to this print is a mixture of blue, green, and black in a ratio of approx. 13:6:1. Image and plate-mark 23.4 x 16.8 cm., sheet of unwatermarked wove paper 24.4 x 17.7 cm. Essick collection. Copy c of Europe is not a "copy" collated as such by Blake, but a convenient scholarly invention by Geoffrey Keynes and Edwin Wolf 2nd for labeling most of the miscellaneous impressions from Europe bound, by George A. Smith in about 1853, with other prints by Blake and his manuscript "Order" of the Songs of Innocence and of Experience (see Keynes and Wolf, William Blake's Illuminated Books: A Census [New York: Grolier Club, 1953] 80). Since copy c includes both lifetime and posthumous impressions, including posthumous pulls of Europe pls. 4 and 5 (Essick collection, designated as 4a and 5a in Bentley 143, 340), it is reasonable to suspect—as both collectors and dealers have in recent times—that the print reproduced here falls into the latter, far less important, category. The evidence, however, indicates that Blake (perhaps, of course, with the assistance of his wife Catherine) printed this impression in 1794. The blue-green ink is consistent with the range of blues and greens we find in the illuminated books etched and printed 1793-94, such as America copy R (American private collection) and proof copy a of Europe (British Museum). The latter has several pls. in early states (including the unique impression of the 1st st. of Europe pl. 1) and thus must contain some of the earliest extant impressions pulled. In contrast, no definitely posthumous impressions of Blake's relief etchings are in any shade of blue or green ink; all are printed in black (which looks gray when thinly printed), brick red, or orange. The printing of the etching borders along the upper right margin and top margin of the plate reproduced here might suggest a posthumous pull, but the appearance of the print in these areas is consistent with the impression in dark blue ink in the Keynes Collection, Fitzwilliam Museum (see the color illus. in John Milton, Poems in English with Illustrations by William Blake [London: Nonesuch P, 1926] 2 facing 188), and the impression in brown ink in the Yale Center for British Art (see the color illus. in The Human Form Divine: William Blake from the Paul Mellon Collection, exhibition cat. by Patrick Noon [New Haven: Yale Center for British Art, 1997] 29). The Yale Center impression is a particularly useful touchstone because it bears on its verso an impression of Jerusalem pl. 30, printed in brown and black and hand colored by Blake. Thus, "The Ancient of Days" on the recto was almost certainly printed, complete with the etching borders top and upper right margins, by Blake. Most important, the reticulated or maculated texture of the ink in the print illustrated here, most evident in the larger relief areas, is typical of Blake's printing and not to be found, in my experience, in posthumous impressions, all characterized by flat and even printed surfaces. This key difference (as Joseph Viscomi was the first to observe) may be due to Blake's use of intaglio ink, while Frederick Tatham, who appears to have undertaken the posthumous printings, probably used a thinner relief ink. The numerous inking flaws in posthumous impressions, usually the result of weak inking in one or more areas, are easily distinguished from Blake's own reticulated patterns. The Whatman-type wove paper of this "Ancient of Days" is slightly thicker, is within the range (approx. 16.26 mm.) of papers Blake used in 1793-95. The recto-verso impressions of Europe pl. 1 available to me for measurement, present in copy L, is 2 mm. taller and 1 mm. wider than the print reproduced here. Thus its smaller dimensions suggest that this impression was printed by Blake, although I would hesitate to base a firm attribution on such slight differences alone. Yet the accumulated evidence concerning size, ink color and texture, printing style, and paper thickness and texture makes me reasonably confident that we can add the print reproduced here to the brief list (Fitzwilliam, Yale Center) of uncolored impressions of "The Ancient of Days" produced by Blake in 1794. All three may have been pulled by Blake as separate prints unrelated to the production of complete copies of Europe.

Bentley records the history of this print accurately, as part of the "Order" of the Songs volume, to the George C. Smith auction in 1938. He then states, p. 340, that this "Ancient of Days" was subsequently sold by the Philadelphia book dealer Charles Sessler to Moncure Biddle, and then "bought again at his [Biddle's] sale" by Sessler. However, no impression of Europe pl. 1 appears in the Biddle auction, Parke-Bernet, New York, 29-30 April 1952. Sessler's acquisition and sales records, xeroxed or carefully transcribed for me years ago by Michael Young, indicate the following provenance for this print from 1938 onwards: G. C. Smith sale, Parke-Bernet, 2 Nov. 1938, in #29, printed in "green" (sic) and "inlaid to size" (i.e., glued on all four margins of the verso to a backing sheet with a window cut into it to reveal the verso of the print), offered with Europe pls. 4a and 5a from copy c, both printed in "sepia" and similarly "inlaid to size" (Sessler, $245 plus a commission of 10% for Biddle); the "Ancient of Days" only on consignment with Sessler's from the Biddle collection by March 1957; acquired 28 March 1957 by "Dan[s?] Grubb" for $54; acquired by (on consignment with) Sessler for $60 from Grubb, 13 Feb. 1964; sold by Sessler for $175 to Leonard Baskin, 30 June

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-To this record I can add the sale, in May 1997, of this print by Baskin (through his son, the book dealer Josiah Baskin) to the San Francisco book dealer John Windle, and the purchase of the print by R. Essick from Windle in the same month. At some point after its 1938 sale at auction, the print was removed from the mounting sheet; evidence of its previous mounting is provided by the stained margins and glue spots still present on all four edges of the verso. The disfiguring propensities of this former attachment have percolated through to the recto and slightly stained its margins; other unprinted areas of the sheet are fresh and retain their original color and texture.

When printing from his copperplate of Europe pl. 1, Blake treated the figure's lower right leg and foot in several different ways. The unique first-state impression (proof copy a, British Museum) shows that Blake etched a thick vertical line as a crude indication of the man's right foot, but failed to articulate the relationship between foot and lower leg. The result is a gap (produced by an etched, recessed area that does not print) between the vague indications of the lower right leg and rudimentary foot. We see the same etched image in posthumous copy M (Fitzwilliam Museum). All other impressions printed by Blake show that he tried to handle this problematic area of his image in three different ways. In the final two impressions that he printed and colored (pl. 1 in copy K [Fitzwilliam Museum] and the separate impression in the Whitworth Institute, Manchester), Blake carefully painted in the lower right leg and foot. With the exception of the impression reproduced here and the proof in copy a, all others show that Blake tinted this area on each print to form a deeply-shadowed passage, in effect cancelling any attempt to represent the lower right leg or foot. This impression is close to the proof in copy a, but some ink has been dragged from the lower left portion of the right leg into the white area between leg and foot. Although this smeared ink looks at first glance like a mere accident, the specificity of its location suggests that Blake may have purposefully wiped some ink right to left on the plate (left to right in the impression) in an unsuccessful attempt to print the shadow he produced by hand tinting on most other impressions.

For further information about "The Ancient of Days," see illus. 2-3 and their captions. The impressions presented in illus. 1 and 3 have not been reproduced since Muir's facsimile of 1887 (illus. 2).

2 William Muir after William Blake, Europe pl. 1, 2nd (published) st., used in Muir's 1887 facsimile of the illuminated book. Photo-lithograph printed in dark gray-blue, uncolored (proof?) impression, image 23.5 x 17 cm., printed framing lines 24.8 x 18.2 cm. Essick collection. On the cover sheet for his reproduction of Europe Muir states that "The Ancient of Days" is based on an original "in Mr. Muir's possession." As Bentley 339 states, the "Order" of the Songs volume, including pls. from Europe copy c, was in Muir's possession from no later than 1886 to at least 1887, when the volume was offered for sale by Quaritch. Bentley further speculates (339, 489) that Europe pl. 1 in Muir's 1887 facsimile was based on an impression in copy c. We are now in a position to confirm Bentley's observations and be more specific about the basis of Muir's work. The pattern of printing accidents, particularly along the right margin, indicates that the impression of "The Ancient of Days" reproduced here as illus. 1 was the model for Muir's reproduction. The white area just left of the man's right foot contains fragments of the ink smears present in illus. 1 (see its caption for Blake's various treatments of this passage). Muir's reproduction methods would have led him to make a photo-lithograph from an uncolored original, in order to capture the etched image, and then color it according to some other impression (see illus. 3). The presence of framing lines, absent from Muir's other reproductions of pls. from Europe, can be explained by the hand-drawn framing lines still present on the mounting sheets of other pls. bound with the "Order" of the Songs, including Europe, copy c, pls. 4* and 5*. Muir simply reproduced the hand-drawn framing lines on the mounting sheet to which the original (illus. 1) was then glued, even though these lines are not Blake's work.
3 Europe pl. 1, the impression designated as "Ancient of Days" copy D in Bentley 109, 339, and 340. Relief and white-line etching, 1794, 2nd (published) st., printed in very dark blue (described as "black" in the George C. Smith auction cat., Parke-Bernet, 2 Nov. 1938, #28). Hand tinted in thin water-color washes, with strawberry-red filling the disc of the sun and some of the surrounding clouds. Image, plate-mark, and sheet size approx. the same as for illus. 1, above. This impression was shown in Sept. 1975 to Ruth Fine, Curator of the Rosenwald Collection, then located at the Alverthorpe Gallery, Jenkintown, Pennsylvania. She photographed the print and sent a black and white glossy photo to me in Oct. 1975. The illustration above was made from this photograph. In Dec. 1997, I was contacted by a friend of the present owner, a New York private collector. According to the owner, this is the impression sold from the A. E. Newton collection, Parke-Bernet, 16 April 1941, #130 ($175—perhaps not sold but "bought-in" at that price). Bentley 109 suggests that the Newton impression is the print now in the estate of George Goyder, but this seems unlikely because the Goyder impression is a Muir facsimile printed in golden yellow. The present owner of the impression reproduced here further states that it was formerly in the collections of Caroline Newton, A. E. Newton's daughter, and the poet W. H. Auden (1907-1973), from whom he acquired the print by bequest. A color photo shown to me reveals that this impression is still mounted to a backing sheet with brown-ink framing lines typical of works bound with the "Order" of the Songs (see captions to illus. 1-2 for comments on these characteristics).

The reticulations in the ink of this print, so similar to those represented in illus. 1, indicate that it is an impression pulled by Blake. I have not seen the original, and thus hesitate to attribute the hand tinting to Blake or anyone else. The print was shown to Joseph Viscomi at the Pierpont Morgan Library in mid-January 1998. In his opinion, the impression was pulled by Blake but colored by another hand, perhaps many years later. Surprisingly, the colors and placement of the washes in this impression are generally consistent with what we see in colored impressions of Europe pl. 1 in Muir's 1887 facsimile of the illuminated book. Thus, while the impression reproduced here as illus. 1 very probably served as Muir's source for his photo-lithograph (illus. 2), this other impression of "The Ancient of Days," then in Muir's possession as part of the "Order" of the Songs volume, may have been the model for his hand coloring. If indeed this is the case, then it seems improbable that anyone in the Muir group added the coloring to the original, for why would anyone base a Blake facsimile on coloring known to be by someone else? Muir's separate print of "The Ancient of Days" may have been printed from the same lithographic plate (or "zincograph") from which the print in illus. 2 was pulled, but he printed the separate issue in golden yellow (rather than dark gray-blue) and colored it on the basis of a very different original (probably pl. 1 in Europe copy D, in the British Museum since 1859). A few examples of this separate facsimile were printed before the addition of the framing lines—or possibly from a different lithographic plate. Photo courtesy of Ruth Fine.
Butlin. A considerable number of George's books were offered at auction by Christie's on 26 November in the same sale in which *The Marriage of Heaven and Hell* copy M was offered. The Blake lots within the scope of this review are listed, with the Goyder provenances noted, in the appropriate sections below.

The year of all sales and catalogues in the following lists is 1997 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 Britain is not included. Late 1997 sales will be covered in the 1998 review. I am grateful for help in compiling this review to Elizabeth B. Bentley, G. E. Bentley, Jr., Sidney Berger, Michael Brand of Marlborough Rare Books, Michael Campbell, Detlef Dörrebecker, Harriet Drummond of Christie's, John E. Grant, Robin Hamlyn of the Tate Gallery, Donald Heald, Thomas V. Lange of the Huntington Library (my source for many dealer catalogues recorded here), Nicholas Lott, Edward Mendelson, Patrick Noon (formerly of the Yale Center for British Art and now at the Minneapolis Museum of Art), Kimberly Orlijan, Kelly Pask of the Hood Museum of Art, Joseph Viscomi, Robert Wark, David Weinglass, John Windle, Henry Wemyss of Sotheby's, and Andrew Wyld of Agnew's. Once again, Patricia Neil'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 (usually followed by a number or letter designation)
- **CE**: Christie's East, New York
- **CL**: Christie's, London
- **CNY**: Christie's, New York
- **CSK**: Christie's, South Kensington
- **illus.**: the item or part thereof is reproduced in the catalogue
- **pl(s.)**: plate(s)
- **SL**: Sotheby's, London
- **SNY**: Sotheby's, New York

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**Illuminated Books**

*Europe*, pl. 1 ("The Ancient of Days"), from copy c. Relief and white-line etching, 2nd st., etched and printed in blue in 1794, image 23.4 x 16.8 cm., sheet of wove paper 24.4 x 17.7 cm. Acquired May by the dealer John Windle from Leonard Baskin through his son, the book dealer Josiah ("Josy") Baskin; acquired in the same month by R. Essick. See illus. 1-3.

*The Marriage of Heaven and Hell*, copy M (pls. 25-27, "A Song of Liberty," only). Relief etchings, 1790, printed in dark brown ink, pl. 25 in the 1st st., all but part of the heading of the "Chorus" on pl. 27 not printed. CL, 26 Nov., #166, pls. 25-26 (the inner opening) illus. color (£10,350 on an estimate of £10,000-15,000 to J. Windle acting for the Bentley collection, Toronto). See illus. 4 and the 2 illus. accompanying Bentley's "William Blake and His Circle," also appearing in this issue.

**Manuscripts and Letters**

Autograph letter signed but not dated from Blake to George Cumberland, postmark 1 Sept. 1800. 3 pages, concluding with 7 lines of verse. Previously unrecorded. Acquired late Nov. by R. Essick, with information provided by Morton Paley and the assistance of John Windle, from a British private collector. Reproduction, transcription, and essay forthcoming in the next issue of this journal.

**First Editions of Blake's Writings First Published in Letterpress in Blake's Lifetime**

*Descriptive Catalogue*, 1809. Marlborough Rare Books, Aug. private offer, lacking the "Index" leaf, wove paper with an "1807" watermark on leaves E1, F1, and G1, "AP" watermark on leaves E3 and F3, with the address added by Blake in pen and ink on the title page (see illus. 5), further additions by Blake in pen and ink on pp. iv, 33, and 64 (the first 2 revisions unique to this copy; see illus. 6), George Cumberland's copy with his signature in pencil at the top of the title page, numerous passages side-lined in pencil, "N° 3" (probably a reference to the picture so numbered in the cat.) in pencil at the foot of p. 51, "N° 1-" in pencil at the foot of p. 53, "N° 2" in pencil at the foot of p. 54, "bounding form" repeated from the printed text in pencil at the foot of p. 64 (all these pencil inscriptions probably, and the last almost certainly, by Cumberland), a few passages side-lined in ink and "permanent" on p. 6 underlined in ink with "W L" (a reference to "white lead," referred to in the
same printed sentence?) written in ink by an as-yet-unidentified hand above "permanent," note by Cumberland (signed "GC") and dated "1842"?(—several in a similar style on the verso making reference to 2 other Blake drawings. Butlin #643. CL, 8 April, #17, illus. (£12,075 on an estimate of £4000-6000). The purchaser has not responded to my inquiry, kindly passed on by Harriet Drummond of Christie's London. See comments on this acquisition in the introductory essay, above.

Study for a Destroying Deity. Pencil, 45 x 61 cm., datable on stylistic grounds to c. 1820-25. Acquired by the Yale Center for British Art in 1977 and recently attributed to Blake by Patrick Noon. See illus. 8.

Study for the Last Judgment. Pencil, 36.8 x 26.3 cm. Inscribed lower right by Frederick Tatham, "William Blake/for his Last Judgment/[slight deleted] Frederick Tatham," further inscription on the verso making reference to 2 other Blake drawings. Butlin #643. CL, 8 April, #17, illus. (£12,075 on an estimate of £4000-6000). The purchaser has not responded to my inquiry, kindly passed on by Harriet Drummond of Christie's London. See the introductory essay to this sales review for an irresponsible speculation about the identity of the new owner.

Thenot and Colinet Converse Seated Beneath Two Trees and For Him Our Yearly Wakes and Feasts We Hold, 2 preliminary drawings for the 1821 Virgil wood engravings. Pencil, pen, and gray wash, 3.5 x 9.5 cm. and 3.7 x 9.5 cm. Butlin #769.2, 769.13. SL, 13 Nov., #56, illus. color (£71,900 to N. Lott for R. Essick on an estimate of £8000-12,000). See illus. 9 and Appendix 2.

Separated Plates and Plates in Series

A modern bound folio vol. containing engravings by Blake pasted to rectos only of its leaves, including both separate pls. and pls. removed from books, Adam Mills, Nov. cat. 42, #237, modern quarter morocco portfolio, some leaves blank, others with evidence of the removal of prints, "full listing [of contents] available on request" (£1500; acquired by J. Windle for stock). Courtesy of Windle, I inspected this vol. early in Jan. 1998 and found the following prints: "Rev. John Caspar Lavater" trimmed to the image, tears in corners (Essick impression 3N); Wit's Magazine, pl. 4: Darwin, Botanic Garden, pl. 1; Hayley, Life of Cowper, pls. 1-2 (1st sts.); Muir facsimile of Little Tom the Sailor, laid paper, folds reinforced on verso; Blair, The Grave, [1870] folio with 1813 imprints, pls. 3, 5, 6; "M* Q," Blake after Villiers, minor foxing (Essick impression 2H); Rees, Cyclopaedia, pls. 1-3B, 4-7; "Christ Trampling on Satan," Butts after Blake, heavy wove paper, fine impression with full margins (impression not in Essick); Shakespeare, Plays, both pls. after Fuseli, worn (and thus probably from the 9-vol. issue); Novellist's Magazine, pl. 2 for Don Quixote, 2nd st., pls. 1-3 for Sir Charles Grandison, 1st sts., pl. 1 for Sentimental Journey, 1st st.

"Chaucers Canterbury Pilgrims," CNY, 15 May, #203, 5th st. but "with faint traces of the drypoint inscriptions" of the 4th st., laid India (and thus probably a Colnaghi impression), scattered foxing, pale staining in margins, illus. ($2070). Swann, 22 May, #118, 5th st. on laid India (and thus very probably a Colnaghi impression), small margins ($7762 to the dealer J. Windle for stock).

Dante engravings. Donald Heald, Feb. San Francisco Book Fair, complete set, printing uncertain but probably c. 1892, the Moncure Biddle and Garden Inc. copy, full green morocco folding case ($50,000). Both Heald and I have seen several sets (including the next below) in the same style of morocco folding case, probably made c. 1880-1910. Perhaps such cases were supplied by the Linnell family to customers who bought sets of the Dante pls. directly from them. Heritage Book Shop, March cat. for the New York Book Fair, #18, complete set, printing uncertain but probably c. 1892, with the printed label, full green morocco folding case, Philip Hofer's copy with his bookplate ($45,000). Pls. 1, 2, 5-6 only, the 1st on laid India, the other 3 fine and early impressions directly on laid paper, acquired 1st half of 1997 by the Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, by bequest from Adolph Weil, Jr., who acquired the prints from the London dealer William Weston, who had acquired them (plus pls. 3 and 7 on laid paper) at CL, 29 June 1989, #13, pl. 2 illus. (£24,200 to Weston). CL, 26 June, #18, complete set on laid India, probably the 1892 printing, a few foxmarks, loose in modern
The Marriage of Heaven and Hell pl. 25-26 from copy M (containing pl. 25-27, "A Song of Liberty," only). Bentley collection, Toronto. Relief etchings, 1790, printed in dark brown ink. pl. 25 in the 1st st., all but part of the heading of the "Chorus" on pl. 27 not printed, on a single sheet of "laid" (according to Christie's auction cat. of 26 Nov. 1997, but actually wove) paper folded down the middle to form a pamphlet of 2 leaves, sheet approx. 19.9 x 24.3 cm., "three" (according to the auction cat., but actually 2) deckle edges top and one side, other edges torn and/or cut (edges of the sheet not shown in this illus.). When folded into two leaves, the first recto is blank but bears an inscription probably by Frank Rinder: "Pages from Blake's 'Marriage of Heaven and Hell' (pubd in 1790)" (Etched by Blake). Opening shown here bearing pl. 25 (on the left, the verso of the 1st leaf) and 26 (on the right, the recto of the 2nd leaf). Pl. 27 is on the final verso (thus, on the back of pl. 26). The unusual format, with the recto of the first leaf (in effect, "page 1") blank and the concluding "Chorus" not printed, might indicate that Blake intended to fill these absences with texts and/or designs, printed or in manuscript (a possibility suggested to me by Joseph Viscomi in correspondence). In comparison to The Marriage of Heaven and Hell copy L (Essick portfolio), copy M has very narrow inner margins, with a distance between the two plates shown here of only about 1.5 cm. (8.5 cm. in copy L). Provenance: Acquired by John Linnell, probably directly from Blake or his widow; sold posthumously from the Linnell collection, Christie's, 15 March 1918, #198 (£8.18.6d. to the dealer Tregaskis acting for Frank Rinder); sold or given by Rinder to an unknown British collector; probably by inheritance to the vendor at Christie's, London, 26 Nov. 1997, #166 (£10,350 to John Windle acting for the Bentley collection, Toronto). See also the two illus. accompanying Bentley's "William Blake and His Circle" published in this issue. Photo courtesy of Christie's London.

cloth portfolio, from the collection of George Goyder, "Whirlwind of Lovers" illus. (not sold; estimate £15,000-20,000); same copy, CL, 26 Nov., #169, same illus. (£12,650 to J. Windle for stock).

Job engravings. Maggs, June private offer, first printing after removal of "Proof" inscriptions (although a few fragments remain on some pls.), on J Whatman Turkey Mill 1825 paper trimmed to 29.5 x 25 cm., 19th-century quarter morocco over cloth, Job label recently pasted by Maggs to the inside front cover, pencil inscription on the front free endpaper ("John & Myfanwy [the artist John Piper and his wife, Myfanwy Evans] with love from K [according to Maggs, the art historian Kenneth Clark, later Lord Clark] Christmas 1945"), with fragments of erased pencil inscriptions below the borders of the images and the lower platemarks on some pls., apparently written (and then partly erased?) by Piper, probably used by Piper when he was designing costumes and sets for a production of the Job ballet first presented in 1948 (acquired by J. Windle for R. Essick). Sl, 24 June, complete set, 1st printing after removal of "Proof" inscriptions, apparently on Whatman paper, "wide margins," slight foxing, framed, pl. 3 illus. (£6325). CL, 26 June, #19, title and 19 of 21 pls. only (lacking pls. inscribed 6 and 9), on J Whatman 1825 paper, first printing after removal of "Proof" inscriptions, "wide margins," some foxing in margins, loose in an album, pls. 3 and 14 illus. (not sold; estimate £12,000-15,000); #20, complete set on laid India, 1874 printing, "wide margins," a few foxmarks, apparently loose, pls. 2 and 16 illus. (not sold; estimate £5500-6500). Simon Finch, July cat. 31, #19, complete set, published "Proof" issue on India laid on J Whatman Turkey Mill 1825 backing paper, trimmed slightly to 38.4 x 26.8 cm., interleaved with tissue guards, "original drab paper wrappers and spine laid down and bound in at the end," original printed label (unpriced) on a front endpaper, "Linnell's autograph advertisement for the work" (see Note below) laid down on a front endpaper, half morocco (£26,000); same copy and price, Nov. cat. 32, #18, pl. 8 illus. Sims Reed, Oct. cat., #367, complete set, published "Proof" issue on India laid on wove (watermarks, if any, not recorded), apparently
loose (or at least the dealer makes no mention of a binding), title page (showing considerable foxing) and pl. 13 illus. (£28,500); same copy and price, Dec. cat., #60. CL, 26 Nov., #168, "Proof" issue on "French" paper, some light spotting, some repaired holes in margins, "original red paper boards with variant original title label pasted on upper cover, ...in its original box as described by Linnell[?]," pl. 6 illus. (£16,100). CL, 9 Dec., #2, 20 (of 22 pl.s) only, including the title plate, on J Whatman 1825 paper, first printing after removal of "Proof" inscriptions, "wide margins," some slight staining, housed in a album, pis. 3 and 14 illus. (not sold; estimate £8000-12,000).

A Note on Linnell's Job Advertisement. The copy of the Job "Proof" issue offered by the London dealer Simon Finch, as listed above, is said in Finch's cat. 31 to include a manuscript "Advertisement" for the engravings written (but not signed) by John Linnell. According to the Finch cat., this Advertisement reads as follows: "Blake's Illustrations of the Book of Job. Consisting of 22 Plates engraved by himself upon Copper from his own Designs. Price to subscribers [£]3.3[s.] Proof on India paper [£]5.5[s.] Subscriptions [£]1. received by the Author Wm. Blake. 3 Fountain Court, Strand or Mr. J. Linnell 6. Cirencester Place Fitzroy Square. These Plates are engraved entirely by Mr Blake with the graver only (that is without the aid of aqua fortis)." The final, important sentence about the method of executing the plates repeats a statement found in a "note" by Linnell among the Livy papers (see BR 234nl). My own study of the Job engravings over the last 32 years confirms Linnell's claim, except that Blake used preliminary drypoint sketching in both the central and border designs of the Job engravings.


"Rev. John Caspar Lavater," Blake after an unknown artist. Grovesnor Print Shop, March private offer, bridge of nose badly rubbed, cut close (£75).

"Venus Dissuades Adonis from Hunting," Blake after R. Cosway, 1787. SL, Nov. 13, #704, the only traced impression of the 1st st. with the imprint, not recorded in Essick, illus. (£690 to the dealer Nicholas Lott for stock).
San Francisco Book Fair, 1808 quarto, later quarter calf
($2750); same copy and price, wrongly described as a “small
folio,” Sept. cat. 21, #31. Ken Spelman, April cat. 35, #123,
[1870] folio, recent half cloth, marbled boards ($120).
Chapel Hill Rare Books, April cat. 112, #33, 1808 quarto,
some foxing, William Bateson’s copy with his pencil signa-
ture, contemporary mottled boards rebacked with calf
($2000). Nudelman Books, April cat. 39, inscribed “from the author” on leaf before
title, original boards uncut and unopened, new paper spine,
some wear, 1 (spotted) pl. illus. ($1900). There seems to be
no market for this copy; it has appeared in numerous
Pirages’ cats. over the last 3 years.

Darwin, *Botanic Garden*. Adam Mills, March cat. 40, #139,
1791, 1st ed. of Part 1, 2nd ed. of Part 2, contemporary calf
rebacked ($450); same copy, Nov. cat. 42, #82 ($375).
Waterfield’s, Sept. cat. 169, #44, 1799 octavo ed., 2 vols.,
modern quarter calf ($175). Ken Spelman, Nov. cat. 36,
#52, 1799 ed., apparently in 2 vols., contemporary calf
($450).

private offer, “Fertilization of Egypt” only, Blake after Fuseli,
stained (not priced).

Internet cat., a late reprinting with imprints worn off or
removed, foxed, boards recovered in heavy paper, original
cover label (an impression of the half-title) reattached
($125).

Flaxman, *Iliad* designs, 1805. Robert Clark, Feb. cat. 46,
#257, minor foxing, original boards rebacked with cover
label worn ($175). Waterfield’s, Sept. cat. 169, #70, bound
with Flaxman’s *Odyssey* designs (1805), some marginal tears
and waterstaining, light spotting throughout, 20th-century
half roan ($185). CSK, 26 Sept., #160, bound with Flaxman’s
*Odyssey* designs (1805), marginal staining to 1 pl., contem-
porary half roan ($218.50).

Fuseli, *Lectures*, 1801. Maggs, April private offer, contem-
porary calf (price on inquiry).

Gay, *Fables*. BBA, 23 Jan., #74, 1793 ed., 2 vols., foxed, contem-
46, #204, [1811] ed., 2 vols. in 1, minor soiling, recent half
vols. in 1, contemporary russia rebacked (£480). Maggs,
April private offer, 1793 ed., 2 vols., later calf (£465). The
Bohemian Bookworm, April private offer, [1811] ed., 2
vols., text and pls. very spotted, covers detached and spines
crudeley replaced with cloth, a truly miserable copy (£95).
Heritage Bookshop, “Spring Catalog 1997,” #942, 1793 ed.,
2 vols., lacking 1 pl. but including all 12 by Blake, some
light foxing, modern quarter morocco ($750). Simon
Finch, Aug. cat. 31, #21, 1793 ed., 2 vols., contemporary
calf slightly worn (£625); same copy and price, Nov. cat.
32, #59. CE, 15 Oct., #198, 1793 ed., 2 vols., later half calf
worn (not sold; estimate $500-700). BBA, 23 Oct., #158,
[1811] ed., 2 vols., some foxing and soiling, contemporary
calf worn (Ex Libris, £80).
Dalwhin Hills, which was not the way to Canterbury; but, perhaps the painter thought he would give them a ride round about, because they were a barbary set of stee-crows, not worth any man's respect or care.

But the painter's thoughts being always upon gold, he has introduced a character that Chaucer has not; namely, a Goldsmith; for so the prospectus tells us. Why he has introduced a Goldsmith, and what is the wit of it, the prospectus does not explain. But it takes sure to mention the reserve and modesty of the Painter; this makes a good epigram enough.

"The fat, the tout, the spider, and the mole, 6/30.  
By sweet reserve and modesty get fat."

But the prospectus tells us, that the painter has introduced a Sea Captain; Chaucer has a Ship-man, a Sailor, a Trading Master of a Ven-

Hayley, Essay on Sculpture, 1800. Adam Mills, March cat. 40, #142, with the errata slip, the Gordon Castle copy, contemporary half calf (£300).


Hayley, Life of Romney, 1809. Adam Mills, March cat. 40, #145, contemporary half calf, joints cracking (£400); same copy, Nov. cat. 42, #115 (£350).

Hayley, Triumph of Temper, 1803. Quaritch, Jan. private offer, large-paper issue, contemporary calf (£1200). Adam Mills, March cat. 40, #143, large-paper issue, contemporary calf rebacked (£600). Ken Spelman, April cat. 35, #122, apparently small-paper issue, contemporary calf rebacked, pl. 5 illus. (£140). Lawson, Aug. cat. 285, #67, apparently small-paper issue, fine and decorative mid-19th-century calf (£245). Phillip Pirages, Oct. cat. 40, #153, large-paper issue, "plates...moderately foxed," modern half calf, pl. 4 illus. ($1500). CL, 26 Nov., #101, large-paper issue, inscribed "From the Author" on the half-title, pls. hand colored "apparently by Blake" (Bentley 579), contemporary half roan rebacked, from the collection of George Goyder, pl. 5 illus. (£4024 on an estimate of £1000-1500 to the dealer Barry Marks). John Windle, the San Francisco book dealer who specializes in Blake, inspected the colored copy noted above. He found the coloring opaque, crude in places, and unsympathetic to the underlying engraved image. In his opinion, the coloring is definitely not by Blake. Elizabeth B. Bentley also studied the book; she found the coloring a little more attractive than did Windle, but came to the same conclusion about attribution. The price suggests that Marks has a different opinion.

Hoare, Inquiry, 1806. Adam Mills, March cat. 40, #144, contemporary marbled boards rebacked in calf (£450); same copy, Nov. cat. 42, #124 (£400).
They say Blake was mad: If so Shakespeare & Milton were so too. Blake was a man of imagination Consequently a decided original - he could not be brought to place learning above inspiration.

The best artists of our day are mere imitators very good in their way. the moment they trust to their imaginations all is over. All works of Art require some effort of the mind to give them a charm.

GC 1842[?].

The date concluding this note looks suspiciously like "1849" at first glance. Such a date is disturbingly problematic, given the strong evidence that Cumberland died on 8 August 1848 (according to information supplied by G. E. Bentley, Jr., based on a printed obituary of Cumberland). However, as Kimberley Orlijan has pointed out to me, the concluding numeral looks like Cumberland’s “2,” as written elsewhere in the volume, but with only a slight suggestion of the horizontal base. Thus, my best guess is that the date is 1842.

This copy of A Descriptive Catalogue also contains two letters from John Linnell, the earlier pasted to the inside front cover and the later pasted to the recto of the front free endpaper. Transcriptions follow:

Bayswater
March 18th 1833

Dear Sir [almost certainly George Cumberland]

Having just returned from the country I find your very beautiful figure on my mantle shelf and feel much indebted to you for it.

As to Mr. Blake’s works I do not think any person ever possessed a complete set - not even Blake himself[,] what has become of his plates I know not - as Mr. Blake left all she had not sold to a person [Frederick Tatham] who has since then been a Bankrupt or something like it and I suppose has disposed of what he had - I have some of his best Drawings and the Job which I shall be happy to shew to your friends.

I am D[ev]t S[ir]
yours truly
J. Linnell

According to Alexander Gilchrist, Life of William Blake (London and Cambridge: Macmillan, 1863) 1: 126, “The gentleman [Tatham] from whom they [the 10 copperplates for Songs of Innocence and of Experience electrotyped by Gilchrist] were obtained had once the entire series in his possession; but all save these ten were stolen by an ungrateful black he had befriended, who sold them to a smith as old metal.” Tatham (1805-78) is very probably the source for this story of a theft that may have included many copperplates for the illuminated books besides those for the Songs. Linnell’s letter, quoted above, suggests that Tatham himself sold the plates for financial reasons. Linnell, however, did not think kindly of Tatham and, as this letter makes clear, only “suppose[s]” that Tatham sold the plates.

Redstone wood Red Hill Surrey
Jan 9 - [18]76

Dear Mr. Cumberland [almost certainly George Cumberland,Jr.]

As you were the first to introduce me to Blake you are entitled to any information respecting him, but all I have to say about him at present is that the Burlington Art Club are going to exhibit some of his works[.]

I am very unwell just now though very thankful looking to the Author & finisher of our Faith - not looking to clergy or prayer books made by them but the best prayer book - The Book of Psalms in Hebrew & greek[,] Congletons translation I recommend to you because there is the proper Jehovah in its place & not Lord instead which word Lord is also in its place & so there is sense and not confusion.

James & Hawkins 70 Welbeck S'. W. London
I am yours truly
John Linnell Seni

In his “Autobiography,” Linnell notes that he first visited Blake “in company with the younger Mr Cumberland”—see BR 257.
Hogarth, *Works*. Grovesnor Print Shop, March private offer, Blake's pl. only, a good impression of the 2nd or 3rd published st., framed (£380). Simon Finch, April cat. "Architecture," #14, undated Baldwin and Cradock ed., 115 pls., scattered foxing, contemporary half morocco worn (£2500); same copy, June cat. 30, #41 (£1500). SL, 10 April, #502, undated Baldwin and Cradock ed., 149 pls. on 113 leaves, dampstained and mildewed throughout, many leaves loose, contemporary calf worn, covers detached (£414); #826, undated Baldwin and Cradock ed., 115 pis., some marginal tears and spotting, contemporary half morocco worn (£977). BBA, 22 May, #119, Blake's pl. only on laid paper (and thus the 2nd proof st. or the 1st or 2nd |


Salzmann, *Elements of Morality*, 1799. BBA, 21 Aug., #128, 3 vols., 51 pls., some crudely hand colored, contemporary calf very worn, some covers detached; with Helme, *History of England* (1804), and 10 other children's books unrelated to Blake (Canterbury Bookshop, £805 on an estimate of £60-80).


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8 Study for a Destroying Deity. Pencil, 45 x 61 cm., datable on stylistic grounds to c. 1820-25. Yale Center for British Art; accession no. B1997.14.6079. Not in Butlin. Recently attributed to Blake by Patrick Noon (supported by David Bindman) and identified by Noon as a preliminary sketch for the pencil, pen and water-color drawing of the same subject in the Philadelphia Museum of Art (Butlin #778). See Noon, The Human Form Divine: William Blake from the Paul Mellon Collection, exhibition catalogue (New Haven: Yale Center for British Art) 2, 82 (not reproduced). Acquired 1963 by Paul Mellon as part of the Thomas E. Lowinsky collection (whose collection mark appears near the lower left corner of the drawing); given by Mellon to the Yale Center for British Art in 1977. Although the treatment of the stomach muscles is unusual for Blake, the attribution seems convincing to me. In the more finished version of the design, the figure’s bat-like wings (only sketched in outline in the Yale drawing) extend above his arms and the twisted forms in his hands terminate, at their lower ends, in tridents (suggesting lightning bolts?). Reproduced by permission of the Yale Center for British Art, New Haven, Connecticut.

pl. not by Blake, contemporary calf, joints weak ($2900).

BBA, 9 Oct., #204, 1806 ed., 2 vols., 69 pls. only (of 78), 10 (of 16) pls. by Blake, foxed, old calf rebacked (Clive C. Smith, £218). The Book Chest, Nov. cat. of color plate books, #33, 1813 ed., number of vols. not stated, pls. hand colored, ¼ calf over marbled boards, minor soiling ($3000).


Stuart and Revett, Antiquities of Athens, 1762-1816. SL, 19 May, #254, 4 vols., lacking 1 pl. in vol. 2, some foxing and dampstaining, later russia rebacked, 1 (non-Blake) pl. illus. (£7475). SL, 26 June, #318, 4 vols., some foxing and dampstaining, half calf worn (£6900).

Varley, Zodiacal Physiognomy, 1828. Adam Mills, June cat. 41, #22, lacking “Plates 5 & 6” (apparently corresponding to Bentley’s pls. 2-3) and “2pp astrological tables,” all provided “in modern facsimile” (i.e., xeroxes?), later half calf (£245). A rather steep price for a copy which would appear to lack 2 out of the 3 pls. by Blake.

Virgil, Pastorals, 1821. A & Y Cumming, Feb. cat. 3, #8, vol. 1 only, scattered foxing to text and pls., original sheep with some worm damage (£9000). Garton & Co., Feb. cat. 67, #2, the 17 wood engravings designed and engraved by Blake removed from the 1821 book, on 5 sheets, 3 cuts illus. ($9200). Sims Reed, Oct. cat., #363, 2 vols., original sheep
Interesting Blakeana

J. Boehme, Works, the so-called "Law's edition," 1764-81. SL, 10 April, #200, 4 vols., spotted, no indication of the condition of the illus. with their many and delicate hinged overlays (often torn or missing), lacking half-title and errata leaf in vol. 4, contemporary russia worn, covers detached (€2990—for what I suspect is not a good copy—on an estimate of €300-500). The ed. of Boehme known to Blake and perhaps owned by him—see his comment to Henry Crabb Robinson on the beauty of the "figures" (i.e., the illus.) in "Law's transl." (BR 313).

T. Macklin, Poetic Description of Choice & Valuable Prints, 1794. Adams Mills, March cat. 40, #13, with a presentation inscription from Thomas Bewick to his daughter dated 1799, original glazed green wrappers respined with modern paper, corners repaired (€200). A rare sale cat. offering 4 of Blake's separate copy engravings after Stothard, Meheux, and Watteau (2).

The Poetry of Various Glee, 1798. Adams Mills, March cat. 40, #140, original calf rebacked (€155). The frontispiece is signed by William Steden Blake of Exchange Alley, an engraver who was in the past confused with the eponymous hero (patriarchal hegemonist?) of this journal. For another W. S. Blake pl., see illus. 13.

C. H. Tatham, Etchings, Representing the Best Examples of Ancient Architecture, 1799. Simon Finch, Nov. cat. 32, #157, contemporary calf slightly worn (€1850). "Mr. William Blake" appears in the list of subscribers (see Bentley 697-98).

W. S. Blake, engraver of Exchange Alley. 2 engravings, c. 1800-10?, for letterheads or insurance forms of the Albion Insurance Company, not previously recorded. Both after designs by Richard Corbould (1757-1831). Image 11.5 x 19.1 cm., signed "W. Blake sc"; image 11 x 18.9 cm., signed "Blake sc'Change Alley" (see illus. 13). Questor Rare Books, April private offer, included in an album of 20 insurance company engravings, with a duplicate of the pl. signed "W. Blake sc." (acquired by R. Essick). Duplicate pl. and the non-"Blake" pls. in the portfolio given to the Huntington Library.

W. Falconer, The Shipwreck, 1804. Howes, April cat. 274, #72, contemporary russia worn (€85). In a letter of 4 May 1804, Blake thanks Hayley for a copy of this ed. (Bentley 687).

A. Hay, History of Chichester, 1804. Marlborough Rare Books, Nov. cat. 173, #171, contemporary calf worn (€130). Blake probably owned a copy—see Bentley 687-88.
9 Thenot and Colinet Converse Seated beneath Two Trees (top) and "For Him Our Yearly Wakes and Feasts We Hold" (bottom), two preliminary drawings for the 1821 Virgil wood engravings. Pencil, pen, and wash, 3.5 x 9.5 cm. and 3.7 x 9.5 cm. Butlin #769.2, 769.13. Essick collection. Both drawings show a small abraded patch top center. This area on Thenot and Colinet contains fragments of a partly-erased inscription—almost certainly the single word "Colinet." This inscription is in a brown ink clearly distinct from the black ink Blake used in the design. I suspect that this (title?) inscription was written by Blake at a time subsequent to the composition of the design or, more probably, by John Linnell when he first acquired the drawings. The similar area on the lower drawing illus. here shows only tiny fragments of an inscription which I cannot decipher. The reproductions of all the extant Virgil drawings in Butlin show similar abraded areas, all top center, on #769.3, 7, 9, and 11. Detailed inspection of the originals may reveal more about these previously-unnoticed inscriptions and their subsequent erasure, partial or complete.

Proofs of the wood engraving of Thenot and Colinet pulled before the blocks were cut down for publication show slightly more of the tree on the right. The fruits hanging from the tree along the left margin in the drawing are smaller and higher in the untrimmed wood engraving; the dog (lower right) can hardly be seen in the latter. There are no extant pre-publication proofs of the block bearing "For Him Our Yearly Wakes." The published wood engraving does not show the tree on the right, but it may have been on the block before it was reduced. The neoclassical building in the background is larger and more prominent in the wood engraving, with its portico shifted to the right, behind the female harpist. For a general discussion of the role of the preliminary drawings in relation to the relief etching of four Virgil designs and to the later wood engravings, see Robert N. Essick, "A Relief Etching of Blake’s Virgil Illustrations," Blake 25 (1991-92): 117-27. See also Appendix 2 in this sales review for the present ownership of the drawings and proofs.


I. Reed, sale cat. of his collection, King and Lochee, 1807. BBA, 24 April, #397, contemporary russia worn, covers detached (Maggs, £149). Lot 6577 is Blake’s Poetical Sketches, sold for 6s.6d.

Anon., Letters from an Irish Student in England to His Father in Ireland, 1809. Ximenes Rare Books, Sept. private offer, 2 vols. in 1, 19th-century quarter calf worn and chipped (£265). “As you have heard so much of Mr. Fuzeli, I fear you would suspect that I have negligently passed over his works, were I to omit mentioning him here. If such an apprehension did not operate, I should certainly scarcely think he merited notice in this letter. He has modestly asserted, I am told, that he paints for posterity. I sincerely hope he will afford them more gratification than he does his contemporaries. He has a great admirer and defender, I believe the only one, in a Mr. W. Blake, a miserable engraver, and one of the most eccentric men of the age. This man has hailed him as the modern Michael Angelo” (2:139).

J. Thomas, Religious Emblems, 1809. Alex Fotheringham, Jan. cat. 29, #135, uncut in printed boards, new spine (£190). Blake is listed among the subscribers to this emblem book authored by the man who commissioned some of Blake’s water-color illustrations to Milton’s poetry.
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Anon., *Travels in South America*, Dublin: John Jones, 1824. W. & V. Dailey, April private offer, contemporary calf rebacked ($100; acquired by R. Essick). This vol. contains crude, unsigned and untitiled wood engravings of Blake's pls. 4 ("The Mecoo & Kishie Kishie Monkeys," reversed) and 5 ("The Skinning of the Aboma Snake, shot by Cap. Stedman") first published in J. G. Stedman, *Narrative of a Five Years' Expedition, against the Revolted Negroes of Surinam* (1796). The wood engravings face pp. 162 and 166 in the 1824 vol. As the "Preface," p. [5], in the *Travels* explains, its text, intended for "young Readers," is based on "the most authentic and recent accounts of Travellers" to South America, but these have been transformed into a narrative about "a fictitious personage." Accordingly, the facing page texts describe the monkeys and the snake as seen by a character named "Philips" rather than Stedman.


A. and J. Taylor, *City Scenes*, 1828. Stuart Bennett, March cat. 26, #230, original boards rebacked, original roan spine retained ($250). Adam Mills, March cat. 40, #146, some foiling, quarter morocco rebacked (£325); same copy, Nov. cat. 42, #221 (£275). Contains Blake's "Holy Thursday" from *Songs of Innocence* with an engraved illus. unrelated to Blake's design.


R. Heber, sale cat. of his collection, Evans and Sotheby, 1834-36. BBA, April 24, #372, parts 1-11 (of 13) only, some prices and buyers' names inscribed, modern cloth (Laywood, £276). Lot 99 is Blake's *Poetical Sketches*, sold for 2s.

R. Southey, *The Doctor*, 1834-47. Simon Finch, Aug. cat. 31, #437, 1st ed., 7 vols., contemporary half calf worn (£750). References to Blake in chapters 181 and 214 are "important for the suggestion that William Owen was the source of Blake's knowledge of Welsh history and literature" (Bentley 918).

*Songs of Innocence and of Experience*, Pickering ed., 1839. Quaritch, Jan. private offer, 1st issue with "The Little Vagabond," publisher's cloth binding that varies from all other copies I have seen, the blind-stamped cartouche on both covers smaller and differently configured, "Blake's Poems," stamped in gilt on the spine rather than on the front cover, rebacked with the original spine retained, recto of front free endpaper signed by the editor, J. J. Garth Wilkinson, and dated 16 July 1839 (the week after the printed date of the Preface, p. xxi), with a further presentation inscription on the title page, "From J. J. G. & E. A. Wilkinson as a token of affectionate remembrance to Miss Walsh, London, 1844," extra-illus. with water colors of the title pages to *Songs of Innocence and Songs of Experience*, these illus. perhaps (but by no means certainly) by the William Muir circle of facsimilists (acquired by R. Essick through J. Windle). This copy, with its variant binding and inscribed date by Wilkinson, makes it nearly certain that the issue with "The Little Vagabond" is indeed the 1st issue—as often contended by dealers, but not previously supported by bibliographic or documentary evidence. Lame Duck Books, Oct. cat. 33, #45, 2nd issue lacking "The Little Vagabond," apparently original cloth rebacked ($2500). Adam Mills, Nov. cat. 42, #238, 1st issue with "The Little Vagabond," original cloth rebacked with the original backstrip retained, lightly spotted (£750).

"Follower of William Blake," *Triumph over Evil*, oil, 142.3 x 49.3 cm. CSK, 11 Sept., #247, illus. color (£1840 on an estimate of £1000-1500). A youthful, Victorian Christ and two warrior angels rise above several Michelangesque devils and a female (Milton's Sin?) with the body of a serpent. A nicely Blakean subject, but clearly not Blake's own work. But one shouldn't quibble; somebody got an impressive slab of paint and canvas, 4½ feet tall, for under £2000.


W. Upcott, sale cat. of his library, Evans, 1846. BBA, 24 April, #411, prices and buyers' names inscribed, letters (including some from Dawson Turner) inserted concerning the sale and its preparation, contemporary half vellum (Quaritch, £1725 on an estimate of £200-300); #412, large-paper issue lacking the portrait, original cloth very worn (Laywood, £276); 11 Sept., #283, large-paper issue, original cloth rebacked (Laywood, £253). The sale included copies of *Songs of Experience*, *America, Europe*, and (in 1 lot) "Four Drawings, by Blake."

J. Smetham, *Piping Down the Valleys*, oil, c. 1860? CL, 6 June, #33, 11.5 x 30.6 cm., illus. color (£2530). A painting illustrating the "Introduction" to *Songs of Innocence*. A smaller water color of the same subject (and the same image?) was offered by Anthony Reed, spring 1983 cat., #37 (not priced). Blake, *The Marriage of Heaven and Hell*, J. C. Hotten facsimile, 1868. Adam Mills, June cat. 41, #23, "the first Blake facsimile," foxed as usual, quarto morocco worn (£400).
"Lucifer and the Pope in Hell." Intaglio etching/engraving, c. 1794. Image 18.3 x 24.6 cm.; trimmed on the left and at the top to a plate-mark of 22 x 27.9 cm.; sheet 22.4 x 28 cm. Laid paper, chain-lines 2.8 cm. apart; no watermark. Inscribed on the right below the image in an early hand (but not Blake's), "William Blake," and below and a little to the right, "scarce." Slight evidence of a pencil inscription below the center of the image that might be a preliminary version of an imprint (although no such imprint appears in the 2nd st.). A previously unrecorded 1st (proof) st. with considerable pencil additions almost certainly by Blake. One of three known impressions—two printed in intaglio (the impression reproduced here and a 2nd st. in the British Museum—see illus. 11) and one printed from the surface of the pl. in colors (Huntington Library and Art Gallery—see illus. 12). The pencil additions in the impression illustrated above (but probably not visible in this reproduction) include the following: extensive hatching, rising from left to right, across the upper-left quarter of the print; darkening of Lucifer's left hand and the chain linking him to the Pope; extensive additions to the Pope's gown where it falls over his right leg; fragments of whiting in the ground below the Pope's right foot; slight evidence of whiting or chalk over the confused mass of figures and serpent-like forms right of the Pope. See illus. 11 for the major changes between sts. The comparison reveals that Blake did not add the crosshatching to the plate, suggested by the pencil work upper left in this impression, but that he did darken the Pope's gown and the chain linking Lucifer and the Pope. Blake did not eliminate the areas touched by whiting and/or chalk in this impression, although he excluded the forms right of the Pope in the color-printed impression in the Huntington (illus. 12). This impression removed in late 1996 from an extra-illustrated copy of Alexander Gilchrist, Life of William Blake, 2 vols. (1863). This copy of Gilchrist was rebound, probably in the late nineteenth century, in full calf by Root and Son. The print was folded down the middle, pasted to a stub, and bound into the Gilchrist volumes, almost certainly in the late nineteenth century. The volumes were acquired many years ago by an American private collector. Now Essick collection (this print only).
11 “Lucifer and the Pope in Hell.” Intaglio etching/engraving, c. 1794. Image and plate-mark as in illus. 10, sheet 18.8 x 25.2 cm., wove paper. This previously-assumed 1st and only st. has now been revealed as a 2nd st., thanks to the discovery of the impression reproduced as illus. 10. The additions to the copperplate in this 2nd st. include further crosshatching on the Pope's gown; extensive work on Lucifer's face, including the addition of pupils to both eyes; darkening of the chain linking the two standing figures; additions of further hatching to the ground beneath all figures; additions of crosshatching to the worm or snake binding the monarch lower left; many small additions to the faces of the crowned monarchs who rise the highest above the group on the left; darkening of the point of Lucifer's spear; additional hatching on the Pope's crown and right foot; darkening of the cloud right of Lucifer and the Pope; additional hatching to the lower reaches of the flames above the monarchs and their minions on the left. British Museum, Dept. of Prints and Drawings; reproduced by permission of the Keeper.

Sotheby, Wilkinson & Hodge, 2 March 1885 auction cat. of letters from the collection of the Rev. Canon Hodgson, including Blake's letters of 27 Nov. 1805 to William Hayley (now untraced) and 11 Dec. 1805 to the same (in recent years Keynes collection, now apparently untraced), and 18 letters by John Flaxman to Hayley mentioning Blake or projects with which Blake was involved. Questor Rare Books, April private offer, bound with 4 other Sotheby's cats. (acquired by R. Essick). Flaxman's letters to Hayley are quoted from the originals in BR with only 2 exceptions: 31 July 1801 (with "a postscript to Wm. Blake," according to this auction cat.), and 18 Feb. 1802 ("sends him [Hayley] designs for Cowper's monument"—i.e., for pl. 6 in Hayley's *Life of Cowper*, engraved by Blake).

W. Muir facsimiles of Blake's illuminated books. Heritage Book Shop, Sept. private offer, *Songs of Innocence*, 1884, original wrappers, not numbered but clearly an early copy because the front cover is inscribed "With J. Pearson's Com[plements]" (all but first 2 letters of the final word rubbed off), with *Songs of Experience*, 1885, original wrappers, not numbered but inscribed by Muir "for the [London] Times," with the 1st issue of Pearson's "Proposal" for the Muir facsimiles (only the 2nd copy known to me), with a letter by Muir to the London Times dated "28 Nov. [1885]" puffing his work and noting that Quaritch rather than Pearson had become the distributor, new quarter morocco folding case ($2750). Swann, 20 Nov., 3 lots as follows, all in full sheep with the original wrappers bound in, Muir's copy numbers not recorded: #31, *The Marriage of Heaven and Hell* ($862); #32, *Milton* ($1092); #33, *There is No Natural Religion* ($862).

Blake, *There is No Natural Religion*, Pickering facsimile, 1886. Adam Mills, June cat. 41, #24, loose as issued in original wrappers, slip-case (£500). Chapel Hill Rare Books, Dec. cat. 115, #30, full morocco by Riviere & Sons, original blue front wrapper bound in ($500).

Annie French (1873-1965), *There's little Tom Dacre*, a watercolor based on "The Chimney Sweeper" in *Songs of Innocence*. 27 x 42.5 cm., signed, dated 1920 on the back. SL, 30 Oct., #232, illus. color (not sold; estimate £2000-3000). The image is not related to Blake's own illustrations to the poem.

Poems from Blake's *Songs of Innocence*, illus. Maurice Sendak, London, [1967]. CNY, 21 April, #65, 1 of 275 copies, presentation inscription from Sendak to Mary Jarrell (wife of the novelist Randall Jarrell), original pictorial wrappers ($4370 on an estimate of $2000-3000). Surely a record price for a copy of Blake's poems illus. by someone other than the author.

"A collection of 27 works by or about Blake published by the Trianon Press for the William Blake Trust, formed by George Goyder, a founder member of the Trust, with several annotated by him." CL, 26 Nov., #106, title page to the Trianon Press facsimile of *Jerusalem* copy E illus. ($4370 to Sims Reed).

A wooden chest on attached legs with hinged domed top and tray insert, claw-and-ball feet, white paint and gilt, decorated with reproductions of 18th-century prints of putti and (on the top) lines 5-16 from Blake's "A Cradle Song" (Songs of Innocence). Chest 50.8 cm. wide, 48.3 cm. high (including legs), 33.7 cm. deep. May Private offer from "Feast," a faux-antique and curio shop in Pasadena, CA ($600). The ultimate acquisition for the collector of modern Blakeana? Not as ugly as one might suspect, but even I could resist.

Enameled porcelain bonbonniere, a tiger couchant on the lid, with the first quatrain of Blake's "The Tyger" inscribed on the inside of the lid. Halcyon Days, fall cat., #GW015, illus. color (£125).

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


CALVERT, EDWARD

Bacchus and Ariadne. Oil on paper, 28 x 37.5 cm. SL, 10 July, #90, illus. color (not sold; estimate £3000-4000). A late work showing no influence by Blake or Palmer.

Iasius, the Old Arcadian, Teaching the Mysteries of Demeter. Oil on board, 16 x 26.7 cm. CL, 11 Nov., #51, illus. color (£4025). Another late work.


12 "Lucifer and the Pope in Hell." Intaglio etching/engraving, c. 1794, color printed from the surface of the plate to the edges of the sheet of wove paper, 19.9 x 27.4 cm. The serpent forms, human head, and what may be a horse's head visible in the intaglio impressions (illus. 10-11) were either not yet etched on the plate or are covered by the color printing right of the Pope. The obscuring effects of the color printing make the determination of the underlying intaglio st. very difficult to determine, but what little evidence I can perceive (e.g., a few touches of hatching among the figures lower left) suggests that this print may very well be in the newly-discovered 1st st. or some other st. earlier than the 2nd st. in the British Museum (illus. 11). Huntington Library and Art Galleries.

FLAXMAN, JOHN

Council of Jupiter, Minerva and Mercury, for Homer's Odyssey, engraved by Piroli in 1793. Pencil, gray ink, 21.5 x 28.5 cm. SL, 13 Nov., #34 (£598).

The Crucifixion. Pen and gray ink, gray wash, 48.4 x 35.2 cm. Agnew's, Feb. cat. of English water colors and drawings, #15, illus. (price on application).

Oedipus and Antigone. Gray ink and gray wash, 10 x 7 cm., inscribed "Oedipus Coloneus / Act 1: Sc. 1." SL, 13 Nov., #36, illus. (£1035).

Study of St. John the Evangelist Holding a Chalice. Brown wash over pencil, 73.5 x 38.5 cm. SL, 13 Nov., #33, illus. (not sold; estimate £4000-6000).

A Young Man with a Child on His Shoulders. Black and gray ink, gray wash, 16.5 x 9.5 cm. SL, 13 Nov., #35, illus. (not sold; estimate £1000-1500). The design—a front view of a young man carrying a child on his shoulders—inevitably reminds the dedicated Blakean of the frontispiece to Songs of Experience.
A pair of George IV silver wine coolers, produced c. 1820 by Philip Rundell, with chasing designed by Flaxman c. 1811. Each 8028 grams, 27 cm. high. CL, 5 March auction of "Fine Silver and Objects of Vertu," #109, both containers illus. in color showing the 2 designs (£78,500 on an estimate of £40,000-60,000). See illus. 14.

Dante designs, 1807. Robert Clark, Nov. cat. 49, #284, some foxing, title pages creased, original cloth with printed paper labels, dampstained (£125).

Eight Illustrations of the Lord’s Prayer, lithographs, 1835. BBA, 19 June, #33, original printed wrappers worn and soiled (Marlborough Rare Books, £80).

Flaxman, Anatomical Studies, 1833. Marlborough Rare Books, May cat. 171, #50, frontispiece portrait of Flaxman foxed, original cloth rebacked, label retained (£480).

Odyssey designs, 1793. Waterfield’s, Sept. cat. 169, #68, some marginal staining, early 20th-century calf worn (£140). See also Flaxman under Letterpress Books with Engravings by and after Blake, above.

FUSELI, HENRY

Calippiga: Mrs. Fuseli, with Her Skirts Lifting Standing Before a Dressing Table with Phallic Supports. Pen and brown ink, 16 x 9.5 cm. SL, 13 Nov., #59, illus. color (£17,250). See illus. 15.

St. John’s Vision of the Seven Candlesticks. Oil, 132 x 101 cm., datable to 1796 (when painted for Macklin’s Bible). SL, 12 Nov., #120, illus. color—showing some pigment decay, scratches in the surface of the paint, and a vertical rip in the canvas (£137,900 on an estimate of £60,000-80,000). Fuseli painted this work for Thomas Macklin’s Bible Gallery. It was engraved by James Thomson and published, with an imprint date of 14 Jan. 1797, in Macklin’s 1800 ed. of the Bible. Blake illustrated the same passage from Revelation for The Royal Universal Family Bible (pl. imprint dated 23 Feb. 1782).

"Ariadne and Theseus," mezzotint by J. R. Smith after Fuseli, 1788. SL, 13 Nov., #635, illus., with a 2nd impression, colored (£1725 on an estimate of £800-1000).

"Boreas and Orytheia," etching. CSK, 22 May, #328, sold as a work by "Henry Fuseli," "signed by the artist in pencil bottom left," foxed. (£161). Neither David Weinglass nor I believes that this print is by or after Fuseli; the supposed signature is not Fuseli’s. Although Weinglass informed Christie’s of his opinion in January 1997, the auction house sold the print as a work by Fuseli without any indication (such as "attributed to") of doubt.


A pair of George IV silver wine coolers, produced by Philip Rundell, London, 1820, with chasing designed by John Flaxman, c. 1811. Each 8028 grams, 27 cm. high. Flaxman's designs are based on a description of a cup in the First Idyll of Theocritus; hence, these and earlier containers with the same basic design are called "Theocritus Cups." The design shown here—a woman and her two suitors—was clearly influenced by the "Orpheus" relief in the Villa Albani, Rome (which Flaxman saw during his long visit to Italy, 1787-94). The other side of each cup shows a fisherman and a boy. For preliminary drawings of the woman and suitors, see Robert R. Wark, *Drawings by John Flaxman in the Huntington Collection* (San Marino: Huntington Library, 1970) 77-79 no. 59 and illus. (pen and brown wash over pencil); David Bindman, ed., *John Flaxman* (London: Thames and Hudson, 1979) 150 no. 193 and illus. (pen and ink with wash, Victoria and Albert Museum). For the first production of a Theocritus Cup, by the great silversmith Paul Storr c. 1811-13, see N. M. Penzer, *Paul Storr* (London: Batsford, 1954) 158 and pl. XL. Photo courtesy of Christie's London.

Decorative yet utilitarian objects of this sort indicate Flaxman's involvement in the commercial arts. Or, perhaps more importantly, such works question the distinction between the "commercial" and "fine" arts (the latter category institutionalized by the Royal Academy). Situating Blake within a similar social and economic context can provide a salutary antidote to the excessive romanticizing of Blake's life and works initiated by Alexander Gilchrist's 1863 biography. The parade of Blake's commercial failures—his print-publishing business in partnership with James Parker in the 1780s, the Night Thoughts project of the 1790s, the Grave illustrations early in the next century (perhaps a success for the publisher R. H. Cromek, but not for Blake), the 1809 exhibition of paintings, the attempt to produce relief etchings for Thornton's school Virgil in 1821 (to reference only the best-documented examples)—may not be irrelevant to our understanding of Blake's efforts as an original artist and poet.
us both to Fuseli’s personal fascination with his wife’s formidable attractions and to something more mythic—the depersonalized, faceless body as the geographic center of masculine desire, both (latently) homosexual and (more acceptably to the artist and his age) heterosexual. Are the arms and hands (forming another sort of “compass”?) of this powerful female poised in command over male arousal, or are they submissively restrained in such a way as to make her available to both exposure and coital/colonial exploration? We may be observing here Fuseli’s equivalent of Blake’s Newton color print, with its geometry of masculinist hegemony over nature, and of Oothoon and her “soft American plains” (Visions of the Daughters of Albion, E 46). Further, is this drawing a precursor of Blake’s frontispiece to Jerusalem, with its male traveller opening a passageway into the abyss? Fuseli’s touchingly matrimonial but blatantly physical eroticism and Blake’s eroticized spiritualism may share some of the same psychic landscape. Photo courtesy of Sotheby’s London.

Lavater, Physiognomy, 1789-98. Grovesnor Print Shop, March private offer, group of 8 pls. after Fuseli cut from the vols. (£20-30 each).


Milton, Paradise Lost, J. Johnson ed., 1808, with the 1802 pls. Roe and Moore Rare Books, April private offer, later calf (£120). Grovesnor Print Shop, March private offer, 2 pls. only after Fuseli on large sheets (£45 and £50 each).


Young, Catalogue of Pictures...in the Possession of Sir John Fleming Leicester, 1821. BBA, 24 April, #450, contemporary half roan (Quaritch, £149).

LINNELL, JOHN

A folio of 4 drawings and water colors, each signed and dated 1811, 1813, 1814, 1848. 3 water colors, 1 pen and black ink, the largest 31.5 x 43.5 cm. SL, 13 Nov., #83, drawing of 1813 illus. (£6900 on an estimate of £2000-3000).
Balaam and the Angel. Oil, 47 x 68.5 cm., signed and dated 1859. SL, 9 July, #100, illus. color (£3220).

Finchley Common. Pencil, black and white chalk on blue-gray paper, 23.5 x 33.7 cm., signed and dated "1805...?" CL, 11 Nov., #56 (£5750 on an estimate of £1000-1500).

Portrait of Captain Edmund Buchan Craigie. Oil, 29.8 x 22.9 cm., signed and dated 1824. CL, 14 Nov., #45, illus. color (£6900 on an estimate of £2500-3500).

Portrait of G. W. Wood. Oil, 48.2 x 38.7 cm., signed and dated 1835. CSK, 13 March, #32, illus. color (£2760).


Woodcutters in Windsor Forest. Oil, 21 x 26 cm., signed, datable to 1820. SL, 9 July, #89, illus. color (£1410).

Letter to H. Mogford, 27 Dec. 1854. Ian Hodgkins, May cat. 93, #275, concerning the delivery of some paintings (£38).

Letter to W. Holmes, Feb. 1855. Ian Hodgkins, May cat. 93, #276, outlining Linnell’s terms for a painting (£45).

MORTIMER, JOHN HAMILTON

"Nebuchadnezzar Recovering His Reason," etching, 44.4 x 35.3 cm., Blyth after Mortimer, 1781. Campbell Fine Art, March private offer, very fine impression printed in brown, crease in lower right corner (£1600—probably a record price for any print after Mortimer). SL, 13 Nov., #716, with a large group of other prints after Mortimer, "Nebuchadnezzar" illus. (£690). The design may have influenced Blake's 1795 color print of "Nebuchadnezzar." Mortimer's pen and ink drawing, 40.7 x 36 cm. and the reverse of the etching, was bequeathed to the British Museum by Richard Payne Knight in 1824.

PALMER, SAMUEL

Backways near Tintagel, Cornwall. Water color, 18.5 x 26.7 cm., signed, dated to 1848. Agnew's, Feb. cat. of English water colors and drawings, #91, illus. (price on application).

The Bay of Naples. Water color with touches of gold, 19.7 x 42 cm. Agnew's, Feb. cat. of English water colors and drawings, #92, illus. (price on application).

16 The Evening Star, attributed to Samuel Palmer. Mixed media on panel, 22.5 x 27.5 cm., c. 1835? If indeed by Palmer, this work probably dates from his "Devon" period immediately following the more famous "Shoreham" period. The three auctions in which this problematic work has appeared trace a history of uncertain attribution. Sotheby's London first offered the painting on 19 April 1961, #89, "The Property of Ellis Tracey." The catalogue dates the work to "circa 1825" and states that it was accompanied by a letter from A. H. Palmer, Samuel Palmer's son, dated 25 March 1889. R. J. Hewitt purchased the painting for £5,200. He was very probably the vendor at the Sotheby's auction on 15 July 1964, #58 (£4800 to Agnew's, the London dealer). In both these auctions, the artist's name was given in full without the "attributed to" designation—a traditional auctioneer's code for a doubtful attribution—printed in Sotheby's more circumspect catalogue of 9 April 1997, #81. The 1964 catalogue makes no reference to the A. H. Palmer letter; the 1997 catalogue mentions its presence in the 1961 sale but gives no further details. In the absence of the letter from Palmer's son, or any record of what the document might have said about this painting, suspicions about its authenticity have grown, perhaps because of the lurid coloring in the sky and the awkward treatment of the mountain. The surface of the paint, particularly in the foreground, is cracked. My own opinion, based on an examination of the painting while at Sotheby's in March 1997 and a comparison with the work reproduced here as illus. 17, is that this is almost certainly a genuine work by Samuel Palmer, although hardly representative of his finest efforts as an artist which, at their best, epitomize the intense, the severe, and the rustic-antique. Even a man granted by a small band of his cultural progeny the retrospective curse of being a mad/inspired/romantic genius can have an off day. See also illus. 17 and the caption thereto. Photo courtesy of Sotheby's London.
17 Samuel Palmer, *Landscape—Twilight*. Oil and tempera on panel, 26.5 x 38 cm., datable to 1835. The foreground details indicate Palmer's continued “visionary” qualities, transported from his Shoreham period into his response to the landscape of Devon in the mid-1830s. The background mountain and intensely-colored sky are very similar to the work reproduced here as illus. 16. These shared characteristics help us attribute illus. 16 to Palmer with more confidence than we would otherwise have. It is an accidental but most welcome boon to old-fashioned scholars, still fixated on aesthetic quality and attribution, when two complementary works appear for inspection in the auction market in the same year. Photo courtesy of Sotheby's London.

The End of the Day: A Recollection of Italy. Water color, 14.6 x 21.3 cm., signed, datable to c. 1871. Spink-Leger, May cat. of water colors and drawings, #60, illus. color (£80,000).

The Evening Star, attributed to Palmer. Mixed media on panel, 22.5 x 27.5 cm. CL, 9 April, #81, illus. color (£21,850 on an estimate £10,000-15,000). See illus. 16 and compare to illus. 17.

Eventide. Water color, 19.7 x 42.2 cm., datable to c. 1858, signed. CL, 7 Nov., #32, illus. color (£37,800).

Harvesting. Water color, 38.2 x 51.4 cm., signed, dated to c. 1851. Agnew's, Feb. cat. of English water colors and drawings, #88, illus. color (price on application).

Landscape—Twilight. Oil and tempera on panel, 26.5 x 38 cm., datable to 1835. SL, 12 Nov., #102, illus. color (not sold; estimate of £300,000-400,000). See illus. 17.


The Ruins of the Amphitheatre at Pompeii, 1838. Water color, 33 x 49.5 cm. Agnew's, Feb. cat. of English water colors and drawings, #90, illus. (price on application).


"Weary Ploughman," etching. SL, 20 March, #77, 7th st. on laid India (not sold; estimate £1000-1500).


RICHMOND, GEORGE


Contemplation. Oil, 30 x 35.5 cm. SL, 9 April, #113, illus. color (£6325).

A Damned Soul Hanging from a Gothic Building. Pen, ink, and water color on the verso of a letter signed and dated 1823, 7 x 6.3 cm. Garton & Co., Feb. cat. 67, #4, illus. ($8000).

First Study for The Eve of Separation. Pen, ink, pencil, annotated in pencil with title and dated 1830, 11.5 x 11.2 cm. Garton & Co., Feb. cat. 67, #5, illus. ($12,500).

Study of a Man's Arm. Pencil, 11 x 25 cm., signed and dated 1827. SL, 13 Nov., #91 (£828).

Two Studies of Hagar in the Wilderness. Pencil, pen and brown ink on one sheet 33.6 x 21.2 cm., each signed with initials and dated 1829. CL, 11 Nov., #52, illus. (£3220).

Letter to Lord Teingmouth, 9 Nov. 1838. Ian Hodgkins, May cat. 93, #392, concerning financial complexities (£150).

"The Shepherd," engraving. CL, 9 Dec., #114, 2nd st. on laid India, slight foxing and staining, with "The Fatal Bellman," engraving, final st. on laid India, signed with initials and with a presentation inscription, apparently by Richmond, dated April 1883, "The Shepherd" illus. (£9775 on an estimate of £1000-1500).

ROMNEY, GEORGE

A folio of 10 drawings, including subjects from Milton and the life of John Howard. 9 pencil, 1 pencil and brown ink, various sizes. SL, 10 July, #76 (£1840).

A group of 5 drawings, including subjects from Milton. “Three” (4?) pen and brown ink, 1 pencil, various sizes. SL, 10 July, #78 (£943).

Classical Studies. 4 in 1 frame, gray wash over pencil, 20 x 16 cm. and 3 circular, approx. 13 cm. diameter. SL, 10 April, #4, rectangular drawing illus. (£862).

Fall of the Rebel Angels. Pencil, 22.5 x 13.5 cm. SL, 10 July, #16, illus. (£2070).

Figures Mourning a Dying Woman. Pen and brown ink, gray wash, 17.5 x 24 cm. SL, 10 April, #3 (not sold; estimate £1000-1500).

STOTHARD, THOMAS

A Design for Engraved Tickets to a York Festival Concert. Pen and ink, water color, 10.5 x 13 cm. Agnew’s, Feb. cat. of English water colors and drawings, #16, illus. (price on application).

Design for the Wellington Shield: The Victory at Assaye. Pen and brown ink, brown wash, 15 x 28 cm. SL, 10 July, #25, illus. color (£8280 on an estimate of £4000-6000).

Neptune in His Chariot. Water color, 14 x 17.5 cm., signed. CL, 8 April, #19 (£345).

Portrait of Thomas Stothard in his Studio, unattributed. Oil, 91.1 x 71.1 cm., dated to c. 1820. CSK, 11 Sept., #28, illus. color (£3220 on an estimate of £1500-2000).


Akenside, Pleasures of Imagination, 1803. Maurice Dodd Booksellers, May cat. 22, #1, apparently with the 4 pls. after Stothard dated 1794, contemporary calf rubbed (£50).

Bunyan, Selected Works, 1865. Robert Frew, April cat. 10, #70, with "20 tinted lithographed illustrations" after Stothard, contemporary morocco (£75).


Catullus, Tibullus, et Propertius, 1824. Howes, April cat. 274, #815, original cloth (£55).

Chaucer, Canterbury Tales, Pickering ed., 1822. Adam Mills, Nov. cat. 42, #58, 5 vols., with the small Worthington pl. of Stothard's panorama of the pilgrims, half calf slightly worn (£350).

Cowper, Poems, 1798. Robert Clark, Nov. cat. 49, #187, 2 vols., pls. darkened, contemporary half calf worn (£48).

134 Blake/An Illustrated Quarterly

Horace, *Odes*, 1826. Claude Cox, July cat. 121, #193, original cloth (£40).

Johnson, *Rasselas*, 1796. Deighton Bell, Nov. cat. 274, #229, full morocco (£120).

*Literary Souvenir*, 1832. John Hart, May cat. 42, #134, original green morocco (£45). BBA, 23 Oct., #219, with *The Literary Souvenir* for 1828 and 1831 and *The Keepsake* for 1829, various contemporary bindings, with 11 other vols. of annuals not containing pls. after Stothard (Deighton Bell, £161).

Milton, *Paradise Lost*, Pickering ed., typographic title page dated 1828, engraved title page dated 1835. Claude Cox, Nov. cat. 123, #170, original cloth spotted (£45); another copy, Nov. private offer, original cloth not spotted, spine label (£65). The frontispiece, a steel engraving by Augustus C. H. Fox after Stothard, has not been previously recorded.

Rogers, *Italy*. Robert Clark, Feb. cat. 46, #319, 1838 quarto issue, pls. on India paper, minor foxing, publisher's morocco (£150); #320, another copy, octavo issue, some foxing, presentation inscription from Rogers, original cloth worn (£85); same copy of the 1838 quarto issue, July cat. 48, #574 (£200). Howes, April cat. 274, #434, 1836 ed., contemporary morocco, with Rogers, *Poems*, 1834 (£150). Bernard Shapero, April private offers, 1830 ed., contemporary calf (£75), 1854 ed., contemporary calf (£125); Aug. cat., #249, same copy of the 1854 ed. (£125). Ursus Rare Books, Sept. cat. 195, #152, 1830 ed., 19th-century morocco (£325).

Rogers, *Pleasures of Memory*, 1810. Ken Spelman, April cat. 35, #127, "appears to be a large-paper copy," contemporary calf worn, joints cracked (£35).


**VON HOLST, THEODOR**

*Studies of a Woman and Child* (recto); *A Woman on a Balcony Being Attacked by a Bat* (verso). Pen and brown ink over pencil, sheet 27 x 21.5 cm. SL, 10 July, #77, recto illus. (not sold; estimate £2000-3000).

*Study of a Faceless Man with a Dart*. Pen and gray ink, water color, 16 x 17 cm., signed. SL, 10 July, #73, both sides illus. (not sold; estimate £1500-2000).

*Study of a Man with a Shield and Sword and a Pointing Man*. Pen and brown ink, pencil, 18.5 x 15.5 cm., signed and dated 1844. SL, 10 July, #75 (not sold; estimate £400-600).

**Corrigendum**

In "Blake in the Marketplace, 1994," *Blake* 28 (1995):12-21 (captions to illus. 1-2), 1 claimed that the recto/verso impressions of *Europe* pls. 11 and 17 in my collection were from copy c of that illuminated book. This is not true, as G. E. Bentley, Jr., has pointed out in *Blake Books Supplement* (Oxford: Clarendon P, 1995) 69n56, 104n119. Unfortunately, the provenance of this leaf cannot be traced prior to 1964. I am grateful to my friend and fellow seeker of minute particulars, Jerry Bentley, for this correction.

**Appendix 1: New Information on Blake's Engravings**

The Separate Plates of William Blake: A Catalogue

Pp. 41-43, "Lucifer and the Pope in Hell." For the discovery of a previously-unknown first state, see illus. 10-12 and their captions. This discovery means that impression 1A (intaglio, British Museum) should be changed to 2A (indicating its status as a second state). I previously speculated that color-printed impression IB (Huntington Library) was trimmed on a plate-mark of 19.9 x 27.4 cm.; the discovery of the new impression (which should be designated 1A) reveals that the plate-mark is very probably 22 x 27.9 cm. The underlying intaglio state of color-printed impression IB is difficult to determine, but it may be in the newly-discovered first state or in some other state earlier than the second (British Museum).

P. 145, "Venus Dissuades Adonis from Hunting," after Cosway, 1787. During the writing of the catalogue, I was unable to locate an impression of the first state that included the imprint. An impression with the imprint was sold at Sotheby’s London, 13 Nov. 1997, lot 704, illus. This impression, now in the stock of the print dealer Nicholas Lott, confirms the first-state signatures, title, inscribed verses, and imprint (the last quoted from Keynes, Engravings by Blake: The Separate Plates 69) recorded in the catalogue.

William Blake's Commercial Book Illustrations

Pp. 38-39, The Wit's Magazine, pl. 5, "May-Day in London." The preliminary drawing by Samuel Collings is reported as being in the Art Gallery of New South Wales, Sydney, "although the curator has not yet been able to track it down" (Separate Plates 39). The drawing has apparently been found; at the very least, it is reproduced in Marcia Pointon, “Quakerism and Visual Culture 1650-1800,” Art History 20 (1997): 425, pl. 48 (pen and gray wash, no size given). I am grateful to John E. Grant for pointing out this reproduction to me.

Pp. 61-64, Gay, Fables (1793). In my descriptions of each of Blake's 12 plates, I compare his renditions of the designs by William Kent, John Wootton, and Henry Gravelot to those engraved by various hands and printed in the first eds. of the first (1727) and second (1738) series of fables. The first-series pls. of 1727 have a horizontal major axis; those for the second series of 1738 have a vertical major axis. Followings Geoffrey Keynes, "Blake's Engravings for Gay's Fables," The Book Collector 21 (1972): 59-64, I indicate that these sets of plates served as the models for Blake's. But this may be an invalid assumption. For the fifth ed. of the first series of Fables (London: J. and R. Tonson and J. Watts, 1737), all the original designs were re-engraved by Gerard Van Der Gucht (c. 1695-1776, not to be confused with his brother John, 1697-1776, who engraved pls. for the first eds.). In the 1757 ed. of both series (London: C. Hitch and L. Hawes, et al.), the G. Van Der Gucht pls. for the first series are repeated, with new plates signed by the same engraver now appearing in the second series as well. These re-engravings for both series may have served as Blake's models. This possibility is increased by the fact that G. Van Der Gucht's pls. illustrating Fables I, XII, and XVI in the second series reverse right and left, in comparison to the pls. for these fables in the 1738 ed., and alter the format of the original 1738 pls. to a horizontal major axis. These same changes in both direction and axis appear in the 3 corresponding pls. that Blake engraved for the second series (pls. 10-12 in Bentley). The 1762 and 1767 eds. of both series contain unsigned re-engravings of the original designs. Because of their vertical format, it is improbable that Blake used this later set of pls. as his model.

Pp. 89-90, Hayley, Life of Cowper, pl. 6, “A Sketch of the Monument Erected ... In Memory of William Cowper Esq.” Blake after Flaxman. In addition to the record of Flaxman’s later delivery of preliminary drawings for this pl. to Hayley, the sculptor apparently sent his first recorded drawing of the monument with a letter of 18 Feb. 1802—see Sotheby, Wilkinson & Hodge, 2 March 1885 auction cat., letters from the collection of the Rev. Canon Hodgson, lot 63 (Flaxman “sends him [Hayley] designs for Cowper’s monument” according to the auction cat., original letter untraced). This is probably the same drawing which Hayley in turn sent to Lady Hesketh on 21 Feb. 1802 (now Houghton Library, Harvard University, Cambridge, Massachusetts).

Appendix 2: Current Ownership of the Preliminary Drawings for, and Proofs and Relief Etchings of, Blake's Wood Engravings Illustrating Thornton’s Virgil.

Over the last 15 years, several of the Virgil drawings, one impression of the pre-publication proofs of the wood engravings, and the unique relief-etching of four images have changed hands. The following lists record the present (Jan. 1998) ownership of each of these works.

Drawings. Numbers and titles are those assigned to each drawing in Butlin #769.
2. Thenot and Colinet Converse Seated beneath Two Trees. Robert N. Essick, Altadena, California.
5. Thenot, with Colinet Swaying his Arms in Sorrow. Untraced since 1924.
William Blake and His Circle: A Checklist of Publications and Discoveries in 1997

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, 1997) and those for previous years which are not recorded in Blake Books (1977), Blake Books Supplement (1995), and "William Blake and His Circle" (1994-97). 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 Cromek, 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.

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 print outs, radio or television broadcasts, calendars, furniture with inscriptions, microforms, music, pillows, poems, posters, published scores, recorded readings and singings, rubber stamps, T-shirts, tattoos, video-recordings, or email related to Blake.

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).


Blake Studies (1968-80) produced by University Microfilms International;

America (O), Book of Thel (G), Europe (K), Jerusalem (E), Milton (A), Small and Large Book of Designs, Song of Los (A), Songs of Experience (B), Songs of Innocence (B), Songs of Innocence and of Experience (AA), Visions (P), watercolors for Bunyan’s Pilgrim’s Progress and Young’s Night Thoughts and the colored copy of Night Thoughts from Sir John Soane’s Museum, London, produced by Microform Academic Publishers (Wakefield, England);


6 For instance, the following from Comprehensive Index to English-Language Little Magazines 1890-1970 Series One, ed. Marion Sader (Millwood., N.Y.: Kraus-Thomson Organization, 1976):


8 Murray, Philip. “Ah Blake, my bleating mystic, Little Lamb ....” Tyger’s Eye, I, No. 4 (June 1948), 34.


Research for “William Blake and his Circle” (1997) was carried out chiefly in the Australian Defence Force Academy Library, the Australian National University Library, the Huntington Library, the National Library of Australia, the National Library of China, and the University of Toronto Library.

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 his illustrations to Comus, the work is identified.

§ Works preceded by a section mark are reported on second-hand authority.

Abbreviations

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

10 Nardi, Marcia. “No Emily’s and No Blake’s.” New Directions 11 (1949): 311.
1 The Marriage of Heaven and Hell (M) <GEB> pl. 25-26, expertly photographed by John Sullivan of the Huntington. Pl. 25, l. 6 reads “And weep and bow thy reverend locks!” while all other copies save L read merely “And weep.” Note that pl. 25-26 face each other across the fold of a single piece of paper.

The inking of some letters in pl. 25 is quite distinctly darker than others, particularly in an almost-vertical line about an inch in from the left margin: “coast,” “meadows,” “of,” “and the,” “France.”

In the title and the first line (the bottom of the letter “g,” the top of “f,” “liberty” and all the next line, “The ... Earth”) but on no other letters on pl. 25-27, the outside of the letter prints nicely and darkly but the center is white, as if it were recessed and did not take the ink. This is not visible in copies H-I but partially visible in copies B, D-E. By comparison, on pl. 27, l. 20, the last words, “Empire is no more! and now the lion & wolf shall cease” are in larger letters than the rest but they are not hollow like the first ones on pl. 25.

According to Joseph Viscomi (see above), Marriage pl. 25 was cut from the top left corner of a copperplate, pl. 26 from the top right corner of a copperplate, and pl. 27 (upside down) was from the top right corner of a copperplate. However, the platemarks indented on these prints in copy M are sharp, though one might have expected to find rounded corners on the uncut plate.

Introduction

Blake Discoveries in 1997

Two exciting new texts by “William Blake” were first described in 1997: a previously unknown letter to George Cumberland of 1 September 1800 and the Sophocles Manuscript.

The Blake letter is not yet published, but a transcription is promised soon by Morton Paley and Robert N. Essick, the new owner and the most redoubtable scholar-collector of Blake since the death in 1982 of Sir Geoffrey Keynes. It is especially surprising that a letter to Cumberland should appear at this late date, almost 200 years after it was written, for most of Cumberland’s letters went in 1849 to the British Museum (now the British Library). Perhaps Cumberland tucked this letter into his copy of Songs of Innocence and of Experience (F), until it was sold in 1857. The contents of the new letter are very surprising.

The Sophocles Manuscript, still in private hands, has been seen by very few Blake scholars. The only two who have analyzed it in print came to diametrically opposite conclusions as to its connection with the poet William Blake. Michael Phillips believes that the “William Blake” signatures scattered throughout the manuscript were written by the poet-artist William Blake, that he may have owned it
from 1772 through 1812, and that perhaps he wrote the translation of Sophocles' Ajax and the learned commentary on it. If Michael Phillips is correct, we must rethink carefully and extensively the implications of the knowledge of Greek and Latin and the absorption in the classics which the Sophocles Manuscript implies in Blake.

If, on the other hand, G.E. Bentley, Jr., is right in concluding that none of the three or four hands in the Sophocles Manuscript is that of the poet-artist, we may learn from it more about one of the poet's many contemporary namesakes, but it will tell us nothing of the author of Songs of Innocence and Illustrations of the Book of Job.

Copies of several long-lost works by Blake have suddenly reappeared. *Europe* pl. 1 ("The Ancient of Days"), last traced in the G. C. Smith sale in 1938 (*BB* 340), has turned up in a private New York collection, and another copy, long believed to have been printed posthumously, has been shown by its new owner, Robert N. Essick, to be from the 1794 printing.

The Marriage of Heaven and Hell (M), consisting of pl. 25-27, first and last recorded in the 1918 Linnell sale, was apparently acquired then by Frank Rinder. Copy M was lost to sight in the Rinder family, perhaps because it was tucked into a copy of Blake's *Illustrations of the Book of Job*. The *Job* was included in a lot of furniture brought in to be sold at Christie's, discovered there by John Windle in June 1997, and sold at Christie's in November.

Comparison of copy M with the same plates of Marriage (L), now owned by Robert N. Essick, indicates that they were probably printed at the same time in the same dark grey or very dark brown ink and with the same variant on pl. 25 found in no other copy and not previously associated with copy M. More important, copy M has no inked text at the bottom of pl. 27 where other copies have the eight-line Chorus of "A Song of Liberty." However, the uninked, indented fragments of the text of the Chorus seem to be visible where the Chorus should be (see illus. 1-3). No very plausible motive for Blake to omit the Chorus has yet occurred to GEB or his numerous perplexed advisers. Surely Blake had not decided he was wrong to say that "every thing that lives is Holy" or that it was indiscrete or indecent to write of "pale religious letchery." As is usual with Blake discoveries, the new copy of *The Marriage of Heaven and Hell* raises more fascinating new problems than it solves.

The most exciting newly found copy of a known work by Blake is *Descriptive Catalogue* (U), which had been bought by George Cumberland Jr., in November 1809, sent to his father, and lost to sight for 188 years. It was brought in off the street to Marlborough Rare Books in London in the summer of 1997 and rapidly moved to the collection of Robert N. Essick. Copy U is enriched with corrections by Blake, two of them not previously known, plus letters and descriptions by John Linnell and George Cumberland about Blake.

While some important and unique Blake originals have been found, others have been lost. The letter from Blake of 11 December 1805 and the letter to Blake of 17 April 1800 are in some untraced limbo between the Keynes Family Trust and the Fitzwilliam Museum and Cambridge University Library to which the other Blake's from the Keynes Collection went at the death of Sir Geoffrey, and none of the interested parties can say what has become of them.

A surprising number of newly recorded printings of Blake's poems between his death in 1827 and Gilchrist's biography in 1863 have been found, some 30 in all. They are in locations as obscure as the *National Anti-Slavery Standard* (1842-49) 3 and as obvious as William Hone's *Every-Day Book* (1827-89). Blake was a good deal more accessible in odd snippets than we have hitherto known.

**Exhibition Catalogues**

A major Blake exhibition was held at the Yale Center for British Art which silently celebrates the transfer of the last of Paul Mellon's Blakes to the Center. In the long run, such exhibitions have major effects upon the understanding and appreciation of Blake among students and scholars and reflective lovers of the arts; in the short term, they are the occasion for conclusions such as that in the *Wall Street Journal* (23 April 1997) that Blake's "etchings grow hairier and hotter over time."

Blake's works are very rapidly becoming better known in Spain, most particularly in 1996-97 through the work of the Fundación "la Caixa," which sponsored a major exhibition with catalogues in Spanish (Madrid) and Catalan (Barcelona). At last count, these exhibitions had stimulated 100 reviews, notices, announcements, and puffs.

**Scholarship and Criticism**

The volume of publications concerning William Blake, his art and his poetry, seems to continue unabated. This 1997 checklist records 11 books about Blake, 15 editions, 10 catalogues, 155 articles and parts of books, 20 dissertations (mostly doctoral theses), and 194 reviews. In addition to those published in English in Australia, Britain, Canada, Japan, New Zealand, Norway, and the U.S.A., there were a substantial number of publications in less familiar scripts, including Braille (1), Chinese (2), Danish (1), French (6), German (12), Italian (4), Japanese (8), and Spanish and Catalan (109).

Among the most useful new works for cybernauts are Nelson Hilton's On-Line Blake Concordance* at the University of Georgia and the Blake Archive* at the University of Mississippi, 7 See Andrew M. Stauffer, "The First Known Publication of Blake's Poetry in America," *N&Q* 241 [N.S. 43] (1996): 42-43.

*http://www.english.uga.edu/Blake_Concordance
of Virginia, both of which are still maturing and each of which offers means of access to Blake's works which would be much more cumbersome using hard copies.

The most basic work in cumulating new Blake information is of course provided in Robert N. Essick, "Blake in the Marketplace" and in "William Blake and His Circle" in *Blake*.

A good deal of light has been thrown on Blake's life by Lane Robson and Joseph Viscomi in their revelation that the fumes from copper bathed in acid as in the etching process are toxic, that Blake's process of relief etching required much longer etching than most etchers used, and that indeed Blake may have died from biliary cirrhosis of the liver caused by chronic copper intoxication.10 The newly discovered hazard of his profession is likely to shock most of us. But as Blake lived to be almost 70, a very respectable age in the 1820s, we may wonder how much sclerosing cholangitis shortened or indeed affected his life.

More oblique light is thrown on Blake by the account of the sudden and quite unexpected death in 1805 of James Parker,11 Blake's fellow apprentice (1773-79), his housemate and partner in a print-shop (1784-85), and his lifelong friend. It would be surprising if Blake had not been intimately familiar with the details of his old friend's abrupt death and of his irregular will.

The books on Blake recorded here range from Peter Davies' modest little student primer called *William Blake* (1996)12 to the collection of essays on *Poetical Sketches* called *Speak Silence*, ed. Mark Greenberg (1996), and three books which apparently grew out of dissertations.13 Helen Bruder, *William Blake and the Daughters of Albion* (1997) is a fervently partisan feminist exercise which laments that "Blake often let women and their rights slip from his work" (32) and that Blake studies seems to be afflicted by "patrician disinterest" in feminism (32, 182). Her very extensive research has produced a mass of fascinating information about attitudes to women in Blake's time. Some of her arguments and conclusions may afflict or astonish readers, but the extent and thoroughness of her research must compel admiration.

Kathryn Freeman's *Blake's Nostos: Fragmentation and Nondualism in The Four Zoas* (1997), is part of a series on Western Esoteric Traditions, but it is chiefly concerned with Blake's myth rather than with Western Esoteric Traditions. Her conclusion that "Blake emblematizes the epic nostos, the homecoming as a return to wholeness" (159) does not seem to require an esoteric tradition to justify it.

William Richey, *Blake's Altering Aesthetic* (1997), argues that we have uncritically accepted the conclusions that Blake's early work is gothic and his late work anti-classical. A good deal of evidence supports the contrary—or at least an ambivalent—conclusion about Blake's attitude to gothic and classical ideals. The connection of evidence and conclusion in the book is sometimes curiously unpersuasive, but the argument was worth making.

Two of the most impressive essays on Blake's writings in the past year are by Joseph Viscomi and Hisao Ishizuka. In "The Evolution of The Marriage of Heaven and Hell," *Huntington Library Quarterly* 58 (1996): 281-44, Viscomi makes a customarily detailed and powerful argument that the Marriage evolved through distinct sequential stages of composition, that some of the parts may have been conceived and even intended for publication separately, and that the whole was imagined and completed in 1790, not in 1790-1793 as in previous conventional wisdom. All future accounts of *The Marriage of Heaven and Hell* must take serious account of Viscomi's argument—an argument which is not yet completed, for he promises sequels to this essay.

The most original and persuasive of the hundreds of Japanese articles and books I have seen over many years is Hisao Ishizuka's "Thel's 'Complaint': A Medical Reading of Blake's *The Book of Thel*," *Eibungaku kenkyu nihon eibungukka: Studies in English Literature, The English Literary Society of Japan* 73 (1997): 245-63. He argues, with abundant and persuasive detail from *Thel* and from eighteenth-century medical and conduct books, that Thel recognizably suffers from green-sickness fostered by the unnatural cultural imperatives of sexual modesty and repression for adolescent girls. Her flight, shrieking, from the Vales of Har "is, therefore, not a commendable resistance to ideology; rather, it is a literal and imbecile enactment of the cultural imperative" (262).

The essays of Viscomi and Ishizuka take us far from the paths of conventional wisdom—and they persuade me that these are the paths we shall have to follow in future to reach a recognizably Blakean destination.

The Roads Not Taken

Other essays beckon us down byways which seem singularly unpromising. Steven Goldsmith thinks that in the frontispiece of *Jerusalem* Los is holding in his hand an "explosive device (his 'globe of fire') ... he looks guilty as hell."14

Janet Marie Schriver is concerned with "the spiritual in digital art" against the background of William Blake. Eijun Senaha finds that "The Sick Rose" is about "a woman's masturbation," with "a carefully designed illustration of the female genitalia," which previous viewers had thought to be a rose. Helen Hollis sees the serpent on the last plate of The Book of Thel as Thel herself, while Deborah McCollister thinks that Thel is "the female driving the snake."

My favorite argument is that of Elizabeth O'Higgins, who discerns on the head of the child in Blake's design of "The Death of Earl Goodwin" the letters "CCEIL." This proves to her satisfaction that "The child's name is O'Neill," and this in turn "establishes the meaning of the picture"—at least it may do so if one believes, as she does, that Blake's father was named O'Neill. For those who persist in thinking that the grandfather and father of "English Blake" were named James Blake, the significance of CCEIL is not so transparent.

But one should be grateful for the invitation to follow such byways. And perhaps, when we know more or are wiser, they will seem as promising as those of Joseph Viscomi and Hisao Ishizuka.

Division I: William Blake

Part I
Edition, Translations and Facsimiles

Section A: Original Editions

America (1793-1831)
Copy M
History: ... (5) By 1997 Paul Mellon had given it to (6) The Yale Center for British Art.

20 Blake's father's name is given in the poet's baptismal register, and his grandfather's name is given in his father's apprenticeship indenture (Blake Records [1969] 51).
21 N.b. In this checklist, "Facsimile" is taken to mean "an exact copy" attempting very close reproduction of an original named copy including size of image, color of printing (and of tinting if relevant), and size, color, and quality of paper, with no deliberate alteration as in page-order or numbering or obscuring of paper defects.

The Book of Thel (1789-1818)

According to Joseph Viscomi, Huntington Library Quarterly 58 (1996): 344, the plates for The Book of Thel were cut from a single sheet of copper in the following pattern:

<table>
<thead>
<tr>
<th>Thel pl.</th>
<th>Marriage pl.</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
</tr>
</tbody>
</table>

Copy B
History: ... (4) By 1997 Paul Mellon had given it to (5) The Yale Center for British Art.

Descriptive Catalogue (1809)

Patrons of Blake's exhibition who did not buy the Descriptive Catalogue itself were offered "an index to the Catalogue gratis." No separate copy of this Index has been traced, but presumably it is identical with the "Index to the Descriptive Catalogue itself" (Signature G6).

Copies of the Index for separate distribution could have been created by printing extra copies of Sheet G from which leaf G6 with the Index could be cut. However, it is much more likely that the Index leaves were amputated from whole copies of the Descriptive Catalogue in order to have them to sell to non-catalogue-buying patrons of the exhibition. The amputation method would have left some copies of the Descriptive Catalogue lacking the Index leaf.

Confirmation of this speculation is found in Descriptive Catalogue copy U, which was bought in November 1809 for George Cumberland by his son, who had already seen the exhibition and the catalogue, and which lacks the Index leaf (G6). If other copies of the Descriptive Catalogue appear without the Index leaf, we may presume that they were bought at 28 Broad Street by individuals who did not propose to see the exhibition; untraced copy V, which was bought in November 1809 by George Cumberland Jr., for Barry's library in Bristol, should lack the Index.

Newly Recorded Copy
Copy U
Binding: (1) Watermarked "AP" and "1807" (as usual), 11 x 19 cm., lacking the index leaf (G6), with the corrections Blake made in copies distributed at the exhibition (B-D, F-H, I, L, O) on the titlepage ("At N 28 Corner of Broad Street, Golden Square," and on 64 ("idea of want" altered to "want of idea"). Plus unique alterations by Blake on iv and 3.

22 According to the advertising flyer for A Descriptive Catalogue, patrons paying for admission but not for a catalogue were given "an Index to the Catalogue gratis," which served as a hand-list for viewers of the exhibition. However, as copy U was bought by George Cumberland Jr. to send to his father in Bristol, he did not need the Index.

23 "Till we get rid of Titian [and del] Correggio, Rubens and Rembrandt. We shall never equal Rafael [and del] Albert Durer, Michael Angelo, and Julio Romano."
plus minor underlining and notes probably by George Cumberland. (2) Rebound c. 1840 in Grey boards, with Blue cloth spine; with tipped-in letters from (A) John Linnell to George Cumberland, 18 March 1833; (B) John Linnell to George Cumberland Jr., 4 January 1876; (C) Dora Greenwell of 27 December 1875 (printed) on "Vivisection" quoting 26 lines of "Auguries of Innocence"; (D) Dora Greenwell to George Cumberland, Jr., 25 January 1876; plus (E) A note by "GC 1842" on the back flyleaf which is integral with the paste-down of about 1840. History: (1) In November 1809 George Cumberland, Jr., paid 5s for two copies of the Descriptive Catalogue of Pictures being the ancient method of Frescoe Painting Restored.—you should tell Barry to get it, it may be the means of serving your Friend[;] it sells for 2/6. and may be had of J. Blake. 28. Broad S Golden Square at his Brothers the Book is a great curiosity. He [h]as given Stothard a compleat set down—

Three weeks later, on 5 Nov, Cumberland asked his son to "send by Abingdon 2 vols of Blakes work & make my regards to Blake—MC will pay you the 5/- for them—" (Blake Records [1969], 219).

George Cumberland Jr. had clearly seen the Descriptive Catalogue and may therefore have possessed a copy of it, but, if so, it has not been identified.

22 George Cumberland Sr. wrote to his son on 13 Nov 1809:

Blakes Cat. is truly original—part vanity part madness—part very good sense—is this the work of his you recommended,

For new details about pl. 1, see "The 'Order' of the Songs." Plate 1 (with Jerusalem pl. 30 on the verso)

History: (5) By 1997 Paul Mellon had given it to (6) The Yale Center for British Art.

The First Book of Urizen (1794[-1815?]) Plate 21

According to Viscomi, Huntington Library Quarterly 58 (1996): 313n38, it is Urizen pl. 21 (10.2 x 16.6) which is probably on the verso of Marriage pl. 19 (10.2 x 16.4) rather than Marriage pl. 16 (10.2 x 16.6 cm.), as in BB 167.

Copy C

Binding: (2) It was disbound at the Yale Center for British Art by 1997.

Copy G


Edition


It is reproduced with omissions in the Dover reproduction (1997).


Anon., "Publisher's Note" ([iii-iv]); normalized transcription of the poem (28-42).

A reproduction of the Blake Trust facsimile of copy G (1958), considerably reduced in image-size, enormously reduced in leaf size, on glossy paper, omitting Blake's framing lines and plate-numbers.

For the Sexes: The Gates of Paradise (1820-31?)

Copy G

History: ... (4) By 1997 Paul Mellon had given it to (5) The Yale Center for British Art.

and of which I gave you a Comm't to buy two sets one for me and one for Barry's Library? ...

23 For the intermediaries between George Cumberland and Robert Essick, see Essick, "Blake in the Marketplace, 1997," Blake (1998), generously shown me in typescript.

24 Advertisements for Blair's Grave with Blake's designs in June 1808 said that it could be had "At Barry's Reading Rooms, Bristol" (Blake Records Supplement [1988] 56, 57). Barry's role as a publisher and a portrait of him are recorded in G.E. Bentley, Jr., A Bibliography of George Cumberland (1754-1848) (N.Y. & London: Garland, 1975) 25, 115.
Inscriptions on Designs

Poems and Descriptions of Designs for Gray's Poems (1797)
History: (6) By 1997 Paul Mellon had given them to (7) The Yale Center for British Art.

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

Copy E
Binding: (4) It was disbound again at the Yale Center for British Art by 1997.

Plates 28, 35
History: ... (6) By 1997 Paul Mellon had given it to (7) The Yale Center for British Art.

Editions


The 1997 paperback has the same imprint and ISBN number as the 1991 cloth issue (“$75.00”); the presumably-more-accurate information about the 1997 issue ($29.95) derives from Books in Print 1997.
3 Marriage of Heaven and Hell (L) (Robert N. Essick) pl. 27, photographed by John Sullivan at the Huntington.

Notice the ink splatter in ll. 5-6, the broken tail of the semi-colon after "free," the smudges after "his" in the first line and especially at the bottom right of the page, about "wishes," "every," and "Holy," and the "a" of "calls." The paper size, wide margins, and registration are handsome in copy L, but the inking is more careful and the impression sharper in copy M.

The chief difference between the impressions of pl. 27 in copies L and M is the presence of the "Chorus" in copy L and its omission in copy M. However, the ghost of the Chorus is perceptible even in copy M. Not only is the top of the "C" of "Chorus" clearly visible, but the bottom of the "C" and indeed the rest of the "chorus" are discernible in an un-inked, blind impression even in the photograph (and, I hope, in the printed reproduction).

An indentation farther down the page of copy M seems to show the vertical risers of "deadly black" in exactly the position they occupy in copy M. Under the hind hooves of the left ramping horse, the "L" of "Let" may be made out, and other surface noise reveals isolated letters to the eye of faith. At least, all those whom GEB has invited to examine the print have begun in healthy skepticism bordering upon incredulity and ended with growing faith that the fragments of the text of the "Chorus" may be discerned embossed in the un-inked bottom of Marriage of Heaven and Hell (M) pl. 27.

Very few observers profess to make out whole letters in copy M pl. 27, much less whole words (except for "Chorus" and "Let"), and therefore it is not possible to determine whether the blind text copy of M was identical with the inked text of copy L and other copies.

Review

14 Dennis M. Welch, English Studies 78 (1997): 90-93 (with The Early Illuminated Books [1993], and Milton ... and the Final Illuminated Books [1993]) (all the volumes display "consistently meticulous" scholarship).


Vol. 1 is a facsimile of copy E using the same photographs as the Blake Trust facsimile (1991) but with the plates printed back-to-back rather than on one side only as in the original; Vol. 2 has an "Introduzione" (5-23), the text of Jerusalem in English and Italian on facing pages with Italian notes, and a "Glossario" (399-409).

Letters

<table>
<thead>
<tr>
<th>Date</th>
<th>Postmark</th>
<th>Watermark</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 September 1800</td>
<td></td>
<td></td>
<td>Essick</td>
</tr>
</tbody>
</table>

The letters from Hayley to Blake of 17 April 1800 and from Blake to Hayley of 11 December 1805 which belonged to Sir Geoffrey Keynes did not go with his collection of Blake's graphic works to the Fitzwilliam Museum or with his collection of Blake's purely literary works to Cambridge University Library (as I am informed by David Scrase of the Fitzwilliam Museum); they did not stay with the works (such as plates from Europe, Urizen, Ghost, Jerusalem, Songs, and Visions) in the Keynes Family Trust, which is on long-term deposit in the Fitzwilliam Museum, and the Keynes family retained nothing relevant to Blake (as I am informed in a letter of 8 August 1997 from Sir Geoffrey's son Stephen Keynes).

17 April 1800 [Hayley to Blake]  
History: ... (5) Untraced.

Newly Recorded Letter

1 September 1800 to George Cumberland  
History: (1) Perhaps this\(^\text{30}\) is the "long and very interesting letter" to George Cumberland inserted in Cumberland's letter of 12 April 1827, as BBS 96 speculates.

\(^\text{30}\) Rather than the letter of 12 April 1827, as BBS 96 speculates.
copy of Songs (F) which was offered in Thomas Kerslake's catalogue of Valuable Books Manuscripts Literary Curiosities (after December 1857), Lot 733; (2) Acquired from a private British Collection in November 1997 through John Windle by (3) Robert N. Essick.31

11 December 1805 [Blake to Hayley]

History: ... (7) Untraced.

*The Marriage of Heaven and Hell* ([?1790]-[1827]?)

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
<th>Watermark</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>25-27</td>
<td></td>
<td>33</td>
</tr>
</tbody>
</table>

Binding Order: Leaf Size in cm. | Printing Color
--- | ---
25-27 | 10.5 x 15.2

The plates of the *Marriage* seem to have been cut out of seven sheets of copper in the following patterns and perhaps in the following order, according to Viscomi, *Huntington Library Quarterly* 58 (1996): 337:

Sheet I II III IV V VI II verso VII
Plate 22 24 12 x 2 3 6 7 15 9 17 16 x 27 25 26 Plate 23 21 x 13 1 5 8 11 14 10 19 18 20 x

Bold-face indicates plates upside-down; “x” and apparently “-” identify unknown plates.

Sheet II was originally used for “The Approach of Doom,” and Marriage pl. 4 came from the sheet from which *Thel* was cut (see above).

**Plates 16, 19**

According to Viscomi, *ut supra*, 313n38, *Marriage* pl. 19 (10.2 x 16.4 cm.) was “likely paired with [i.e., etched on the verso of] *Urizen* pl. 21 [10.2 x 16.6]” rather than *Marriage* pl. 16 (10.2 x 16.6 cm.), as in *BB* 167.

Plate 21

According to Viscomi, *ut supra*, it is *Urizen* pl. 21 (10.2 x 16.6) which is probably on the verso of *Marriage* pl. 19 (10.2 x 16.4) rather than *Marriage* pl. 16 (10.2 x 16.6 cm.), as in *BB* 167.35

**Variants:**

Pl. 26, l. 6: Copy M reads “And weep and bow thy reverend locks!” as in Copy L, rather than “And weep!” as in other copies. In Copy M, there is a pencil “x” beside the line (see illus. 1).

31 See his “Blake in the Marketplace, 1997” above.

32 Copy M consists of two leaves on a half-sheet of paper, pl. 26-27 printed back to back (not pl. 25-26 as in BR); the front page of the folded gathering is blank.

33 It is wove paper, with two deckled edges.

34 The piece of paper as a whole (bearing two leaves) is 24.3 x 19.9 cm.

35 The dimensions of plates in the *Marriage* given in Viscomi differ slightly from those in *Blake Books* partly because he gives four dimensions (height on left and right sides, width at top and bottom) rather than two (width at bottom and height at right) and partly because he gives individual measurements for five copies, whereas *Blake Books* gives average measurements for each plate in all copies. The differences are not, however, substantial.

N.b. When these letters were etched out, they were not replaced with flourishes to fill in the empty space, though every other such space on the plate is so filled. The erasure had to be done extremely carefully, for, in the erased “thy” (l. 6), the riser of “h” is on the same level as the flourishing descender of the “y” in “eternity” above it (l. 5), the ornamental descender of the “y” in the same “thy” actually touches the riser in the “h” in “hands” below it (l. 7), and the riser of the “k” of “locks” (l. 6) overlaps the descender of the “g” of “falling” (l. 7)—and the overlap is still visible on copies such as B where the end of l. 6 is erased.

Pl. 27: The 8-line Chorus is not inked in Copy M (see illus. 2). However, the tops of the first two letters of “Chorus” and of the flourishes round it are inked. The obscuring was probably not achieved by masking (by laying a piece of paper between the bottom of the plate and the paper-to-be-printed-on), for there is no indentation from this masking-leaf, and the portions omitted are not in a straight line—the missing word “Chorus” is between the unobscured rearing horses.

Further, the flourish below the word “Chorus” is visible in indentation. Even more strikingly, in sharply-raking light faint hints of the rest of the text of the “Chorus” are also discernable; the “L” of “Let” in the first line, the “dl” of “deadly” in the second line and the exclamation-point after “not” in the seventh line are particularly clear.

If these ghost-letters are truly there, this means that (1) The plate was not masked, for this embossing would scarcely show through a layer of paper; (2) The letters are not black either because (a) they were never inked or (b) the ink was wiped off or (c), probably, a combination of the two, as must be the case with the “C” of “Chorus,” which is inked at the top and only embossed at the bottom; (3) The text was complete when the print was inked; it is not merely waiting for a design or inspiration to fill the space.

But of course we must be very cautious about determining just what was written in this early version of the “Chorus.” All this evidence shows clearly that “deadly” (or at least “dl”) and “not!” (or at least “!?”) were present when pl. 27 of Copy M was printed.

**Copy M**

**Binding:** Three plates are printed on two integral leaves (one folded half-sheet); the page left blank is, very oddly, the first one (see illus. 1-2). The first (blank) page is perhaps slightly dirtier than others, and it seems slightly foxed.

**Paper size:** The paper is somewhat irregular in shape, 24.3 cm. wide (measured at the bottom) or 23.8 cm. (at top) x 20.0 cm. high (at right of inner folding) or 19.6 cm. (at left). The original deckled edges are still on the right (when looking at pl. 25-26) and top; the bottom and left edges are slightly crooked as if cut with scissors (a knife would surely have been drawn along a straight edge, as of a ruler). The paper was folded not quite in the middle—who is to say.
when and by whom it was folded? The crease is now very firm, and there is a tiny tear at bottom of the crease. The leaf with pl. 25 is 11.7 cm. wide at the top, and that with pl. 26-27 is 12.1 cm. wide at top.

Registration: Pl. 25-26 are carefully registered top and bottom—the plate-marks are very clear. Pl. 27 is pretty care­fully registered with pl. 26—it is very slightly higher. Copies K (pl. 21-24), L (pl. 25-27), and M (pl. 25-27) were almost certainly not produced together, for the paper sizes are quite different.

History: (1) Sold posthumously with the John Linnell Collection at Christie’s, 15 March 1918, Lot 197, for £8.18.6 to the firm of Tregaskis, for (2) Frank Rinder, who offered it to an unidentified friend in an undated note still with the prints at £9.18.6 (the purchase price of £8.18.6 plus 10%); (3) Found by John Windle in a copy of Blake’s Job brought to Christie’s with a furniture consignment and sold anonymously at Christie’s, 26 November 1997, Lot 166 (pl. 25-26 reproduced) (estimate: £10,000-$15,000) for £9,000 to John Windle for (4) Dr A. E. K. L. B. Bentley.

Edition


The “Order” of the Songs (after 1818)

History: ... (3) The miscellaneous volume including the “Order” of the Songs was broken up by George C. Smith and sold at Parke-Bernet on 2 November 1938; ...

(F1) Lot 28, Europe (c) pl. 1[a] [probably colored], was sold for $300 to (F2) An Anonymous buyer—see illus. 1 of Essick above indicating that it was colored, probably as in the Muir facsimile of Europe pl. 1; (F3) Sold for A. E. Newton at Parke Bernet, 16 April 1941, Lot 130, for $125; (F4) Acquired by A. E. Newton’s daughter Caroline Newton; (F5) Acquired by W. H. Auden, who bequeathed it to (F6) An Anonymous New York Collector.39

(G1) Lot 29, with Europe (c) pl. 1[b] [apparently uncolored], 4a and 5a, was sold for $245 to the firm of Sessler’s of Phila-
delphia for (G2) Moncure Biddle; pl. 1 was consigned to Sessler’s for sale, where it was acquired on 28 March 1957 by (G3) Dan[s?] Grubb, who consigned or sold it to Sessler’s again on 13 February 1964 for $60; sold by Sessler’s on 30 June 1964 for $175 to (G4) Leonard Baskin, who sold it in May 1997 to (G5) The dealer John Windle, who sold it that month to (G6) Robert N. Essick.40

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


According to Viscomi, Huntington Library Quarterly 58 (1996): 301n28, “A close examination of the shapes of the plates” reveals that “Infant Joy” (6.8 x 11.1 cm.) has on its verso “A Divine Image” (7.0 x 11.2 cm.) rather than “The Sick Rose” (6.8 x 11.1 cm.) as in BB 382.

Songs of Experience

Edition


Songs of Innocence


New Entry41

The Sophocles Manuscript

Binding: Bound in pale reddish marbled boards over a parchment spine; by December 1995 the parchment spine had mostly perished, but the leaves were still secure. John Byrne, who examined the manuscript in 1993, tells me that it was inscribed on the spine with the name of “BLUNDEN,” but this has now disappeared. Many leaves were torn out close to the gutter, generally one at a time but at least once (between ff. 51-52) in a group of up to half a dozen, leaving very narrow stubs.42

40 The history here for 1957-97 is revised on the basis of Robert Essick’s “Blake in the Marketplace, 1997” (generously shown me in draft). His information for 1957-64 is based on “Sessler’s acquisition and sales records, xeroxed or carefully transcribed for me years ago by Michael Young,” Mabel Zahn of Sessler’s had told GEB that Sessler’s sold Europe pl. 1[a] to Moncure Biddle and bought it again at Biddle’s sale (Blake Books, 340). Robert Essick points out that Biddle’s sale at Parke-Bernet, 29-30 April 1952 did not include Eu-

41 The MS has previously been referred to in print only in Peter Ackroyd, Blake (1995) (see Blake (1995)).

42 F. 121 is now free, leaving no stub, raising the possibility that other now untraceable leaves may also have been removed without leaving a stub or other trace.

36 The letter is unsigned and unaddressed, but it is on the letterhead and in the hand of Frank Rinder, as is demonstrated by comparison with examples in the collection of Robert N. Essick. At the 1918 sale, Rinder bought Marriage (L) listed in the same note at the purchase price of £11.10.0 + 10%.

37 The Job was “in contemporary red linen box . . . as described by John Linnell” (according to the Christie catalogue below) with an inscription by Frank Rinder and was sold in the same 1997 sale as the Marriage, Lot 168. The Linnell description and box are otherwise unknown to GEB.

38 Described as printed in black, which BB 148 presumed “is a mistake”; BB identified this as Ancient of Days copy B, not copy D as it now turns out.

39 According to a colleague at Columbia University as reported to GEB by Robert N. Essick.
History: (1) Apparently acquired by "Blandford" (perhaps the son of the Duke of Marlborough, known by the courtesy title of the Marquis of Blandford\(^44\)), whose name is written by itself in a hand unlike those in the rest of the manuscript on the first paste-down in old brown ink; (2) Offered for sale as "3 Vol £1-0-0" (according to the note on the first paste-down); (3) Acquired (without the two accompanying volumes\(^44\)) during the 1920s probably for its blank paper by Edmund Blunden (1896-1974), who later wrote brief autobiographical essays in it; (4) Inherited by his wife Clare Blunden, who in 1993 offered it for sale through Anthony Rota of Bertram Rota.\(^45\)

Description: It is a small quarto volume (16.0 x 21.0 cm.) presently consisting of 191 leaves (all but the first and last fly-leaves—on laid paper with vertical chain lines —filiated 1-189 in 1993 by John Byrne then of Bertram Rota) of laid paper with horizontal chain-lines (as in a quarto) bearing at the center of the inner margins a watermark of Britannia and a crown of a type common before 1794 and a countermark of GR above a tiny cross.\(^46\)

These quarto leaves were bound with a printed octavo volume bearing the Greek text of Sophocles,\(^48\) which have offset very faintly onto facing pages showing two columns of footnotes separated by a vertical rule. On many leaves one or more eighteenth-century hands wrote in old brown ink a translation (into very colloquial eighteenth-century English) of Ajax (ff. 3-22) by Sophocles, and another hand made learned annotations in English, Latin, Greek.

At apparently random intervals (including ff. 35', 43', 45', 48', 51'[?], 60', 71'[?], 79', 81', 83', 91', 103', 113', 114', 116'), generally on pages with little or no other writing, "Blake," "W. Blake," or "William Blake" is written in old brown ink, once in mirror-writing ("BLAKE" on f. 116'), and twice in stipple ("W. Blake" on ff. 43', 45').\(^49\) On f. 71' is an ornamental B followed by a flourish, with two drawings beneath it.

\(^44\) The son of the Marquis of Blandford bears the courtesy title of the Earl of Sunderland, "Sunderland" is written on ff. 24', 43', 48', 50', 71', 79', 91', and 114', and "Blake" deletes "Sunderland" on f. 43', 91', and f. 114'.

\(^45\) In Feb 1993, Mrs. Blunden helped Anthony Rota to search the library for the other two volumes which apparently were once with the Sophocles Manuscript, but with no success.

\(^46\) Neither Blunden nor his wife seems to have thought the Blake names significant, for Blunden scratched one out at the head of one page of his essay (f. 35'), and the volume was considered as little more than an example of Blunden's writing until it was examined by John Byrne and Anthony Rota.

\(^48\) W. A. Churchill, Watermarks in Paper in Holland, England, France etc., in the XVII and XVIII Centuries and their Interconnection (Amsterdam: Menno Herzberger & Co., 1935), #219-38, show Britannia with a staff in her hand and a shield behind her, within an oval beneath a crown, some of them (e.g., #221) with GR, but all are pretty distinct from that in the Sophocles MS (a reproduction of which was generously provided to GEB by Anthony Rota). Edward Heawood, Watermarks in Paper mainly of the 17th and 18th Centuries (Hilversum, Holland: The Paper Publications Society, 1950; 148 Blake/An Illustrated Quarterly Spring 1998
Edmund Blunden wrote an autobiographical essay entitled "Notes on Friends, Acquaintances &c" (one about "An occasion April 14, 1921," and another about a visit to Thomas Hardy at his Max Gate residence in 1923) on 12 blank rectos (ff. 24-37).

None of the handwriting seems to GEB to be that of the poet-artist; presumably at least the signatures are those of the score and more of his contemporaries named William Blake.


**There is No Natural Religion** (1794-95)

Copy B

History: (6) By 1997 Paul Mellon had given it to (7) The Yale Center for British Art.

**Tiriel** (1789)

Drawing 1: "Tiriel Supporting Myratana."

History: By 1997 Paul Mellon had given it to The Yale Center for British Art.

**Visions of the Daughters of Albion** (1793-1818)

Copy E

History: (4) ... It was first reproduced in color in *Huntington Library Quarterly* 58 (1996).

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§§ Here and below I ignore mere reprints.

Peter Ackroyd and Michael Phillips apparently believe that at least some of the writing is by the poet-artist, and Byrne, Anthony Rota, and Mrs. Blunden hope that it may be so.
Nelson Hilton has created a Blake Concordance On-Line which is accessible at http://www.english.uga.edu/Blake_Concordance. It is based on The Complete Poetry and Prose of William Blake, ed. David V. Erdman (1988), which has been re-arranged in approximately chronological order.

The concordance uses a computer program (written in Perl) to accept a pattern of characters or characters and "wild cards," to match that string line-by-line against the more than fifty thousand lines of the data file, and to return any lines containing a match. Each returned line is identified as to work, plate or page (e.g., Europe pi. 6), and page in the Erdman edition on which it appears. Either of these identifiers may be entered on a separate screen to retrieve the larger context of a matched line.

Browsers which are "frame-enabled" may have all four (resizable) screens (two input, two result) in a single window.

Email links make possible the reporting of errors to the concordance editor, for correction of the on-line database. The Blake Concordance On-Line is an alternative to A Concordance to the Writings of William Blake, ed. David V. Erdman et al. (1967), which is keyed to The Complete Writings of William Blake, ed. Geoffrey Keynes (1957).


A handsomely illustrated little brochure (12 x 12 cm.) with 20 texts from the Songs plus "Memory, hither come" (called "Melancholy") from Poetical Sketches and the Jerusalem lyric from Milton, created to accompany the CD recordings of Finn Coren which have been ecstatically reviewed in the music press: "Thunderingly brilliant!" (Arbeiderbladet), "Absolutely magnificent" (Rogaland Avis), "a sensation" (BEAT Magazine).


A translation of Blake's Descriptive Catalogue and prospectus "To the Public."


The Blake section is reprinted in William Hone's Every-Day Book, and Table Book (1830 ff.)

§"The Chimney Sweeper [from Songs of Innocence]," National Anti-Slavery Standard 3 (9 June 1842): 2.

§"The Chimney Sweeper [from Songs of Innocence]." National Anti-Slavery Standard 10 (1 November 1849): 92.

Review
8 Dennis M. Welch, English Studies 78 (1997): 90-93 (with Jerusalem [1991] and The Early Illuminated Books [1993]) (all the volumes display "consistently meticulous" scholarship).


"On Another’s Sorrow." National Anti-Slavery Standard 5 (20 February 1845): 152.


The ISBN number indicates that this is a different edition from Mané’s Poesía Completa of ... 1984, 1986 and of 1986.


The Portable Blake, ed. Alfred Kazin (1946) <BB #306>.

It is the basis for Zwischen Feuer und Feuer: Poetische Werke, tr. Thomas Eichhorn (1996).


[Selected Poems of William Blake]. Tr. into Chinese by Zha Liangzheng. (Beijing: People’s Literature Press, 1957)


Based on the [Sampson] edition from London: Oxford UP.

Songs of Innocence. (London & Glasgow: Collins’ Clear-Type Press [c. 1927]).

It prints the “Introduction” (called “Reeds of Innocence”) from Innocence, “My Silks and Fine Array,” and “Loves Secret” (“Never seek to tell thy love”) with anonymous designs for a childish audience.


44 Probably this is the same as Yuan, K'o-chin (1957) in BB #3063.


"Note on the Author and Editor" (vii); "Introduction" (xvi-xx); "Notes" (104-07).


Bilingual selections from Poetical Sketches to "The Everlasting Gospel" (omitting the long prophecies) derive from The Portable Blake, ed. Alfred Kazin (1946); there is also a chronological table, a short bibliography, and Schmid's "Nachwort" (439-90).

Part II
Reproductions of Drawings and Paintings

Section A
Illustrations of Individual Authors

Bible: Job


Blake's designs are reproduced in color in various sizes in the Sotheby catalogue of their sale 14 November 1996 <Blake (1997)$>.

Bonycastle, John, Introduction to Mensuration (1782, 1787, 1791, 1794)

D 1794 New Location: Huntington.

Gay, John, Fables (1793, [1811])

Copies of Unrecorded Date: New Location: Auckland Public Library.

Blake's engravings may have been copied not from the first printings of these designs, Vol. 1 in 1727 and Vol. 2 in 1738 (as implied by Keynes, BB, Essick, Blake's Commercial
Book Illustrations, et al.), but from the designs re-engraved by Gerard Van Der Gucht (London: C. Hitch, L. Hawes, et al. 1757). The evidence for this conclusion is chiefly that, compared to the original versions, the 1757 designs reverse right and left and the format is vertical rather than horizontal. The 1762 and 1767 editions revert to the earliest formats. See Robert N. Essick, “Blake in the Marketplace, 1997,” Blake (1998).

Hayley, William Ballads
(1805)
New Location: Yale Center for British Art.

Hayley, William, Life of ... William Cowper, Esq.
(1803-04)
A New Location: Auckland Public Library.

Hayley, William, Triumphs of Temper
(1803)
1803 New Location: Auckland Public Library.
In a copy of the work inscribed “From the Author,” the plates are colored (BB 579); John Windle and Dr. E. B. Bentley do not think the coloring Blake-like, though George Goyder did. The book was sold from Goyder’s library at Christie’s, 26 November 1997, Lot 101 (£3,500).

Hunter, William, Historical Journal of the Transactions at Port Jackson, and Norfolk Island
(1793)
A New Location: Auckland Public Library.

Lavater, J. C., Essays on Physiognomy
(1789-98; 1810; 1792 [i.e., 1817])
1810 New Location: Yale Center for British Art.

Malkin, B. H., A Father’s Memoirs of His Child
(1806)
A working proof of Cromek’s engraving of Blake’s design like that in the BMPR <BBS 237> is in the collection of Robert N. Essick (see his “Blake in the Marketplace, 1995,” Blake 30 [1996]: 63).

Monthly Magazine
(1797)
New Location: Yale Center for British Art.

Stedman, John Gabriel, Narrative
(1796, 1806, 1813)
1796 New Locations: Auckland Public Library, Yale Center for British Art.

Virgil, The Pastorals
(1821)
New Location: Yale Center for British Art.
Blake’s drawings for “Thenot and Colinet Converse Seated Beneath Two Trees” and “For Him our Yearly Wakes and Feasts We Hold” reappeared after 70 years and were sold at Sotheby’s, 13 November 1997, Lot 56 (reproduced) to Robert N. Essick.


Whitaker, John, The Seraph
(1818-28)
A Printed by Button, Whitaker and Comp New Location: Yale Center for British Art.
C Printed for Jones & C° New Location: GEB.

Part IV
Catalogues and Bibliographies

23-25 July 1923

The catalogue offers works which are said to have belonged to William Blake (#159, 182, 245, 287, 293, 465, 579f, 737, 812, 861), Thomas Carlyle (#466, 470), Charles Dickens (#966), David Garrick (#556, 571), Dr. Johnson (#538), Charles Lamb (#137, 475, 506-07, 509-10, 512-13, 516), Michael Angelo (#579), and “The Poet Schiller” (#464). Two of the Lamb items are said to have come from the “Moxon sale, 1805” (#506-07—see below), when Lamb’s friend Edward Moxon was four years old. The significant Blakes are 182 “By Blake. A bust Portrait of Dante (12-in. by 9-in.); a ditto of Chaucer with red cap (16-in. by 13-in.).” Martin Butlin, The Paintings and Drawings of William Blake (1981) lists no portrait such as these two and nothing owned by R.C. Jackson.

245 “a fine pen and ink drawing with inscription and figure cartoon by William Blake.”

293 “Engraving, The Canterbury Pilgrims [by Blake, 1810], a ditto, Scene from The Beggars Opera, Act III [surely by Blake, 1790], ... and a letter from William Blake to Flaxman.” BB 276n3 guesses this may be the letter of 12 September 1800. The “Canterbury Pilgrims” is not in Robert N. Essick, The Separate Plates of William Blake (1983), though Essick does suggest (154) that the “R. Jackson” who gave a copy to the Victoria & Albert Museum in 1889 may be Richard C. Jackson.

465 “Heppelwhite open arm mahogany chair with seat

Spring 1998
and back in velvet. FORMERLY THE PROPERTY OF WILLIAM BLAKE, THE POET." There is no other reference to such a chair which belonged to Blake, and its present whereabouts (if it survives) is unknown.

579f "WILLIAM BLAKE'S PAINTING TABLE, with leather centre, tilting top and on tripod (formerly Gainsborough's) (20-in. by 15-in.)." (See illus. 6).

737 "The Book of Thel, by William Blake, 1789, in board cover, quarto size, 39 copies, and 23 royal quarto ditto." This is plainly not the "1789" edition; probably it is the edition "Printed as Manuscript" in 1917 for the William Blake Society, of which Richard C. Jackson was President.

812 "The Library of William Blake, 25 vols., and 12 vols., various, in paper covers." Anon., "Felpham and the Poet-Painter Blake. The Thirty-fourth Meeting of the William Blake Society . . ., Observer and West Sussex Recorder, 27 May 1914, said "books, with Blake's Autograph" were lent for display at the meeting by R.C. Jackson (BB 681n), but no book known to have been owned by Blake has any known association with Richard C. Jackson.

It is difficult to believe that Blake, Lamb, et al. had any connection with these works before Richard C. Jackson acquired them.56 Jackson was capable of "believing what he wanted to believe";57 he called himself Brother a Becket, wore monastic robes in the street, and kept his house in an "indescribable condition of filth and neglect."58

Jackson "claimed descent from Capt. Jackson of the 'Essays of Elia',"59 Lamb's "dear old friend," whom he described as "a retired half-pay [naval] officer, with a wife and two grown-up daughters, whom he maintained with the port and notions of gentlewomen upon that slender professional allowance."60

As Lamb does not mention a son of his old friend Captain Jackson, it seems very unlikely that Richard C. Jackson was descended from him.

Jackson's grandfather was probably Francis Jackson (born c. 1784), "Citizen, Merchant and Ship Owner, of London, (Offices, Rood Lane E.C. Admitted Freeman of the Paviour City Company, 14th March, 1805.) Red House, Mare Street, Hackney" whose bookplate, headed "RELICS OF CHARLES LAMB Purchased at Edward Moxon's Sale" is in, inter alia, GEB's copy of John Gay, Fables (London: J.

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60 Charles Lamb, "Captain Jackson," The Last Essays of Elia (1833). Buckland et al., 1788). His parents were Susanah and Richard Charles Jackson of Preston, County Lancashire, to whom his The Risen Life: Hymns and Poems for the Christian Year (1883; 1886; 1888; 1889) is dedicated.

Richard C. Jackson (1851-1923) says that when he was "quite a boy" (c. 1860?), his father, who was born in 1810 and "associated with" Blake's disciples, took him to tea in the house the Blakes had occupied in Hercules Buildings. There they saw Blake's fig tree and "the luxurious vine ... nestling round the open casement," and his father told him that the vine and fig tree were a present to Blake from George Romney, the vine having been "grafted from the great vine at Versailles or Fontainbleau."61 Since Jackson's father was only 17 when Blake died and cannot have seen him in Hercules Buildings (which Blake left in 1800), and since R. C. Jackson himself is exceedingly unreliable, it is not easy to accept—or to ignore—his allegations. The vine was still rampant in the neglected garden of Blake's house in 1916.

R. C. Jackson may have owned books and manuscripts and furniture which had belonged to William Blake, but he probably did not. It is ironic that the only pre-1820 works in Jackson's sale which are almost certainly from Blake have no such claim made for them—the large prints of the "Canterbury Pilgrims" and Hogarth's Beggar's Opera.

8 August-2 October 1980

A 17-page catalogue in typescript for Blake's 22 Job engravings, 8 works by Fuseli, and others by Alexander Runciman and Richard Westall.

The Blake section is reprinted in the National Art Gallery of New Zealand catalogue of 11 February-25 March [1981?].

11 February-25 March [1981?]

Except for the illustrated titlepage, this is identical to the Blake section of the Auckland City Art Gallery catalogue of 8 August-2 October 1980.

1990
Fitch, Donald, Blake Set to Music (1990) <BBS 309-10>. Review

5 September-10 October 1992

"In lieu of a catalogue, the gallery issued an 'artist's book' in an exceedingly small (and expensive) edition" (see Dörrebecker, below).

Reviews
1 §Anon., Die Tageszeitung, 15 September 1992 (very brief). 2 D. W. Dörrebecker, Blake 30 (1996-97): 82-87 ("the artist's references to a Blakean model [are] ... a fairly banal attempt to dignify with iconographical content ... [an] experiment in replacing the old-fashioned brush with a xerox machine," producing "a decorative color rhythm quite appropriate for a postmodern ice cream parlor" [83]).

1994

Reviews
4 C. S. Matheson, University of Toronto Quarterly 66 (1996-97): 344-46 (with BBS) ("meticulous" and "invaluable").

3 April-25 May 1995

Review

2 July-6 August 1995
§Jaume Plensa, "One thought fills immensity," Städtische Galerie, Göttingen, Germany, 2 July-6 August 1995.

Review
1 D. W. Dörrebecker, Blake 30 (1996-97): 82-87 (Blake's Proverbs are blind-stamped on polyester panels in "a highly personal interpretation of Blake" [85]).

1995

Reviews
2 James King, English Studies in Canada 23 (1997): 240-42 (it "does not attain quite the same high standards" in Part VI as Blake Books did [241]).
3 Bernice Bergup, American Reference Books Annual 27 (1996): 524 ("Scholars ... can only applaud his thoroughness").

4 C. S. Matheson, University of Toronto Quarterly 66 (1996-97): 344-46 (with Blake Studies in Japan) ("exemplary").

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

The two catalogues are identical except that (1) the Madrid version is in Spanish and the Barcelona version in Catalan (the Catalan titles are given within curly brackets below) and (2) Plates 286-i are mislabeled in the Madrid version and in the wrong order but are correct in the Barcelona version.

Note: The reviews indicate that 180 works were exhibited in Madrid and 150 in Barcelona.

Robin Hamlyn is the Comisaro or Curator of the exhibition.

The book (A) consists of:
1 Luis {Lluis} Monreal (Director General, Fundación "la Caixa"). "Presentación" ("Presentacio") (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" ("Blake i Goya: convergencies i divergencies entre dos mons") (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 invenci6n de William Blake" ("La invenció 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 Morán & Montserrat Gómez], "Catalogo" ("Cataleg") (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 "Bibliografia" (211-13); "Literature" (261-62).
reviews, announcements, notices

7 "Isabel Hurtado, "William Blake, en poeta que cambió el arte británico del siglo XVIII: Inventó una nueva forma de expresión plástica que combinaba el dibujo y el texto: La Fundación La Caixa ofrece una investidura de la obra completa [sic] del artista inglés," Ya [Madrid], 2 February 1996.
9 J. A. Álvarez Reyes, "Las visiones de William Blake: la Fundación La Caixa muestra 180 acuarelas y grabados del dibujante romántico que permanecerán expuestas hasta el próximo 7 de abril," Diario 16 (Madrid), 2 February 1996 (with a paragraph about "Relación Blake y Goya").
12 "Anon. (Efe), "'Visiones eternas,' de Blake, en La Caixa de Madrid: La muestra reúne más de 180 dibujos y grabados del artista londinense del siglo XVIII,' Alerta (Santander), 2 February 1996.
15 "Anon. (Efe), "Las visiones eternas de William Blake, a través de dibujos, acuarelas y grabados: La exposición del pintor británico reúne simbolismo," La verdad (Murcia), 2 February 1996.
19 Anon. (Agencias), "Las visiones eternas de Blake, en Madrid," Atlántico Diario [Vigo], 2 February 1996.

...In general, reviews (etc.) before mid-April 1996 are for the Madrid exhibition and later ones for the Barcelona exhibition; many of those printed in Barcelona are in Catalan.

Efe (or EFE) is a news-agency; the Efe entries often repeat whole paragraphs verbatim.

30 "Perez Gallego, "Madrid muestra la obra pictórica del poeta William Blake: William Blake nos ofreció unas visiones de mundos eternos que a hora se recogen en una brillante exposición organizada por la Fundación La Caixa en la capital de España," Heraldo de Aragon [Zaragoza], 19 February 1996.

156 Blake/An Illustrated Quarterly Spring 1998
6 A mahogany painting-table of c. 1780; when it was examined recently, it proved to have in the drawer a copy of R. C. Jackson's 1923 catalogue and a drawing representing Blake. The 1923 catalogue alleged without evidence that the table had been given by Gainsborough to Blake. Wilkie Collins also owned a Gainsborough painting-table, perhaps this very one. The table is now in London.


88 *Alan Fleischer, "La Agenda de Hoy: Dia para propuestas inovadoras: contemplar edificues areque téctonics navegada por Internet, asistir a una muestra de coches de jugueta o ver peliculas del siempre convertido Alan Fleischer," El Periodico de Catalunia [Barcelona], 14 May 1996.

89 Antoni Morell, "La Fundació 'la Caixa'," Opinió [Andorra], 19 May 1996, 13.


98 *Flor García, "William Blake: Aquest enigmàtic artista, poeta i gravador londinene ha estat protagonista el mes de maig d'una important exposició a la Fundació la Caixa," Revista Ilustrada, July-August 1996.

14 November 1996

*Eighteenth and Nineteenth Century British Drawings and Watercolours. Auction: Thursday, 14 November, 1996, Sotheby's (London: Sotheby's, 1996) The 28 Bunyan watercolors and the drawing of "The First Temptation" (Paradise Regained) from The Frick Collection (all reproduced in color in various sizes) were offered (estimate £260,000-£340,000) but apparently attracted not a single bid.

2 April-6 July 1997


A catalogue of an exhibition of Paul Mellon's Blakes 2 April-6 July 1997 (75-87), preceded by Patrick McCaughey, "Preface" (vii-viii) and Patrick Noon, "Introduction" [chiefly a history of Paul Mellon's collections] (1-12). The "Introduction" is "adapted" in his "A 'Mad' but Compelling Vision: At the heart of the British Art Center's collection is a trove of delicate works on paper by the English poet and artist William Blake. A show opening this month illustrates the breadth and depth of his durably disturbing appeal," Yale Alumni Magazine 60 (April 1997): 26-32.

Reviews
1 *Deborah Solomon, Wall Street Journal, 23 April 1997, A16 (a "fascinating show" which suggests that Blake, "the British Van Gogh," "is about as unbuttoned as they come" and that his "etchings grow hairier and hotter over time").
2 *Milton Moore, "The Human Form Divine: William Blake: A Man for all Millennia," The Day [Connecticut], 13 April 1997, C1, 5 (chiefly derived from an interview with Patrick Noon; the exhibits are "visually stunning").

13 April-6 July 1997


The little work consists of:
1 Anon., "Blake's Contemporaries and Context." 2-4.
2 Jessica Todd Smith, "Visioning the Visionaries: Images of and by Blake's Followers." 5-7.

1 November-11 January 1998


The work consists of (1) Katherine C. Lee (Director, Virginia Museum of Fine Arts), "Foreword" (v); (2) Malcolm Cormack, "Preface" (vi-vii); (3) "Acknowledgements" (viii); (4) "William Blake: Chronology" (1-6), (5) "Blake Studies and Engravings for the Book of Job: Introduction"; (6) David Bindman, "Afterword: The Book of Job Designs" (75-82, "adapted and reprinted ... from his introduction to William Blake's Illustrations of the Book of Job" [Blake Trust, 1987] <BBS>), plus (7) reproductions of all the Job engravings and many drawings for it.

Part VI

Criticism, Biography, and Scholarly Studies


The 1996 paperback edition is reset without acknowledged change on paper about 1" x 1" smaller; all the reproductions on the 1995 text-pages are omitted in the 1996 edition, and the other reproductions are reduced in size.

The 1997 hard cover edition seems to be reproduced from the 1995 edition.

Reviews
28 §Publishers Weekly 243 (26 February 1996): 90 (combines "meticulous scholarship with uncanny psychological insight")

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Spring 1998

An analysis of the interpretations of the poem by W. M. Rossetti and Damon "stressing certain analogies with Tiriel" (25), as a supplement to his essay on *Tiriel*.


Mostly paraphrase in the service of allegory; "Milton is the prototype of Tiriel" (60).


Announcement of the 1997 exhibition.


Chapter 4 focuses on "the belief, shared by Dillard, Levertov, and William Blake, that the imagination connects the individual with the world and God," and chapter 5 is on Blake and Jung.


Baulch, David Monroe. "Forms sublime': William Blake's aesthetics of the sublime in 'The Four Zoas,' 'Milton,' and

Deals particularly with Golgonooza, Burke, and Kant.


A reading of "To Tirzah" in the context of Burke, Reynolds, and the sublime.

Blake/An Illustrated Quarterly
Volume 29, Number 4 ([July] 1996)


3 Helen Hollis. "Seeing Thel as Serpent." 87-90. (Thel is "a parody or false Christ" whose "transformation into the serpent finally confirms her identity as Thel—Female Will" [89, 90].)

4 Deborah McCollister. "The Seduction of Self-Abnegation in The Book of Thel." 90-94. ("If the female driving the snake is Thel, she looks not so much frightened as determined" [94]. For the restoration of a line which had dropped out, see "Correction," Blake 31 [1997]: 39.)

5 "Jah Wobble Inspired by Blake." 95. (The "rock singer John Wardle, aka Jah 'Wobble' has recorded The Inspiration of William Blake, which, according to Robert Sandall, Sunday Times, 22 September 1966, 28, gives Blake's poetry in a voice "somewhere between that of a panto villain and a loquacious London cabbie").

6 "Armand Hammer Museum Exhibition of the Boydell Shakespeare Gallery." 95. (Prints from the Essick Collection will be shown 4 January-9 March 1997.)

7 "New Issue of Romanticism on the Net." 95.

8 "Blake's Notebook Facsimile Available." 95. (The Erdman edition at $13.95.)

9 "Romantic Circles Web Site." 95. (It is to be "a metasource that will be opened, collaborative, and porous.")

10 "Call For Papers: Carolinas Symposium on British Studies." 95.

11 "Correction: Blake Archive." 95. (The correct address is: http://jefferson.village.virginia.edu/blake.)

1 Wes Chapman. "Blake, Wollstonecraft, and the Inconsistency of Oothoon." 4-17. ("Blake is consistent with the letter of Wollstonecraft's philosophy, but utterly at odds with its spirit" [131].)
2 R. Paul Yoder. "Not from Troy, But Jerusalem: Blake's Canon Revision." 17-21. (Jerusalem "is an attempt to replace the legacy of Trojan Brutus with a national/poetic myth based on Jesus" [19].)
3 Lorenz Becher. "Lorenz Becher: An Artist in Berne, Switzerland." 22-24. (He "painted, sprayed, printed, masked on and steel wooled off" his "visual ... reaction" to Blake's Songs on top of his transcription of Blake's text [22].)

4 Christopher Heppner. Review of Frank Vaughan, Again to the Life of Eternity (1995). 24-29. (The book is characterized by "disturbing errors of fact," Vaughan "too often ignores or misreads details," the "interpretations bend the evidence uncomfortably at times," and the book badly needs the attention of "both a good designer and a good copyeditor" [29, 27, 29, 24].)
5 David L. Clark. Review of Angela Esterhammer, Creating States (1994). 29-34. (Esterhammer's instantiation of Blake's work is "lucidly argued and elegantly written" [33, 30].)
6 John B. Pierce. Review of Andrew Lincoln, Spiritual History (1995). 35-38. (Though "Lincoln is persuasive ... I remain slightly unclear about the exact parameters of his notion of 'history'" [37].)
7 James McKusick. Review of George Coats, 20/20. 38-39. (20/20 is "a dramatic and musical performance based on the life and work of William Blake" produced in Sao Paulo and San Francisco, with "Urizen playing the bass guitar" and with "digital manipulation of Blake's paintings and engravings to create the illusion of three dimensions when viewed by the audience through special 3-D glasses.")
9 Newsletter
10 "Blake Society Web Site." (It is "http://www.efirstop.demon.co.uk/BlakeSociety/.")
11 "Blake Society Program for 1997."

"The proto-feminist aspect... of his work... is one of the best reasons for our continued reading and viewing of his texts."


This is a "partisan exercise" in "feminist-historicist methodology," "fervently so in places," which suggests that Blake "often let[s] women and their rights slip from his work" (2, 179, 132). It concentrates on *Thel, Visions, America, Marriage,* and *Europe,* with extensive background (a third of the book is notes), and with frequent complaints about "patrician disinterest" in her subject (182).


Bull offers vague parallels to suggest that in "The Sick Rose" and "The Garden of Love" we can see Blake's "rewritings of Watts" in his "The Rose" and "The Church the Garden of Christ."


Blake is on 180-208; "to the Blake of every period a prophet is inescapably political" (182).


Texts, discussion, and questions about "The Chimney Sweeper," "Nurses Song," and "Introduction" from *Innocence* and "London" and "A Poison Tree" from *Experience* (18-20, 30-45) in a book "designed to prepare readers for higher levels of study" [at the Open University] (v).


Details in *The French Revolution,* ll. 29-32, may derive from popular prints and a play; Blake's innovation is to make the Man in the Iron Mask still alive in 1789, though he was supposed to be a brother of Louis XIV (1638-1715).


Review


§*Clark, Roger. 'O Clouds Unfold!'* Independent, 3 June 1997, Supplement, 6-7.

Interest in Blake is high.


"Blake's rampant perspectivism annihilates any distinct authorial presence" (34).


The dissertation "looks at how gendered narratives of reproduction inform understanding of political power," especially in Burke, Blake (stressing *The Song of Los*), and the novels of Mary Wollstonecraft, Amelia Opie, and Mary Shelley.


"Blake is distinct in consistently representing revolution in moral mythological terms" (42).


An essay related to the Barcelona exhibition: "William Blake constitueix un cas única en la historial de l'art."

The source of “I cannot consider death as anything but a removing from one room to another” is in Donne, “Of the Progress of the Soul” [though of course others said the same thing].


**Review**

5 Robert Dingley, *AUMLA* 82 (1994): 129-30 (“despite its occasionally contentious readings, a useful addition to Blake studies”).


A well-informed and sensitive summary of Blake’s life and poetry, though it concludes that “the prophetic books cannot possibly repay, as works of art, the colossal effort required to elucidate them” (62).


“Frye’s explanation of Blake’s mythological universe is central for understanding his own theory of archetypal meanings ...” (426).


**Review**


**Reviews**

2 David L. Clark, *Blake* 31 (1997): 29-34 (“Esterhammer’s instantiation of Blake’s work” is “lucidly argued and elegantly written” [33, 30]).

3 David Gay, *English Studies in Canada* 23 (1996): 347-49 (it is “timely and important” [347]).


It is especially about Blake and “the transcendental source of inspiration within the context of the Welsh writers of his era.”

In the frontispiece to Jerusalem, Los, holding in his hand an "explosive device (his 'globe of fire')... is on a self-appointed guerilla mission to agitate... he looks guilty as sin" (756).


The contents are:
1 Mark L. Greenberg. "Preface," 11-12. (Most of the papers originated at a meeting of the Modern Language Association.)
5 Thomas A. Vogler. "Troping the Seasons: Blake's Helio-Poetics and the 'Golden Load'," 105-52.
6 Vincent A. De Luca. "'Crouding After Night': Troping and the Sublime in Poetical Sketches," 153-64. ("I seek to connect Blake's early style with his aspiration to become a poet in the sublime mode" [154].)
7 Nelson Hilton. "The Rankest Draught," 165-201. (Chiefly about "then She bore Pale desire.")
8 Robert F. Gleckner. "Obtuse Angled Afterword," 203-16. (Gentle responses to the previous essays, most of which criticize his Blake's Prelude [1982].)


"Blake saw things deeply but [sic] clearly," and "Like Marx, he understood the situation in his own way" (207, 206).


A Marxist analysis of the "kind of contribution the millenarian writing of William Blake might have to make to the fundamental issues that confront us" (55).


2 Edward Larrissy, British Journal of Aesthetics 36 (1996): 339-41 (the first part is "sensible, shrewd and valuable," but "the self-denying ordinance about learning from Blake himself [i.e., from his mythology] is a deadly handicap in some of the particular interpretations" of pictures not attached to his poetry [340, 341]).


The sympathetic account of the hardships of chimney-sweeps concludes (II, coll. 628-629):

Montgomery's 'Chimney Sweeper's Friend, and Climbing Boys Album,' <BB #238> ... contains a vari-
Hone, William. "No May Day Sweeps." Vol. II, columns 616-626 (for 1 May 1826), concludes by quoting "The Chimney Sweeper" "Communicated [to Mr. Montgomery's Chimney Sweeper's Friend, and Climbing Boys' Album]" by Mr. Charles Lamb, from a very rare and curious little work, Mr. Blake's 'Songs of Innocence' (column 626).

The Every-Day Book is wonderfully similar to Hone's Every-Day Book and Table Book, with which it is combined, and the text, at least in this section on chimney sweeps, is often identical. Libraries reporting holdings of one work have often confused them with the other work, and there is likely to be significant overlap in what is reported here.


2 "Joseph Viscomi. "The Evolution of The Marriage of Heaven and Hell." 281-344. (A detailed and impressive argument that the production of the Marriage resulted from four or five distinct and recognizably sequential periods of composition, all presumably taking place in 1790" [285], with pl. 21-24 etched first perhaps as an autonomous unit.)

3 *Anne K. Mellor. "Sex, Violence, and Slavery: Blake and Wollstonecraft." 345-70. (Visions is directed against Mary Wollstonecraft because she advocated modesty and deplored Free Love.)


6 Morris Eaves. "On Blakes We Want and Blakes We Don't." 413-39. ("In Blake ... the codes are simply too complex and cryptic ... to be cracked by straightforward references to big public categories such as 'evangelical,' 'Christian,' 'racist,' 'abolitionist,' not to mention big late-twentieth-century categories such as 'sexist,' 'racist,' and so on" [438].)

7 *W. J. T. Mitchell. "Chaos aesthetics: Blake's Sense of Form." 441-58. ("Blake's art becomes not just intelligible, then, but also identifiable as truly itself only if we give full play to the problematics of chaos and madness in his work" [458].)

The 48 plates include Visions (E) "reproduced here and in full color for the first time" (280).

An impressive argument that Thel suffers from "chlorosis" or "green sickness," characterised by paleness and suppression of the menses, which, according to an authority of 1794 "indisputably arises from stifling or suppressing the calls of nature [i.e., sexual intercourse] at its vernal season" or puberty; it is found, according to another authority of 1795, "in boarding-schools in particular" where girls were taught modesty and the suppression of sexual desire; "Thel's refusal to enter into the [sexual] cycle is, therefore, not a commendable resistance to ideology; rather, it is a literal and imbecile enactment of the cultural imperative ..." (256, 259, 262).


Kogan, Pauline. Northrop Frye: the high priest of clerical obscurantism. (Montreal: Progressive Books & Periodicals, Ltd, April 1969) Literature and Ideology Monographs #1. "The ideas Frye claims to have learned from Blake had been there long before ... Frye distorts Blake by making a thorough idealist and clerical obscurantist out of him" (61).


1 John B. Pierce, Blake 31 (1997): 35-38 (though "Lincoln is persuasive ... I remain slightly unclear about the exact parameters of his notion of 'history'" [37]).

2 Edward Larrissy, N&Q 242 [N.S. 44] (1997): 282-83 (it manifests "judiciously displayed erudition and incomparable textual expertise").


"Blake's work participates in a recognizable ecocritical perspective" (403).

M., M.A. "Los 'rugidos' del tigre." ABC [Barcelona], 17 April 1996.


An attempt "to establish a theoretical context problematizing conventional approaches to the work of William Blake and Thomas Pynchon."


"In Blake's view Byron is the nineteenth-century Elijah" (616).


This careful study focusing on Blake's Job watercolors for Butts of 1805-10 concludes: "We do not see Job's moral progress from a state of self-righteousness to a healthier state of humility, but his spiritual progress through purgation, illumination, to union with God" (157).
B. "And I Stain'd the Water Clear: Blake." Chapter 1 (3-24)

Holger M. Klein. (Lewiston/Queenston/Lampeter
itablishes the meaning" of the picture (9).

The child depicted in "The Death of Earl Godwin" has
his face marked "CCeil" indicating that "The
identity of the child is O’Neil," and "The identity of the child es­

Kiyoi, Bungakubu: Journal, Faculty of Humanities, Japan

Blake’s Hidden Designs.” Dublin Magazine, N.S.30 [i.e., 29] (January-March 1954) [N.Y.: Kraus Reprint
The child depicted in “The Death of Earl Godwin” has
on his forehead the letters “CCeil" indicating that “The
child’s name is O’Neil,” and “The identity of the child es­

of his Romanticism and the Self-Conscious Poem. (Oxford:

"I wish to claim for Blake, then, a simultaneous ability to
affirm and question the poet’s role" (A, 149; B, 13). The
1996 essay is "a version" of that of 1997 (B, viii).

Persyn, Mary Kelly. “‘Eternal death’ and imaginative life: Sacrifice vs. self-annihilation in the works of William Blake.”
DAI 57 (1996): 696-697A. University of Washington Ph.D.,
1995.

“Blake employs sacrifice and self-sacrifice ... to dramatise the
disastrous effects of self-aggrandisement.”


ce picturale chez Blake et chez Füssli.” Bulletin de la
Societe d’Etudes Anglo-Americaines des XVIe et XVIIIe Siécles
44 (Juin 1997), 73-91.

“Chez Blake comme chez Füssli, the question of the violence
mêne donc a la source premier du sentiment du sub­
lime: l’infini” (90).

and the Meeting of the Society of Loyal Britons, October
10th, 1793.” Bulletin de la Societe d’Etudes Anglo-Américaines
des XVIe et XVIIIe Siécles 44 (juin 1997), 93-110.

Graphic accounts of how Tom Paine was denounced and
ritually burned in effigy by gatherings in 1792-93 of the
Society of Loyal Britons in Gloucestershire and Lancashire
and perhaps by the meeting in Lambeth near where Blake
lived.

Pritchard, William H. “Responding to Blake.” Hudson Re­

A hasty survey of criticism from Frye to Ackroyd.

book of Job according to Blake: Museum hopes patrons
will ‘get it’ this go ‘round.” Richmond Times-Despatch, 2 No­

Mostly an interview with the curator Michael Cormack; the "Exhibit provides insight."


Concerns "a moment in Blake where singularity is fractured by multiplicity" (236).


Part I: William Blake consists of three chapters:
1 "Melancholia and the Search for a System" (13-47, 226-29).
2 "Images of Authorship/Experiments with Ethics" (48-75, 229-31).
3 "'The Analyst and the Agent of Wrongs'" (76-95, 231-33).
"The reader's awareness of apparent lapses from ethical responsibility, on Blake's part, which Blake makes no effort to conceal, positively strengthens his work, as a vehicle for productive literary debate" (6).


It is about how Blake, Dickens, and Joyce "construct their ethical status as authors." The work was published as *Authorship, Ethics and the Reader* (1997).

*Ramos, Rafael. "Peter Ackroyd redescubre al artista." La Vanguarda [Barcelona], 17 April 1996.


Richey argues that Blake's early work is often critical of the gothic (pace Malkin and Frye) and adopts classical models and that his late work echoes the classics regularly: "in The Four Zoas and Milton, he once again rejects the self-exulting classical morality that had been so central to his earlier compositions" (145). The evidence, however, is often wonderfully vague, e.g., "the description of the Cherub as a 'brooder of tempests & destructive War' in [Jerusalem] plate 91 alludes to both the storm-driven adventures of Ulysses and the martial exploits of Achilles" (164).


His *Blake's Altering Aesthetic* (1997) reprints "portions" of the essay (ix).


It is chiefly about "Joseph of Arimathea" and *Poetical Sketches.*

His *Blake's Altering Aesthetic* (1997) reprints "portions" of the essay (ix), apparently in chapter 1.


A useful biographical summary; "Blake was not a publisher in the strict sense of the word" "in the sense that they [his books] became available to a wide audience" (31, 32).


A theory of the pictorial novel which refers to Blake's illuminated books in general and to *Milton* in particular.


It is "a photographic artist's attempt to bring an eighteenth century Romantic tradition through the history of art into the art of computer technology," introducing "a Techno-Romantic style ... against a historical background ... from William Blake ... to the author's own photo-based computer images," in the context of Thomas Taylor.

“The Sick Rose” is about “a woman’s masturbation,” and the illustration is “a carefully designed illustration of the female genitalia” (11, 12). The book is clearly related to her 1995 dissertation.


The dissertation is clearly related to her 1996 book.


“Reader-response criticism” and “affective stylistics” suggest “a dual audience” coping with “the versatile grammar of the poem and the self-monitoring reading persual” (200, 258).


“I examine Blake’s deployment of the body and the book.”


A number of quotations from her letters in The Browning’s Correspondence, ed. Philip Kelley & Ronald Hudson (1984-) are implausibly identified there as being from Blake.


The 11 printings of poems by Blake published in the National Anti-Slavery Standard (New York, 1842-49) were probably selected by the editor, Lydia Maria Child.

*Taylor, Charles H., & Patricia Finley. Images of the Journey in Dante’s Divine Comedy: An illustrated and interpretive guide to the poet’s social vision, with 257 annotated illustrations selected from six centuries of artistic response to the poem. (New Haven & London: Yale UP, 1997).

There are 36 plates by Blake, 12 by Flaxman, and 3 by Fuseli.


Thompson gathered material for a major study of the romantic movement which was never completed. “A great part of the chapter on William Blake was published separately as Witness Against the Beast,” and “the nearest we can get to completing the study” is given in his The Romantics: England in a Revolutionary Age (N.Y.: The New Press, 1997), according to Dorothy Thompson (ibid., 1-2, The Romantics itself does not deal significantly with Blake.

Review


“The prophetic poetry of William Blake, H.D. and Allen Ginsberg creates a counter-history which resists religious and literary orthodoxy.”


Concerns “The ideal of progress found in the poetry of Blake [especially Jerusalem], Wordsworth, and Shelley” and “the influence of Enlightenment philosophy.”


“Socially instilled guilt and self-denial, rather than sexual expression, destroy a maiden’s virtue” (139).


It includes “new readings” of Blake (Visions, Milton), Wordsworth, Coleridge, and Shelley.


Review

1 Christopher Heppner, Blake 31 (1997): 24-29 (the book is characterized by “disturbing errors of fact,” Vaughan “too often ignores or misreads details,” the “interpretations bend the evidence uncomfortably at times,” and the book badly needs the attention of “both a good designer and a good copy-editor” [29, 27, 29, 24]).


He “examines the critical energies in Visions’s account of the body, sexuality, and slavery, and maps the struggles of
the poem to expose structures of sexual and colonial enslavement in the name of visionary enlightenment" (41).


Reviews
22 G. E. Bentley, Jr., "The Foundations Move," *Ae-B: Analytical & Enumerative Bibliography*, N.S. 9 (1995 [i.e., March 1997]): 68-79 ("Joseph Viscomi's *Blake and the Idea of the Book* is one of the epoch-marking books of Blake scholarship. He has created a salutary earthquake. ... All successive writers on Blake will be indebted to Joseph Viscomi or will be condemned to irrelevance" [68, 76]).
23 M. L. Twyman, *N&Q* 240 (N.S. 42) (December 1995): 503 (it is "a major work of investigation" which has "redirected Blake scholarship").


"Blake's sensitivity to women's dilemmas is rare in his time," but he has "disturbingly misogynist passages."


The "crystallization of the manuscript" is understood by Mrs. Wada as "as the gradual regenerative process of a poem which collapsed as a result of a fatal structural failure." A chapter of the dissertation is the basis of her essay on "The Fluctuating Myth of the Fall ...," *Igirisu Romanha Kenkyu* (1997).


"Rather than remaining Man's psychic members, the Zoas are turned into Man's fellow beings" (15). The "paper is based on a chapter" of her 1995 dissertation.


The abstract of this 135-page effort scarcely mentions the sources of his title; it claims to validate "to a large extent Northrop Frye's, and to a lesser extent, Harold Bloom's reading of Blake," though even they ignore the fact that "Blake is not an intellectual, but a preacher ... the end is theology."

*Wemyss, Henry. "Blake Watercolours from The Frick Collection: An exquisite group of watercolours have an intriguing history which is unravalled."* *Sotheby's Preview*, November 1996, 18-19.

A herald of the auction of the Bunyan drawings on 14 November 1996.


**Division II**

**Blake's Circle**

Calvert, Edward (1799-1883)
Artist, Disciple of Blake

A densely packed essay with an extensive bibliography and picture locations.

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

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

A large number of Fusseli's Milton designs for his 1799 exhibition were gathered for the first time in almost two centuries. The exhibition was widely reviewed in the German press.

§*Vernissage: Die Zeitschrift zur Ausstellung, V, 9 ([September] 1997), Fusseli issue, with

4 Christopher Conrad. "Füsslis Frauen." 44-54.

Johnson, Joseph (1739-1809)
Bookseller, Patron of Blake

A useful account.

Linnell, John (1792-1882)
Painter and Engraver, Blake's Patron
See Palmer below.

Palmer, Samuel (1805-1881)
Artist, Blake's Disciple

On what Samuel Palmer's art owes to John Linnell.

Appendix

Watermarks: A Cumulative Table

Watermarks in Paper Used by Blake

Blake wrote and drew on many sizes, kinds and shades of paper and on canvas, card, cardboard, copper, ivory, linen, mahogany, muslin, and pine. Of these, only paper is very precisely identifiable because of the watermarks almost always placed in fine paper, though the watermark may not show when the paper is less than a whole sheet.

All Blake's manuscripts and his works in Illuminated Printing were created entirely by Blake, with the assistance of his wife, and we can confidently assume that copies which are not demonstrably posthumous are on paper chosen by Blake or his wife. Most of his separate prints were also almost certainly on paper chosen by Blake, as of course were his drawings and paintings.

Blake's commercial book engravings are not included because he rarely did the printing, and, even when he did as with Hayley's *Cowper* (wove paper without watermark), the publisher would have chosen the paper. However, Hayley's *Little Tom the Sailor* (1800) was printed by Blake with paper he chose, and presumably there were working proofs of most of Blake's commercial engravings pulled by Blake at his own press. Hayley's *Designs to a Series of Ballads* (1802) is an exception, for not only did Blake print the plates on paper watermarked "1802" but he also used the remainder for scrap paper—see *BB* 574-75 and *BBS* 221-22.

Information here about the paper used in Blake's writings in manuscript and in print derives from *BB* (Oxford: Clarendon Press, 1977), *BBS* (Oxford: Clarendon Press, 1995), and the supplements thereto in "William Blake and His Circle" from *Blake* (1994 ff.). An asterisk in a letter designating a copy of Blake's works in Illuminated Printing indicates that more than one kind of watermark has been found in that copy.

Blake's separate prints of "Canterbury Pilgrims," "Christ Trampling Satan" (Blake-Butts), George Cumberland's card, "Earl Spencer," "Falsa ad Coelum," "Joseph of Arimathea Preaching," "Lavater," "Lear and Cordelia" (Blake-Butts), "Wilson Lowry," "The Man Sweeping," Moore & Co advertisement, and "Mrs Q" are taken from Robert N. Essick, *The Separate Plates of William Blake* (Princeton: Princeton UP, 1983). The dates attached to these separate prints are for the specific state on that paper; however, a few prints, such as "Canterbury Pilgrims," Cumberland's card, and "Christ Trampling Satan," were pulled long after Blake's death.

Blake's drawings and paintings are recorded ("Butlin ") from Martin Butlin, *The Paintings and Drawings of William Blake* (New Haven: Yale UP, 1981); the table of watermarks on 627 was correlated with the entries themselves for the dates. N.b. Most of the entries in Butlin imply but do not say that they are on paper, and very few of those so identified record anything about a watermark.

Works in *BB* (etc.) which are also in Butlin and Essick are taken from *BB*.

A
Cumberland card (1827)
C BALL
Marriage (L)
R BARNARD | 1827
Letters (1, 4 August 1829)
BASTED MILL 1820
Butlin #714 (1820)
A B [LACKWELL!]
Letter (7 October 1803)
A BLACKWELL | 1798
Letters (10 January 1802; 25 April, 6 July, 13 December 1803; 14, 27 January 1804)
C BRENCHLEY | 1804
Butlin #725, 731, 738, 741 (1820)
W BRIDGES 1794
Butlin #503 (1800-03)
Britannia design | 171 |
Cumberland card (1827)
Britannia design in a circle beneath a crown
Cumberland card (1827)*

* The Sophocles MS is on paper with a watermark of Britannia and a crown and a countermark of GR, but I do not think the Sophocles MS has anything to do with the poet William Blake.
BUTTANSHAW

Innocence (Y), Songs (3 pl.); "Lear and Cordelia" (1806-08); Butlin
Butlin # 358 (1802)

BUTTANSHAW [18]
Letter (19 October 1801)

BUTTANSHAW | 1802

Innocence (?Q), Songs (P, "Q")

Crown design

"Falsa ad Coelum" (1790); "Christ Trampling Satan" (1806-08)
CURTEIS 8c SON
Letter (19 October 1791)

W.DA[C]IE | 1803
Letter (25 March 1805)

W.D[AC]IE & CO. | 1804
Letter (4 December 1804)

MD or ND
Cumberland card

E & P
America (C-E, G-K, "R"), Europe (H), "Man Sweeping" (1822),
Marriage (A, F), Songs of Innocence (*E-F, I-J, M), Songs (C-D, F, 2 pl.), Vala?, and Visions (I-K, M)
E & P | 1802

Innocence (*P), Jerusalem pl. 28 (Morgan)
EDMEADS 8c [FINE]

Innocence (*Q), Jerusalem (1 pl.)
EDMEADS & FINE 1802

Innocence (*Q), Jerusalem (3 pl.)
W. DJELGAR] + fleur de lys
Butlin #812 passim (1824-27)
W. ELGAR 1796
Butlin # 812 passim (1824-27)
F in a circle
Butlin #214 (1793-04)

FAO

"Christ Trampling Satan" (1806-08)
GATER 1805
Butlin # 621 (1805), 771 (1820)
GR and coat of arms

Island, Tiriel;
Butlin #12, 15, 17, 25-28, 30, 34, 37-38, 40-42, 45-46
(1774-77)
GR and PRO PATRIA
Butlin #R8 (n.d.)
J. GREEN | 1819

Butlin #709, 736, 763 (1820)
[ JEEN ] [j]
Butlin #792 (1820)
FRANCE

"Canterbury Pilgrims" (1820 ff.)
JH in monogram
Butlin #693 (1818), 699 (1820)
F. HAYES | 1798

Letters (11 September 1801; 22 November 1802; 16 August 1803)
[ HAYES & WISE]
Butlin #619 (1805)

HAYES & WISE | 1799
America (M)
F. J Head & Co

"Christ Trampling Satan" (1806-08)
N HENDON[?]

"Exhibition of Paintings"
IVY MILL | 1806

Letters (18 January 1808 [A-C])
JUBB and PRO PATRIA
[not, as stated, in Butlin #120]
M & J LAY 1816

Butlin # 543 1-2, 6, 9, 12, 544 1, 6, 11, 704, 712, 715, 768 (1816-20);
Butlin #830, 832 (1824-27)

[LE]PARD
Vala
MA[FRIN]S
For Children (A)

[ JORA[ ]
"Mrs Q" (1820)
AP | 1807

"Blake's Chaucer: The Canterbury Pilgrims," Descriptive Catalogue
HP
Butlin #120 (1780-85)

PRO PATRIA
Butlin #R1 (1777-78); Butlin # 85-86 (1785-90)
J RUSE | 1800

"Lavater" (1801)

"Canterbury Pilgrims" (1820 ff.)
JH in monogram
Butlin #693 (1818), 699 (1820)

F. HAYES | 1798
Letters (11 September 1801; 22 November 1802; 16 August 1803)
[ HAYES & WISE]
Butlin #619 (1805)

HAYES & WISE | 1799
America (M)
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Butlin #830, 832 (1824-27)

[LE]PARD
Vala
MA[FRIN]S
For Children (A)

[ JORA[ ]
"Mrs Q" (1820)
AP | 1807

"Blake's Chaucer: The Canterbury Pilgrims," Descriptive Catalogue
HP
Butlin #120 (1780-85)

PRO PATRIA
Butlin #R1 (1777-78); Butlin # 85-86 (1785-90)
J RUSE | 1800

"Lavater" (1801)

"Canterbury Pilgrims" (1820 ff.)
JH in monogram
Butlin #693 (1818), 699 (1820)

F. HAYES | 1798
Letters (11 September 1801; 22 November 1802; 16 August 1803)
[ HAYES & WISE]
Butlin #619 (1805)

HAYES & WISE | 1799
America (M)
F. J Head & Co

"Christ Trampling Satan" (1806-08)
N HENDON[?]

"Exhibition of Paintings"
IVY MILL | 1806

Letters (18 January 1808 [A-C])
JUBB and PRO PATRIA
[not, as stated, in Butlin #120]
M & J LAY 1816

Butlin # 543 1-2, 6, 9, 12, 544 1, 6, 11, 704, 712, 715, 768 (1816-20);
Butlin #830, 832 (1824-27)

[LE]PARD
Vala
MA[FRIN]S
For Children (A)

[ JORA[ ]
"Mrs Q" (1820)
AP | 1807

"Blake's Chaucer: The Canterbury Pilgrims," Descriptive Catalogue
HP
Butlin #120 (1780-85)

PRO PATRIA
Butlin #R1 (1777-78); Butlin # 85-86 (1785-90)
J RUSE | 1800

"Lavater" (1801)

"Canterbury Pilgrims" (1820 ff.)
JH in monogram
Butlin #693 (1818), 699 (1820)

F. HAYES | 1798
Letters (11 September 1801; 22 November 1802; 16 August 1803)
[ HAYES & WISE]
Butlin #619 (1805)

HAYES & WISE | 1799
America (M)
F. J Head & Co

"Christ Trampling Satan" (1806-08)
N HENDON[?]

"Exhibition of Paintings"
IVY MILL | 1806

Letters (18 January 1808 [A-C])
JUBB and PRO PATRIA
[not, as stated, in Butlin #120]
M & J LAY 1816

Butlin # 543 1-2, 6, 9, 12, 544 1, 6, 11, 704, 712, 715, 768 (1816-20);
Butlin #830, 832 (1824-27)

[LE]PARD
Vala
MA[FRIN]S
For Children (A)

[ JORA[ ]
"Mrs Q" (1820)
AP | 1807

"Blake's Chaucer: The Canterbury Pilgrims," Descriptive Catalogue
HP
Butlin #120 (1780-85)

PRO PATRIA
Butlin #R1 (1777-78); Butlin # 85-86 (1785-90)
J RUSE | 1800

"Lavater" (1801)
Butlin #698, 788 (1820); Butlin #175, R11 (n.d.)
J WHATMAN

Innocence (*P), Songs (e, 3 pl.)
1794 J WHATMAN

Visions (F-G, R), America (A-B, "R", pl. d), Europe (*A, "C"), Urizen (B, "D, J, 1 pl.", Vula, "Abion Rose" (D); "Lawater" (1801)); Butlin #316 (1795); Butlin #330 passim [Young] (1795-97); Butlin #335 1-116
[Gray] (1797-98)
J WHATMAN 1801

Milton

J WHATMAN 1804

Innocence (*Q, T), Songs (*Q); "Newton"
J WHATMAN 1808

Innocence (S), Songs (*R, S), Milton (A-C)
J WHATMAN 1811

Flaxman, Hesiod (1817) proofs
J WHATMAN 1813

Flaxman, Hesiod (1817) proofs; Butlin #678A (1815)
J WHATMAN 1815

Marriage (I); Flaxman, Hesiod (1817) proofs
J WHATMAN 1816

America (O), Songs (V, "W"), Europe (*K), For the Sexes (B), Jerusalem (*A, B, "C, 1 pl.")
J WHATMAN 1818

Europe (*K), Jerusalem (*A, "C"
J WHATMAN 1820

America (*O), Europe (*K), Jerusalem (*A, "C, D-E"), Ghost of Abel (D); Butlin #552 (1821); Butlin #825 (1824-27)
J WHATMAN 1821

Ghost of Abel (A), Illuminated Genesis MS; "Man Sweeping" (1822)
J WHATMAN TURKEY MILL 1821

Butlin #828 1 (1826-27)
J WHATMAN 1824

Jerusalem (*E); Butlin #802A (1825), 819 (1824-27)
J WHATMAN 1825

"Joseph of Arimathea Among" (E), Songs (*W, X-AA), For the Sexes (C-D); Butlin #688 (1825)
J WHATMAN 1826

For the Sexes (F, H-*)), "Laocoön" (B), Jerusalem (*F), Illuminated Genesis MS; Butlin #825 2, 7 (1826-27)
J WHATMAN 1828

"Joseph of Arimathea Among" (E); Butlin #546 (on mount) (1820-25)
J WHATMAN 1831

America pl. 14-16; Songs (*a, b-d, e-f, i, j, k, m, ln, *o, p, 2 pl.), Jerusalem (*H, *I, 1 pl.)
J WHATMAN 1832

America (P), Europe (b, PM), Songs (*a, h, p), Jerusalem (*H, *I, 1 pl.)
J W HATMAN | TURKEY MILL | 18 18

Songs (1 pl.)
H WILLMOTT | 1810

"Blake’s Chaucer: An Original Engraving"
1791
Letter (16 September 1800)
1794
Thel (*F), Urizen (1 pl.), "Accusers" (G), "Joseph of Arimathea Preaching” (1793-96); Butlin #656 (1809)
[1796]
Letter (16 September 1800); George Cumberland’s card (1827)
1797
Tasso MS
1798
List of Apostles
[18 18]
Butlin #535 (1807)
1802
Hayley, Designs to a Series of Ballads (1802); Butlin #683 (1805); Butlin #781 (1825)
1806
Butlin #692 passim (1819)
1808
"Canterbury Pilgrims" (1810 ff.)
1810
Butlin #748 (1820)
[18 11]
No Natural Religion (H-J)
1811
"Earl Spencer" (1813)
1815
Butlin #916 (1824-27); Butlin #801 (1825)
1818
"Everlasting Gospel" MS; letter (March 1825)
1821
On Homer (C)
1832
Songs (*b, o)
19[?]
Songs (*j)

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NEWSLETTER

BLAKE COURSE AT THE TATE GALLERY
Six Tuesday Mornings
10:30 - 12:15
Clore Gallery Auditorium
This course will focus on Blake’s work as a print-maker and painter, whilst setting it in a wider political and cultural context.

12 May:
The Life and Work of William Blake
Richard Humphreys

19 May:
William Blake and Radical Culture
David Worrall

26 May:
Blake and Pastoral
William Vaughan

2 June:
Songs of Innocence and the Invention of Illuminated Printing
Michael Phillips

9 June:
Songs of Experience, Color Printing and “The Terror”
Michael Phillips

16 June:
Blake’s Dante
Robyn Hamlyn

Lecture: Wednesday 3 June, 1:00 pm
Darkness Visible: Blake’s Lambeth Period and the Biographer’s Quest, Michael Phillips

For more information, contact Gavin Street at the Tate, tel. 171-887-8922, fax 171 887-8763

CORRECTION:
In the winter issue of Blake, in the contributor’s note, Jennifer Davis Michael’s book manuscript should be entitled Cities Not Yet Embodied: Blake’s Urban Romanticism, not Cities Not Yet Entombed. Apologies to Jennifer Davis Michael.
George Goyder
1908-1997