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Blake in the Marketplace, 1998

By Robert N. Essick

The cycle of lean and fat years in the Blake marketplace continues. After a hectic pace in 1997, collectors deserved a respite in 1998. The one major event was the auction of the larger Blake-Varley sketchbook (illus. 1-3), for the last several years on deposit at the Tate Gallery. Succeeding where Christie's had failed nine years earlier, Sotheby's sold the album on 8 April to a private collector for £216,000. Rumor in the London art world has it that this anonymous purchaser was David Thompson, the son of Lord Thompson of Fleet and hitherto known primarily as a collector of drawings by John Constable. Thompson may also be the new owner of Blake's water colors illustrating Bunyan's Pilgrim's Progress, sold in 1996 (see Blake 30 [1997]: 100-01, illus. 1-5), and The Elders of Israel Receiving the Ten Commandments (see entry below and illus. 4). The auction price for the sketchbook probably represents one bid above the "reserve" (the bid below which a lot will not be sold) plus auction-house fees. If we relegate the Varley drawings to financial inconsequence, then each of the 40 Blake drawings (including several less-valuable counterproofs) achieved a price of £5400. Buying in bulk—be it grain or art—generally means a lower per-unit cost than for a single example. Thus, original Visionary Heads sold individually should be worth, on average, perhaps 20% more than the per-drawing price at this sale. At least this auction probably established a benchmark price, one a little higher than what counterproofs should command and a little lower than what originals are likely to fetch at auctions.

While the market for Blake's drawings is strong, probably due in part to a single new, eager, and wealthy buyer, Blake's prints showed some weakness by the end of the year, as indicated by the failed attempt to auction an impression of "The Man Sweeping the Interpreter's Parlour." Three examples have been sold at public auction since 1991, each fetching between $60,500 and $98,000. Perhaps the high end of the market for Blake's prints, always "thin" because dependent on just two or three major collectors, has become saturated for a year or two, at least for "The Man Sweeping." To put it bluntly, everyone who wants this print—and can afford it—already has it.

It is always satisfying, even pleasantly romantic, when partners that have been rent asunder are reunited. Such is the case with the Huntington Library's acquisition of the original receipt, signed by Blake, very probably for copy E of Songs of Innocence and of Experience also in that remarkable institution's collection. See the single entry under "Manuscripts," below.

In 1974, Princeton University Library acquired what at the time was the only known copy of the first prospectus of November 1805 for R. H. Cromek's 1808 edition of Robert Blair's The Grave illustrated by Blake. This ephemeral document is exceedingly important, for it validates Blake's claim that he was originally hired by Cromek to both design and engrave the illustrations. A second copy, with manuscript annotations by Cromek indicating (like the second prospectus of the same month) that Louis Schiavonetti would be the engraver, came to light ten years later and was sold by Sotheby's on 23 July 1985 (see Blake 20 [1986]: 13, 20, 25). The auction house emphasized the significance of the lot in its catalogue description, claimed (mistakenly) that it was the only known copy, and found a purchaser at £5500, surely a record for any prospectus concerning Blake. I have not been able to trace this second copy; but another, unannotated, surfaced in 1998 at another Sotheby's auction—see the entry below following Blair's Grave. This third known example was taped into a copy of the book in original boards. Although the sale catalogue mentioned its presence in passing, the prospectus was well hidden and the lot achieved a "hammer price" (the winning bid, not including fees) of £950—only about £250 more than the value of the book alone. The prospectus is now in my collection, removed from the book.

In Blake 31 (1998): 109, 114, I reported the death of George Goyder and noted that two of the tempera paintings from his collection, Christ the Mediator and The Flight into Egypt (Butlin #429, 404) were on long-term loan to the Tate Gallery, London. Dan Goyder, one of George's children, has kindly informed me in a letter of March 1998 that these works remain at the Tate and that it is the family's present intention to give them to that institution. He further reports that the following works from the Goyder collection are on long-term loan to the Fitzwilliam Museum, Cambridge:

- God Judging Adam, pen and water color. Butlin #258
- The Fall of Fair Rosamond, pencil. Butlin #607
- The Christ Child Asleep on a Cross, tempera. Butlin #410
- "The Man Sweeping the Interpreter's Parlour," white-line metal cut. Essick impression 2F

Three sheets of drawings apparently remain in the Goyder family's collection:

- Frolic, pencil. Butlin #211
- The Devil Outside a Church, pencil. Butlin #598
- Two Sketches for "The Devil outside a Church" (recto) and A Woman and Child before a Church with Other Figures Passing By (verso), pencil. Butlin #599
Since 1919, the Whitney family of New York has owned one of two known impressions of Blake's 1795 color print, *The Good and Evil Angels Struggling for Possession of a Child* (Butlin #324). This is arguably one of the most important Blake pictures still in private hands; I can remember being greatly impressed by it when it was on display at the Yale Center for British Art and the Art Gallery of Ontario (Toronto) in 1982-83 (see David Bindman, *William Blake: His Art and Times* [London: Thames and Hudson, 1982] #53 and color illus. vii). Recently, the painting/print was owned by Betsey Cushing Whitney. She died on 28 March 1998, leaving many works from her vast art collection (valued at 200 million dollars in the press) to the Philadelphia Museum of Art and other institutions. The Blake, however, remains in Mrs. Whitney's estate; according to S. Jeanne Hall, the co-executor, "its disposition has not yet been determined" (letter to me of 29 October 1998). I will do my best to keep readers apprised of the whereabouts of *The Good and Evil Angels* in future years. Copy N of *Visions of the Daughters of Albion* and copy E of *The Book of Urizen* were last recorded in the collection of Mrs. Harry Paine Whitney; perhaps an inventory of Betsey Whitney's estate will reveal these treasures as well. For a painting by Fuseli thematically related to *The Good and Evil Angels*, see illus. 6.

Swann Galleries, the New York auction house, included an impression of "Fire," plate 7 (inscribed "5") from Blake's *For the Sexes: The Gates of Paradise*, in its 12 November sale of "Works of Art on Paper," lot 185. The catalogue entry reported that the print was in the "Second state (of 2)—actually, 2nd state of at least 4—and showed a "partial indiscernable [sic] watermark" and a platemark of 11.5 x 9.0 cm. This measurement could not fail to raise questions, since all previously recorded impressions reveal a platemark of 9.1 x 7.3 cm. The platemark of the Swann impression is close to the facsimile platemark surrounding the reproduction of plate 7, 2nd state, included in W. A. White's privately printed edition of *For the Sexes*, probably based on copy D (now Pierpont Morgan Library) and issued loose in portfolio c. 1897 (Bentley #46). The White platemark is beveled at a shallow angle and thus makes two embossments in the paper; depending on which indentations one measures, the platemark can be recorded at a maximum of 12 x 9.0 cm. and a minimum of 11.3 x 8.1 cm. A color xerox of the Swann impression, kindly supplied by Sybil Rodgers of Swann's print department, hints at a similar platemark, faint and with a shallow bevel. Rodgers also informed me that their impression was on a sheet of laid paper, 20.3 x 17.4 cm., with chain lines approx. 2.5 cm. apart. All original impressions known to me are on wove paper; the White reproduction is on a sheet of machine-made paper, without chain lines real or faked, measuring 22.8 x 14 cm. Thus, the Swann impression could not simply be a reproduction plucked from the White edition, although it might be some sort of proof or special issue associated with that publication. Given the platemark of the Swann print, it could not have been an impression from Blake's own copperplate. The print failed to sell.

John Windle, the San Francisco book dealer, has issued another catalogue devoted exclusively to Blake. The November 1998 "List Twenty-Nine" offers 221 lots ranging in price from $15,500 for a handsome copy of Thornton's Virgil (1821) with Blake's wood engravings to $7.50 for an off-print of a 1954 journal article by H. M. Margoliouth. Items from Windle's catalogue relevant to this review are detailed under the appropriate sections and titles below.

An increasing number of antiquarian book dealers are listing their stock on the internet. BiblioFind <www.biblioFind.com>, the Advanced Book Exchange <www.abebooks.com>, and MX BookFinder
<www.mxbf.com> offer searchable/virtual catalogues provided by many dealers. When I searched “Blake, William” on the Book Exchange in June 1998, I got over 200 “hits”—mostly editions of Blake’s writings and Blake Trust facsimiles. The titles relevant to this sales review are listed below under the specific dealer’s name followed by the month I discovered the listing (not necessarily the month of initial posting) and “on-line cat.” These entries do not include a catalogue item number, there being none in hyperspace. Buying on the internet is rapidly transforming the book-selling trade, both new and used. Serious collectors, individual and institutional, will surely make ever-increasing use of this new resource. One warning: it is easy to get ripped off by internet intruders if you send your credit-card number to the web sites noted above.

The year of all sales and catalogues in the following lists is 1998 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 1998 sales will be covered in the 1999 review. I am grateful for help in compiling this review to Detlef Dorrbeck (my continental spy), Andrew Edmunds, Dan Goyder, S. Jeanne Hall, Thomas V. Lange, Jane Munro, Sybil Rodgers (Swann Galleries), Charles Ryskamp, John Windle, and Henry Wemyss. Once again, Patricia Neill’s editorial assistance and John Sullivan’s electronic imaging have been invaluable.

Abbreviations

| BBA | Bloomsbury Book Auctions, London |
| cat. | catalogue or sales list issued by a dealer (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) |

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**Illuminated Books**

For the Sexes: *The Gates of Paradise*, plate 7 (“Fire”) only, Swann, 12 Nov., #185, wrongly recorded as “from For Children: *The Gates of Paradise*,” 2nd st., illus. (not sold; estimate $1200-1800). Almost certainly a reproduction; see the introductory essay for discussion.

**Drawings and Paintings**

The larger Blake-Varley sketchbook of 1819, leaves 25.5 x 20 cm, bound in an album, with 40 Visionary Heads by Blake. SL, 8 April, #151, with full descriptions of Blake’s drawings and 12 color illus. (£216,000 to an English private collector on an estimate of £200,000-300,000). The new owner has not replied to my letter, kindly passed on by Henry Wemyss of Sotheby’s (but see speculations above about this purchaser’s identity). Previously offered in an auction devoted exclusively to the sketchbook, CL, 21 March 1989 (not sold). For a full listing of the Blake contents and 5 illus., see *Blake* 24 (1990): 220-32. See illus. 1-3 for a group of drawings from this sketchbook not previously illus. in this journal.

**The Elders of Israel Receiving the Ten Commandments.** Monochrome wash drawing, 31.7 x 34 cm., datable to c. 1780-85. Butlin #113. CL, 14 July, #28, sold “from the estate of Louise Crane,” illus. (£18,400 on an estimate of £3000-4000). See illus. 4.

**Manuscripts**

Receipt signed by Blake, “Received of Mr. Butts six Pounds, six Shillings for Drawings, Songs of Innocence &c,” dated 9 Sept. 1806. Probably for *Songs of Innocence and of Experience* copy E, now in the Huntington Library. Marvin Sadik Fine Arts, April cat. 1, 8th unnumbered item, illus. color (not priced; acquired by John Windle, who sold the document in May to the Huntington Library).

**Separate Plates and Plates in Series**

“Chaucer’s Canterbury Pilgrims.” John Windle, Nov. cat. 29, #8, 5th st. on laid India, very probably a Colnaghi impression, framed and glazed ($15,000). Dante engravings, Heritage Book Shop, Aug. on-line cat.,
complete set, printing uncertain but probably 1892, laid India, backing sheets approx. 40 x 54.5 cm., with the printed label, binding not mentioned but probably loose in portfolio ($45,000); same copy and price, Oct. cat. 203, #30.

“The Fall of Rosamond,” Blake after Stothard, 1783. An impression of the 2nd st., with full inscription and imprint, was acquired from a private source by David Bindman, fall 1997.

“George Cumberland’s Card.” Barrie Marks, Feb. private offer, printed in brown ink on a sheet of laid paper 10.2 x 12.7 cm., chain lines 2.5 cm. apart, two ink droplets within the image, a previously unrecorded impression (acquired by John Windle for stock; price from Windle on application). Another impression in brown ink, Windle, Nov. cat. 29, #9, sheet of laid paper 5.1 x 10.2 cm., a previously unrecorded impression ($6500).

“The Idle Laundress,” Blake after Morland, 1788. An impression of the 2nd st., with full inscription and imprint, was acquired from a private source by David Bindman, fall 1997.

Job engravings. Simon Finch, Feb. Los Angeles Book Fair, complete set, published “Proof” issue on India laid on J Whatman Turkey Mill 1825 backing paper, trimmed to 38.4 x 26.8 cm., interleaved with tissue guards, original 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 laid down on a front endpaper, half morocco ($42,600). CNY, 27 April, #44, pis. numbered 8 illus. (not sold; estimate £30,000-40,000).

“Whatman Turkey Mill 1825 backing paper, trimmed to 38.4 x 26.8 cm., interleaved with tissue guards, original 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 laid down on a front endpaper, half morocco ($42,600). CNY, 27 April, #44, pis. numbered 8 illus. (not sold; estimate £30,000-40,000).

“M” Q,” Blake after Villiers. Campbell Fine Art, Sept. private offer, 2nd (final) st., printed in black (all other impressions I have seen are in brown ink), hand colored with yellow-brown wash (rather than gray) over the wall and the figure’s hip, trimmed just outside the platemark top and both sides, trimmed inside the platemark at the bottom, slight foxing, with the companion print “Windsor Castle” not by Blake (£1200 the pair).


“Robin Hood & Clorinda,” Blake after Meheux, 1783. Only known st. printed in red-brown ink on laid paper trimmed just outside the plate mark to 28.1 x 23.4 cm., with fragments of an unidentified watermark in the right margin. Some staining (now cleaned) outside the image. From the Oettingen-Wallenstein collection, probably formed in the 1780s; acquired Feb. by R. Essick from a private British collector.

“Winged Figure Flying through Clouds” (a book illustration, probably for Bell’s Editions of the Poets of Great Britain, known only through separate impressions). John Windle, Nov. cat. 29, #73, previously unrecorded impression, the 4th known, “cleaned and matted” ($3750).

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

2 John Milton When Young (left) and Wat Tyler's Daughter (right), leaves 46 verso and 67 verso in the larger Blake-Varley sketchbook of 1819. Both pencil, sheets 25.5 x 20 cm. Inscribed in pencil by Varley, "Milton when Young" and "Milton" (drawing on left); "Wat Tyler's Daughter / striving to get loose from the Tax gatherer" (drawing on right, inscription not pictured). There are some similarities—particularly in the mouth, hair, and arch of the eyebrows—between Blake's rendition of the young Milton and the "Elderton" miniature, believed in Blake's day to be a portrait of Milton. The miniature was engraved by Blake's master, James Basire, for The Gentleman's Magazine 62 (Jan. 1792): pl. 3 fig. 1, facing p. 17. Blake and/or Varley made the common confusion between John Tyler, a blacksmith whose daughter was attacked by a "tax gatherer," and Wat Tyler, the leader of the Peasant Revolt in 1381. The same error appears in the caption to Henry Fuseli's "Wat Tyler and the Tax-gatherer," engraved by Blake for Charles Allen, A New and Improved History of England (1798). Photos courtesy of Sotheby's London.

Bell, ed., The Poets of Great Britain Complete from Chaucer to Churchill, 1776-92. CSK, 22 May, #22, complete in 109 vols., no mention of Blake's pl. (frequently absent), contemporary calf rubbed (£1265). Note: The engraving by Blake actually published in some copies of Bell's Poets, an illustration to a pseudo-Chaucerian ballad, should not be confused with "Winged Figure Flying through Clouds" (the last item under "Separate Plates," above). The latter may have been intended for Bell's Poets, but is not known to have been published in the series.

Blair, The Grave, CSK, 12 Dec. 1997, #2, 1808 folio, contemporary morocco, pl. 12 illus. (£1265 on an estimate of £400-600. The estimate indicates that Christie's did not know how much rarer the 1808 folio is than the quarto issue of the same year). Maggs, Dec. 1997 cat. 1240, #49, [1870], pls. only as issued in portfolio (but no mention of the portfolio, and thus lacking?), some wear (£350). Swann, 8 Jan., #25, 1808 quarto, trimmed, marginal foxing, contemporary Russia rebacked, cloth slipcase (£805). Jeffrey Thomas Books, Jan. private offer, 1808 quarto, original boards rebacked with roan, cover label worn (£1500). Demetz Books, Feb. Los Angeles Book Fair, 1808 quarto, trimmed close, boards with calf spine (£2000). CE, 25 Feb., #49, 1808 quarto, scattered light foxing, contemporary half calf rebacked (£1265). Robert Clark, March cat. 50, #352, "1813" (c. 1870) folio, "origin[al] black blind-stamped cloth" rebacked, original backstrip laid down (£450). Perhaps a variant binding; those I've seen in publisher's cloth are brown, not black. SL, 25 March, #53, the pls. only, including the portrait of Blake, "later reprints," some staining, apparently loose (not sold). Adam Mills, June cat. 45, #21, 1813 folio with 1808 pls., some in the published "proof" sts., some offsetting and marginal foxing of text, modern quarter morocco (£500). Argosy Book Store, June on-line cat., 1813 quarto, half morocco worn (£1500—perhaps a record asking price for the
1813 quarto). William Roos/Antiquarian Books, June on­line cat., 1808 quarto, foxing and dampstaining, rebacked ($1200). Quaker Hill Books, June on­line cat., 1808 quarto, light dampstaining in margins, 3/4 morocco ($1375 in one listing, $1250 in another). Robert Clark, Aug. on­line cat., 1808 quarto, some foxing, later half morocco worn ($1384). Swann, 10 Sept., #15, 1808 "small folio" (but probably the quarto), cloth worn ($460). Phillips auction, London, 18 Sept., #376, 1813 folio with a mixture of 1st and 2nd published sts., half morocco, from the collection of Lord Coleridge (Barrie Marks, £1300). John Windle, Nov. cat. 29, #5, 1808 quarto, uncut in original boards rebacked, no men­lished sts., half morocco, from the collection of Lord Coleridge (Barrie Marks, £1300). John Windle, Nov. cat. 29, #5, 1808 quarto, uncut in original boards rebacked, no mention of the cover label ($3750); #6, 1808 quarto, modern half calf over early boards ($1750); #7, 1813 folio, half the pls. in the 1st (1808 folio) st., marginal foxing, modern boards, morocco backstrip, pl. 12 illus. ($5750).


Cumberland, *An Attempt to Describe Hafod*. 1796. Maggs, April cat. 1241, from the collection of the artists John and Myfanwy Piper, contemporary half morocco worn (very inexpensive at £300; Maggs had over a dozen orders). BBA, 30 April, #491, with the errata leaf, contemporary calf rebacked, corners repaired (Quaritch, £690 on an estimate of £180-220); same copy, Quaritch, Oct. cat. 1254, #29, Blake's pl. illus. (£1250).

Cumberland, *Outlines from the Antients*. 1829. Adam Mills, March cat. 44, #44, large-page issue with the pls. on laid India, some spotting, contemporary calf, "upper joint cracked and holding on cords," from the collection of the Duke of Bedford with his bookplate (£1450). This copy has appeared in several earlier Mills cats. Marlborough Rare Books, Dec. cat. 177, #32, large-page copy, pls. on laid India, some spotting, contemporary calf rebacked, original spine retained (£2500).


Enfield, *Speaker*, 1795. Ximenes, July cat. 98-2, #70, con­temporary sheep worn (£250).


Gough, *Sepulchral Monuments*, 1786. BBA, 17 April, #419, 2 vols. in 5, some foxing, boards rebacked in morocco, rubbed (Kitazawa, £977 on an estimate of £300-400).


Hayley, *Ballads*, 1805. Jarndyce, March cat. 124, #6, stts. of pls. not recorded, contemporary calf (£1500).


Hunter, *Historical Journal*, 1793. Quaritch, April cat. 1247, Part 1, #107, quarto issue, contemporary half Russia rebacked, original spine retained (£6000). James Cummins, June online cat., quarto issue, contemporary calf rebacked (£4000). James Fenning, June online cat., octavo issue, recent quarter calf (£850). R & D Emerson, June online cat., issue not indicated but probably quarto, staining and foxing (£3500). Kenneth Hince, June online cat., quarto issue, early calf, “a superior copy” (£4500 Australian—about $2650 U.S.); another copy, quarto issue, recent morocco, “a fine large copy” (£4750 Australian). Gaston Renard, June online cat., octavo issue, calf rebacked (£1000 Australian); another copy, quarto issue, moderate foxing, modern half calf (£2500 Australian); same quarto copy, Sept. cat. 360, #292 (same price). The Book Gallery, June online cat., quarto issue, full calf, “a very fine copy” (£4000 Australian). Evergreen Books, June online cat., issue not indicated but probably quarto, slight foxing (£4000 New Zealand—about $2000 U.S.). Messrs. Berkelouw, June online cat., quarto issue, “one of the few large paper superfine, wove royal [quarto] copies,” uncut, full calf (£5847 Australian); another copy, quarto issue, large paper as in previous entry, boards (but apparently not original boards), uncut (same price); another copy, quarto issue, some foxing, quarter calf (£4400 Australian). The 19th Century Shop, Aug. online cat., issue not indicated but probably quarto, “generally untrimmed,” contemporary calf (£4800). Lawson, Oct. cat. 289, #26, quarto issue, trimmed but possibly large paper, later 19th-century half calf (£2250). Traylen, Oct. cat. 126, quarto issue, contemporary calf, joints repaired (£3300).

Spring 1999
Aug. on-line cat., Bentley’s “A” issue, “58 engraved plates, 2 [should be 3] by Blake,” contemporary calf ($610).


Malkin, Father’s Memoirs, 1806. Simon Finch, May cat. 34, #14, slight foxing and browning, inscribed “For Dr Pett / With the Author’s Compliments,” later morocco (£950). Maggs, Dec. cat. 1264, #42, modern boards (£550).


Virgil, Pastorals, 1821. Maggs, Feb. Los Angeles Book Fair, vol. 1 only, original sheep rebacked, black ruled lines added to both covers (at the time of rebacking?), exceptionally fine impression of Blake's 1st wood engraving, from the collection of the artist John Piper ($16,500); April New York Book Fair, same copy (acquired by John Windle for stock); same copy, Windle, Nov. cat. 29, #67 ($15,500); same copy and price, Ursus Rare Books, Nov. cat. 208, #7 (making no mention of the rebacking or the fact that this is vol. 1 [of 2] only).


Wollstonecraft, Original Stories, 1791. CSK, 28 Nov. 1997, #279, some dampstaining, contemporary sheep, cloth case, pl. 4 (1st st.) illus. (£1150).

Young, Night Thoughts, 1797. John Windle, Feb. Los Angeles Book Fair, 2nd st. of the fly-title to "Night the Second," with the Explanation leaf, uncut in marbled boards with calf spine, signature of "Caroline [Bowles] Southey" (1786-1854, author and second wife of the poet laureate) on the title page ($22,500); same copy and price, Nov. cat. 29, #71. Buddenbrooks, Feb. Los Angeles Book Fair, trimmed, 2nd st. of the fly-title to "Night the Second," with the Explanation leaf, full calf ($9500). SL, 7 May, #30, leaves attached to binding stubs, original boards with "printed label on upper cover," rebacked, fitted case, fly-title to "Night the Third" illus. (£2760). I have never seen a cover label for the Night Thoughts that would appear to be part of its original issue. Heritage Book Shop, Aug. on-line cat., leaves 41.7 x 32 cm., no information on binding ($10,000). Phillips auction, London, 18 Sept., #375, trimmed, contemporary half calf rebacked and worn (£2200).

Interesting Blakeana

Chaucer, Works, 1687. Grant & Shaw, Sept. cat. 43, #24, later calf repaired (£1275). Probably the ed. owned by Blake.


J. Boehme, Works, the so-called "Law edition," 1764-81. Krown & Spellman, March private offer, 4 vols., modern calf ($15,000). 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).

A Despairing Woman. Water color, 27 x 37 cm. SI, 28 May, #505, sold as "Circle of William Blake" (£862). A color photo, kindly supplied by Henry Wemyss, shows that the two figures are closely based on Blake's typical postures. I suspect an "imitation of Blake" rather than "Circle of William Blake."


Homer, Iliad and Odyssey, translated by Cowper, 1791. Adam Mills, Oct. cat. 46, #124, 2 vols., contemporary calf worn (£225). The List of Subscribers includes "W. Blake, Esq" (probably the attorney) and "Mr. W. Blake, Engraver." The latter is probably either William Blake (poet, artist, and engraver) or the engraver William Staden Blake of Exchange Alley.


W. Hayley, Life of Milton, 2nd ed., 1796. John Price, Dec. cat., #68, contemporary calf slightly worn (£250). Blake almost certainly knew this biography, although no single copy has been traced to his ownership.

Boydell, J. and J. Alphabetical Catalogue of Plates, 1803. CSK, 11 Sept., #178, browned and spotted, later roan with original wrappers bound in, with 2 other cats. concerning Gainsborough (1789) and Morland (1799), and 3 further cats. issued by Boydell, Edward Evans, and J. R. Smith (£4140 on an estimate of £300-500). Boydell's 1803 cat. includes a listing of Blake's pl. after Hogarth (see Bentley #528).

W. Falconer, The Shipwreck, 1804. Ewen Kerr, June cat. 67,
#12 (£120). An ed. probably owned by Blake—see Bentley 687.


I. Reed, *Bibliotheca Reediana*, auction cat. of Reed’s library, King and Lochee, 2 Nov. 1807 and 38 following days. Maggs, Aug. cat. 1256, #77, contemporary half Russia very worn, back cover detached (£260). Lot 6577 on 5 Dec. was “Blake’s Poetical Sketches,” which sold to Heber for 6s.6d. (see Bentley #529, where this copy is identified as copy F, now in the Turnbull Library, Wellington, New Zealand).


J. Varley, an album of 18 pencil drawings, sheets watermarked 1815, 1818, 1823, 1832. Ken Spelman, May cat. 38, #203, evidence of drawings having been removed from some leaves of the album, contemporary half roan rebacked, original spine retained, 1 sheet illus. (£2200). Spelman indicates that 4 sheets of drawings are of “portrait heads” probably associated with Blake’s production for Varley of the Visionary Heads. On the sheet illustrated in Spelman’s cat., the head on the right is very similar to the center head on p. 12 of the smaller Blake-Varley sketchbook (see Butlin #692.12, where the heads on this page are attributed to “Blake, Varley or Linnell”).

[J. Watkins and F. Shoberl], *Biographical Dictionary of the Living Authors of Great Britain*, 1816. Adam Mills, Oct. cat. 46, #18, later calf by Bedford (£245). One of the first bibliographies to include entries for Blake.


T. F. Dibdin, *The Library Companion*, 1824. Quaritch, March cat., #48, the 1-vol. issue, half calf rebacked (£100). Dibdin refers to D’Israeli’s Blake collection in a footnote on p. 734 (see Bentley #793).


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R. Southey, *The Doctor*. Jarndyce, March cat. 124, #1137, vols. 1-2, 3rd ed. of 1839; vol. 3, 2nd ed. of 1839; vols. 4-7, first eds. of 1837-47, uncut in original green cloth (£225). The important Blake references (see Bentley #2731) are in vols. 6 and 7.


Blake, *The Marriage of Heaven and Hell*, J. C. Hotten facsimile, [1868]. John Windle, Nov. cat. 29, #37, some foxing “as usual,” original roan-backed boards ($1200). The first facsimile of one of Blake’s illuminated books.

Gilchrist, *Life of Blake*, 2 vols., 1880. Simon Finch, May cat. 34, #15, original cloth (£375). A high price, perhaps motivated in part by Finch’s claim that “the prints of three of Blake’s magical and influential illustrations to Virgil’s Pastorals were taken directly from Blake’s own woodblocks.” I believe that they were “taken” from electrotypes—see Essick, “The Virgil Wood Engravings in Alexander Gilchrist’s *Life of William Blake*,” *The Book Collector* 40 (1991): 579-81. Muir facsimiles. Alex Fotheringham, Jan. cat. 34, #14, *Little Tom the Sailor*, [1886], Bentley’s issue B or C, sheet 59.7 x 22.9 cm. (£120). Swann, 10 Sept., #14, *The Book of Thel*, “1920” (but actually 1884) issue, numbered “2” by Muir, original wrappers ($345); same copy, John Windle, Nov. cat. 29, #64 ($1500). John Windle, Nov. private offer, *Little Tom the Sailor*, [1886], folded several times (price on application).

Walter Crane (British illustrator, 1845-1915). Autograph letter signed, 16 Jan. 1890, with references to Blake (“You will be very welcome to use such slides as I have from William Blake’s... Book of Job... Woodcuts of Thornton’s Virgil....”). David Schulson Autographs, March cat. 93, #25, letter’s recipient not identified, quotation of references to Blake as above ($225).

Frederick Hollyer, color reproductions of works by Blake, c. 1920. J. Windle, May private offer, *Our Lady with the Infant Jesus Riding on a Lamb with St. John* (Butlin #409) and “Glad Day” (“Albian rose,” Essick impression 1A), good condition ($30 each).


Muir, Sept. 1949 cat., “Mercurius Britannicus” 117. Cl., 26 Nov. 1997, in #108, with 189 other vols, from the collection of George Goyder (£2760 to J. Windle for stock); this cat. and a few other bits of ephemera acquired Jan. by R. Essick. The listing in this cat. of 16(!) drawings by Blake, all from the Graham Robertson collection sold at auction in 1949, has not been recorded previously. I list below each Blake item by the Muir cat. number, followed by Butlin’s now-standard title, followed by Butlin’s reference number, followed by Muir’s asking price.

488. *An Arbour*. Butlin #373. £10.10s.
489. *Possible Sketch for Plate 2* [of Blake’s designs for Blair’s *Grave*]: “Christ Descending into the Grave.” Butlin #622. £25
491. A Girl Holding a Goblet. Butlin #97. £25
492. The Awards of Athena. Butlin #96. £31.10s.
493. *Drawings from a Bas Relief, a Sphinx, and Another Figure, for Rees’s Cyclopaedia*. Butlin #678. £18.18s.
494. *Head of a Bearded Man in Profile, Possibly from the Antique*. Butlin #177. £8.10s.
495. *Classic Head of a Young Faun*. Butlin #98. £18.18s.
496. *Saturn Between Two Angels?*. Butlin #592. £15.15s.
497. *Studies for “Pestilence: The Death of the First-Born”*. Butlin #443. £18.18s.
Two Types of Insanity. Butlin #763. £21

Sketch for "The Pilgrimage of Christiana" (?). Butlin #834. £10.10s.

Head of a Youth, Possibly Henry VIII. Butlin #747. £8.10s.

A Visionary Head (recto); Elevation and Plan of a Monument (verso). Butlin #759. £12.10s.

A Female Head. Butlin #709. £12.10s.

Folio Fine Art Ltd., Jan.1968 cat. 51. Item 22 is pl. 18 (inscribed "16") of For the Sexes: The Gates of Paradise, "second or third state ... with 1 [inch] margins," illus. (£38). The date of the cat. would appear to exclude the possibility that this is a loose impression from the Blake Trust facsimile, published later in the same year, but does not exclude the very convincing W. A. White facsimile of c. 1897, printed with fake platemarks and issued loose in portfolio. This impression not in Bentley.

White bone china cylindrical bud vase, 17.7 cm. high, 6.6 cm. diameter, with Blake's relief etching of "The Sick Rose" transfer-printed on one side, the coloring based on the impression in Songs of Innocence and of Experience copy Z (with the pen and ink border, but lacking Blake's ink number), produced by Coalport in celebration (and for sale at!) the 1978 Blake exhibition at the Tate Gallery, London. John Windle, Feb. private offer (acquired by R. Essick).

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

Dionysus and Erigone. Oil on paper, 26.7 x 34.3 cm. April private offer, Abbott & Holder (£3000).

"The Brook," wood engraving, Garton & Co., Sept. cat. 71, #10, "contemporary impression on japan paper," illus. ($5500); #11, from the Carfax portfolio ($2100).

Letter to Flaxman from "Mr. Blake," 9 March 1804, with pencil sketches by Flaxman on verso. Simon Finch, Oct. cat. 35, #66 (£800). Finch indicates that the author of the letter was "Robert Blake, attorney, of 14 Essex Street, Strand." I have a letter addressed from "Bedford Row" on 12 May 1806 from an attorney who signed his name "Wm Blake." Were there two attorneys named "Blake," active c. 1804-06, with first names corresponding to the artist/poet William Blake and his deceased younger brother?

Letter by Flaxman to John Britton, 14 Nov. 1812, with a small sketch of Flaxman's design for a monument to Chatterton. Quaritch, Oct. cat. 1254, #38 (£250).


Flaxman, Eight Illustrations of the Lord's Prayer, 1835. Marlborough Rare Books, Dec. cat. 177, #39, original wrappers, spine split (£320).

Flaxman, Lectures on Sculpture, 1829. CSK, 28 Nov. 1997, #201, later boards, with Catalogue of Richardson's Collection of English Portraits, 2 vols. (£161); same copy of the Lectures?, Robert Clark, March cat. 50, #367, some foxing, “twentieth century patterned boards” worn (£165).


Iliad designs, 1796. Heritage Book Shop, Aug. on-line cat., original wrappers ($400).

Odyssey designs, 1805. Second Life Books, June cat. 122, #175, margins foxed, modern morocco-backed cloth ($600).

FUSELI, HENRY


Boydell, *Collection of Prints...Illustrating the Dramatic Works of Shakspere*, 1803. BBA, 29 Jan., #157, complete in 2 vols., light spotting, later morocco worn, 1 pl. (not after Fuseli) illus. (Bruce Marshall, £3450 on an estimate of £1500-1800). Heritage Book Shop, June on-line cat., 2 vols. in 1, contemporary morocco, "a remarkably fine copy" (£15,000).


Fuseli, *Lectures on Painting*, 1820. Fine Art Catalogues, May cat., 112, #57, Royal Academy prize binding rebacked (£185). Stuart Bennett, April cat. 28, #93, occasional foxing, modern half calf (£200).


Knowles, *Life and Writings of Fuseli*, 1831. Ken Spelman, Sept. cat. 61, presentation copy from the publisher, half calf (£160).

Lavater, *Ovre de Physiognomic*, Amsterdam, 1783. Ken Spelman, May cat. 38, #112, some foxing and browning, contemporary half calf (£380).


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*LINNEILL, JOHN*

A folio of 7 landscape studies, 6 chalk, 1 pencil, 5 signed or initialed, "various sizes." SL, 16 July, #107, 1 illus. (not sold; estimate £1500-2000).

**Corn Stooks in a Field.** Pencil, 24 x 32.45 cm., signed. SL, 8 April, #139, illus. (£4025 on an estimate of £1200-1800).

**A Fine Evening After Rain: A Scene in Wales.** Oil on panel, 35 x 53.5 cm., datable to 1815. Agnew’s, April private offer (£46,000; acquired by the Huntington Library and Art Gallery). Previously sold SL, 12 July 1995, #107 (£6325).

**Forest.** Oil, 30 x 49 cm., signed and dated 1875. SL, 11 March, #28, illus. color (not sold; estimate £5000-7000).

**Hay-Making in the Countryside.** Black and white chalk on buff paper, 27.5 x 42 cm. SL, 8 April, #141 (£690).

**Near Redhill.** Water color, 7 x 11 cm. SL, 16 July, #57, illus. color (not sold; estimate £2000-3000).

**A Pastoral Scene.** Water color, 18 x 26 cm., signed and dated 1859. SL, 28 May, #476, illus. color (£1955).

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5 John Flaxman. Three Classical Figures in a Landscape. Pen and gray ink, gray wash, 47.5 x 64 cm. Datable on stylistic grounds to the first half of the 1780s when Blake produced a good many similar drawings, although usually not as finished in facial details and expression as this large composition. Photo courtesy of Sotheby's London.

Piping Down the Valley Wild. Oil, 55.9 x 68.5 cm., signed and dated 1872. CSK, 12 March, #176; illus. color (£3220). I do not know the source of the title; but at least it, and perhaps the painting, was inspired by a line from the “Introduction” to Songs of Innocence. The image bears no relationship to any design by Blake known to me.

Resting Woodcutters, Bray Wood, Windsor. Water color, 16.5 x 27 cm., signed and dated 1827. SL, 8 April, #55, illus. color (£14,950 to Spink-Leger, the London dealer, on an estimate of £8000-12,000); Spink-Leger, Oct. cat. of “British Watercolours and Drawings,” #29, illus. color (£30,000). See illus. 7.

The Rise of the River. Oil, 36.5 x 52 cm., signed and dated 1857. SL, 15 July, #72, illus. color (£6900).

View in North Wales. Pencil, 42 x 57 cm., signed and dated 1813. Sotheby’s at Prior Park, Bath, 29 Oct., #351 (not sold; estimate £600-800).

J. Linnell, The Royal Gallery of Pictures … At Buckingham Palace, 1840. BBA, 14 May, #27, most pls. in several states, a few mounted, some spotting, contemporary morocco rubbed (Page, £320).

MORTIMER, JOHN HAMILTON

Four Banditti Resting under a Tree. Pen and black ink, 26.5 x 20.5 cm. SL, 8 April, #6, illus. (£3450 on an estimate of £500-700). Previously offered CL, 16 March 1982, #4 (not sold).

PALMER, SAMUEL

The Colosseum, Rome. Water color over pencil, 27 x 42 cm. SL, 26 Nov., #90, illus. color (£34,500).

Llyn Gwynant, North Wales. Pencil on buff paper, 17 x 22 cm., datable to c. 1835, extensively inscribed by Palmer with notes in preparation for a very similar water color now in the Yale Center for British Art. SL, 8 April, #26, illus. (£1610).


On the River Machwy, Wales. Water color over pencil, 28.5 x 22 cm., dated July 1837. SL, 8 April, #45, illus. color (£13,225).

A Waterfall, North Wales, attributed to Palmer. Water color over pencil, 27.5 x 18.5 cm. SL, 26 Nov., #46, illus. (£805).


"Willow," etching. Swann, 14 May, #177, 2nd st., illus., with a print by William Strang (£287).

A Book of Favourite Modern Ballads, 1860. John T. Zubal, June on-line cat., original cloth, library label on spine (a steal at $20).

Milton, Shorter Poems, 1889. Robert Frew, Jan. cat. 12, #51, small-paper issue, slight foxing, original cloth (£250). BBA, 28 May, #106, small-paper issue, few leaves loose, original cloth detached and worn (Besley's Books, £74); 23 July, #207, issue not identified, some foxing, original cloth, with an unrelated vol. (Robert Clark, £195). Robert Clark, Sept. cat. 51, #362, large-paper issue, original vellum (£325). See also S. Palmer, below.

A. H. Palmer, Life and Letters of Samuel Palmer, 1892. CSK, 13 Feb., #229, large-paper issue, original roan worn, "lacks spine" (£97.75). Ken Spelman, May cat. 38, #142, small-paper issue, original cloth (£280).


Rogers, Pleasures of Memory, n.d. (c. 1875). Ian Hodgkins, Jan. cat. 98, #161, original cloth (£40).

RICHMOND, GEORGE

A sketchbook with 48 drawings and water colors, leaves 16 x 24 cm., used by Richmond while in Italy, 1837-39. SL, 8 April, #100 (£517).

A folio of 42 figure studies. SL, 8 April, #106, 1 illus. (£1380).

A folio of 24 drawings, mostly executed in Italy, some dated 1840. SL, 8 April, #101 (not sold; estimate £600-800).

A folio of 20 drawings, landscapes of Kent and elsewhere, some inscribed 1849, 1850, and 1871. SL, 8 April, #103, a sketch dated 1850 illus. (£1035).

A folio of 13 portrait studies, pen and ink, pencil, 1 with water color, "various sizes." SL, 16 July, #27, 1 illus. (£1150).

A folio of 12 drawings from the antique and anatomical studies. SL, 8 April, #104, 1 illus. (£782).

A folio of 9 drawings, 1 dated 1829, another dated 1859. SL, 8 April, #102 (£632).

The Blessed Valley. Water color, 30 x 21 cm., signed and dated 1829. Spink-Leger, April "Master Drawings" cat., #27, illus. color (£24,000).


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. According to Huon Mallalieu, "Around the Salerooms," Country Life (16 April 1998): 80, this drawing was sold at a Cheffins, Grain & Comins (Oxford) auction in March for £2012. Mallalieu reproduces the drawing in color for the first time (81) and interestingly offers a new description of the figure (he is seen from above and is standing and bending over to turn a large screw, not "hanging") and associates the image with Mammon in Paradise Lost, 1:679-83. Previously offered by Garton & Co., Feb. 1997 cat. 67, #4, illus. (£8000).
Portrait of Welby Sherman. Pen and brown ink, 22.5 x 18 cm., inscribed "W. Sherman. De. 5. 1827" below image, signed and dated 1827 lower left. SL, 8 April, #108, illus. (£828).

Portrait Study of William Ewart Gladstone. Chalk with touches of red, 21.5 x 17.5 cm. SL, 8 April, #107, illus. (£1092).

A Recollection of William Blake. Watercolor sheet 27.5 x 18.5 cm., watermarked "[J WH]ATMAN/[TURKEY MILL/1836." SL, 8 April, #105, illus. (£4140 on an estimate of £400-600). See illus. 8.

"The Fatal Bellman," etching. Garton & Co., Feb. cat. 70, #3, final st. on laid India, signed with initials and with a presentation inscription by Richmond dated April 1883, illus. (£11,500—a record asking price). This impression previously sold, with "The Shepherd" (below), CL, 9 Dec. 1997, #114 (£9775). Campbell Fine Art, Sept. private offer, final st. on laid India (price on application).


ROMNEY, GEORGE

A Dancing Figure. Pencil and brown wash, 54 x 24.1 cm. Spink-Leger, April "Master Drawings" cat., #19, illus. color (£24,000).

Iphigcnia Waking. Pencil, pen, gray and black washes, 38.9 x 51 cm. Spink-Leger, April "Master Drawings" cat., #20, illus. color (£32,000).

Study of Dancing Figures. Black chalk, 27 x 35.5 cm. SL, 28 May, #581, illus. color (£632).

Thelasstic, the French Dancer, Reclining. Pen and ink, 12.1 x 19 cm., title inscribed on the backing of the old frame. Agnew's, Feb. cat. of 125th annual exhibition, #1, illus. color (£2750).

The Toilet of Venus (recto); Reclining Woman (verso). Pencil, recto 15.9 x 17.8 cm. Agnew's, Feb. cat. of 125th annual exhibition, #2, illus. color (£3500).

Torment—Scene in a Lazaretto. Pencil, pen and brown ink, brown wash, 28 x 41 cm. Agnew's, Feb. cat. of 125th annual exhibition, #3, illus. color (£17,500).

STOTHARD, THOMAS

Design for a Book Illustration (not further identified). Pen and gray ink, wash, over red chalk, 11 x 8.5 cm., signed. SL, 8 April, #80 (not sold; estimate £200-300).

Mr. Valott's Proposal. Watercolor, 10 x 7 cm. Sotheby's at Prior Park, Bath, 29 Oct., #355 (£230).

Neptune: The Origin of Water. Oil, 34.5 x 52 cm. SL, 28 May, #449, illus. color (not sold; estimate £1000-1500).

The Promenade. Oil, 50 x 40 cm. SL, 28 May, #448, illus. color (not sold; estimate £1200-1800).

Turkish Men Seated on the Sand. Watercolor, 10 x 15.7 cm., framed. Heritage Book Shop, July on-line cat. (£600).

A Village Dance. Oil on panel, 43.2 x 56.5 cm. CSK, 17 July, #230, illus. color (£1150).

"The Lost Apple," lithograph. R. E. Lewis, March cat., #17, removed from the original mount, repaired marginal tears, few stains, illus. (£2400).

A large quarto album of 127 engravings, all but a few after Stothard, mounted on the rectos only of 37 leaves, including a proof before letters of Blake's pl. 2 for Ritson's Select Collection of English Songs and a 1st published st. of Blake's pl. 2 for Don Quixote in the Novelist's Magazine. Acquired Sept. by David Bindman from a London print dealer; sold by Bindman to R. Essick in the same month.

Aesop, Fables, 1793. BBA, 12 March, #259, 2 vols. in 1, offsetting and spotting, contemporary half morocco worn, upper cover detached (R & J Prineas, £253). James Cummins, July private offer, 2 vols., fine impressions, contemporary calf, later slipcases (£1500).


The Bijou, 1828-30. Claude Cox, Jan. cat. 124, #20, 1828 ed. in original morocco-backed printed boards (£55); #21-22, 1829-30 eds. in later cream calf (£45 each).

Blair, The Grave, with Porteus, Death, etc., 1823. Waterfield's, Oct. cat., #10, contemporary calf little rubbed (£30).

Blane, Cynegentic, 1788. James Cummins, July on-line cat., light water stains to the frontispiece, contemporary boards rebacked with calf (£350).

6 Henry Fuseli. Sigelind, Siegfried’s Mother, Roused by the Contest of the Good and Evil Genius about Her Infant Son—Lied der Nibelunge. Oil, 71 x 91.5 cm., exhibited at the Royal Academy in 1814. The event pictured is not described in the Nibelungenlied and would appear to be Fuseli’s own interpolated addition to the poem. The descending “good” spirit recalls several figures in Blake’s work, including the pearl diver in his water-color illustration to Edward Young’s Night Thoughts, Night V, p. 19 (Butlin #330.174). Gert Schiff has compared this Night Thoughts figure to Titania in one of Fuseli’s paintings based on Christoph Martin Wieland’s Oberon—see Schiff, Johann Heinrich Füssli (Zurich: Verlag Berichthaus, 1973) 2: illus. 1226 and unnumbered illus. below it. But the possibilities of Blake’s influence on the theme of the painting reproduced here are more intriguing than formal parallels. Perhaps Fuseli’s invention of the scene pictured was prompted by Blake’s color print, The Good and Evil Angels Struggling for Possession of a Child. The impression now in the Whitney estate (Butlin #324—see discussion in the introductory essay above) was probably executed in 1795 and appears to have remained in Blake’s possession until his death in 1827. Thus, Fuseli would have had ample opportunity to see the work when visiting his friend of many years. As Fuseli is said to have claimed, “Blake is d—d good to steal from!” (Alexander Gilchrist, Life of William Blake [London and Cambridge: Macmillan, 1863] 1:52). When sold at Sotheby’s on 25 November 1989, Fuseli’s painting was in poor condition, particularly in the darker passages where the bitumen had decayed badly. Perhaps the new owner has already embarked on its restoration. Photo courtesy of Christie’s London.


Bunyan, Pilgrim’s Progress. Heritage Book Shop, Jan. private offer, 1830 ed. extra-illustrated with the 17 pls. after Stothard’s designs published by Seeley in 1839, proofs be-
7 John Linnell. *Resting Woodcutters, Bray Wood, Windsor*. Pen and brown ink and water colors over pencil, heightened with body color. 16.5 x 27 cm., signed and dated 1827. Linnell's 1818 etching, "Woodcutters' Repast," is a very similar design, reversed. Photo courtesy of Sotheby's London.

fore title inscriptions on laid India, later morocco ($450).

Swann, 16 April, #36, the 17 pls. only of 1839 on laid India, bound in a morocco album (not sold; estimate $500-750). Tamerlane Books, June on-line cat., 1862 Bohn ed., original cloth ($45).

Burns, *Works*, 1820. Dirk Cable, Aug. private offer, 4 vols., with the 1814 pls. by Cromek after Stothard first published in an "1813" ed., most pls. foxed, later quarter calf ($300). The presence of the 1814 pls. in this ed. has not been previously noted.

*Cattullus, Tibullus et Propertius*, Pickering ed., 1824. Barry McKay, April cat. 50, #442, original cloth (£50).


Cromek, ed., *Remains of Nithsdale and Galloway Song*, 1810. Grant & Shaw, April cat. 41, #28, contemporary calf rebacked (£60).


[Dodsley], *The Economy of Human Life*, 1799. Westfield Book Co., July on-line cat., contemporary calf worn (£45). The presence in this ed. of the 4 pls. after Stothard, dated 1796 in their imprints, has not been noted previously.

*Falconer, Shipwreck*, 1811. The Book Chest, June on-line cat., the 4 pls. after Stothard very worn, contemporary calf worn
The presence of the 1795 pls., engraved by James Parker after Stothard, in this 1811 ed. has not been previously recorded. They still bear their 1795 imprints.

Gessner, *Death of Abel*, 1797. Charles Agvent, July on-line cat., no description of the binding other than “joints split” ($150).


Green, *The Spleen, and Other Poems*, 1796. Peter Murray Hill, Oct. cat. 188, #71, contemporary half calf (£50).

Hall, *Book of Gems*. Ian Hodgkins, Jan. cat. 98, #52, 1868 ed., foxed, original boards (£120); #53, 1877 ed. (£85).


Hume, *History of England*, Cadell ed., 1790-91. Krown & Spellman, March private offer, the pls. only, imprint dates of 1788-90, 44pls. in all, of which 30 are attributed to Stothard as the designer of the border images, fine impressions on laid paper, some proofs before letters, later full morocco ($475).


The Keepsake. Sevin Seydi Rare Books, Feb. cat. “Midas,” #193, 1834 ed., original silk-covered boards worn (£40). Deighton Bell, March cat. 275, #342, 1829 ed., original silk worn (£30). Ken Spelman, May cat. 38, #185, 53 pls. only from the 1830-33 issues, including at least 1 by Stothard, bound in an album, contemporary half morocco (£380); same copy and price, Aug. cat. 39, #162.

LeSage, *The Devil on Two Sticks*, apparently extracted from *The Novelist's Magazine*, 1780. The Book Chest, June on-line cat., no information on condition or binding ($120).

8 George Richmond. *A Recollection of William Blake*. Water color on wove paper, 27.5 x 18.5 cm., watermarked [J WH]ATMAN/ [TURK]EY MILL/[18]36. Inscribed top left, “Prepared Side,” and lower right in another hand, “William Blake.” This drawing is not so much a “recollection” of Blake as a copy of Blake’s left profile as represented in his life mask—note the closed eye (odd in a portrait, but necessary when making a plaster cast of someone’s head), the slight flattening of the nose, the way the corner of the mouth is drawn down (caused by drying plaster), and the way the hair is (literally) plastered against the head. Richmond owned the life mask now in the Fitzwilliam Museum, Cambridge. The drawing was sold at Sotheby’s London, 8 April 1998, “The Property of a descendant of the artist.” Photo courtesy of Sotheby’s London.

The Literary Souvenir. Deighton Bell, March cat. 275, #350, 1828 ed., lacking 1 pl. (not identified), contemporary calf (£25); #351, 1828 ed., large-paper issue with pls. on laid India, contemporary morocco (£60); #355, 1831 ed., lacking 1 pl. not by Stothard, large-paper issue with pls. on laid India, some foxing, half morocco (£25); #356, 1832 ed., large-paper issue with pls. on laid India, contemporary half morocco (£55).

Macpherson, *Poems of Ossian*, 1795. BBA, 12 March, #260,
2 vols., slight foxing, contemporary calf worn (not sold; estimate £50-75).

More, *The Search after Happiness*, 1811. Argosy Book Store, July on-line cat., “fine copy”—but the frontispiece (Tanner after Stothard) is a worn and browned impression ($35).

*Novelist's Magazine.* See LeSage, above, and *Novelist's Magazine* under Letterpress Books with Engravings by and after Blake, above.


Rogers, *Pleasures of Memory.* Claude Cox, Jan. cat. 124, #70, 1796 ed., pls. lightly spotted, contemporary half calf (£15). Jarnedyce, March cat. 124, #839, 1799 ed., later vellum (£75); #840, 1801 ed., contemporary half calf (£45); #841, 1803 ed., contemporary calf (£40). See also under Palmer, above.


*Royal Engagement Pocket Atlas.* Stuart Bennett, July on-line cat., for 1803, original pictorial wrappers, original slipcase ($250). Marlborough Rare Books, Sept. cat. 176, #19, for 1793, original pictorial wrappers (£185).


**VON HOLST, THEODOR**

*A Man and a Woman Holding the Legs of a Naked Man* (recto); *A Man with a Sword Abducting a Woman* (verso). Black chalk, 28.5 cm. diameter. SL, 9 Sept., #273, recto illus. (not sold; estimate £1000-1500).

*Studies of Women and a Child* (recto); *A Woman on a Balcony Being Attacked by a Bat* (verso). Pen and brown ink over pencil, 27 x 21.5 cm., verso signed. SL, 9 Sept., #271, verso illus. (not sold; estimate £800-1200).

*Study of a Man with a Shield and Sword and a Pointing Man.* Pen and brown ink, 18.5 x 15.5 cm. SL, 9 Sept., #272, Illus. (£287).
Appendix: New Information on Blake’s Engravings


**The Separate Plates of William Blake: A Catalogue**


P. 111, “George Cumberland’s Card.” For two previously unrecorded impressions, see under “Separate Plates and Plates in Series,” above.


P. 171, “Head of a Damned Soul in Dante’s *Inferno*,” Blake after Fuseli. Impression 1E given by Charles Ryskamp, in memory of Sir Geoffrey Keynes, to the Pierpont Morgan Library in 1982. Consequently, there are no more traced impressions remaining in private hands. Apologies for being so tardy in reporting this gift, kindly pointed out to me by Ryskamp.


P. 214, “Christ Trampling on Satan,” Butts after Blake. An impression was acquired by the Huntington Library in Jan. 1998 from the dealer John Windle. Heavy wove paper, sheet 44.5 x 30.5 cm.

P. 236, “Winged Figure flying through Clouds,” after Stothard. A previously unrecorded impression was offered by the book and print dealer John Windle in Sept. (see under Separate Plates, above).

**William Blake’s Commercial Book Illustrations**

P. 34, Ritson, *Select Collection of English Songs*, 1783, pl. 2. A proof before letters is now in the RNE collection—see the quarto album of pls. under Stothard, above.


**Addendum**

In my 1997 sales review (*Blake* 31 [1998]: 108-37), I reproduced as illus. 1 an impression of *Europe* pl. 1 (“The Ancient of Days”) now in my collection. In the caption to this illustration, I failed to indicate that Bentley 340 states that a “note on the verso” of this impression “says it is from the Smith and Biddle collections.” I can find no evidence of such an inscription on the verso of the print itself. However, the brown wrapping-paper backing (now also in my collection) for the frame in which the print was mounted while in Leonard Baskin’s possession (June 1964 to May 1997) is inscribed, in rather elaborate ink script by Baskin, as follows: “Wm. Blake / Frontispiece for =Europe= / From the Biddle-Smith Coll: / From the 1832 posthumous ed. by / Fred. Tathem [sic], / of which / only one copy known- / M. Zhn [i.e., Mabel Zahn] of Sesslers suggests a proof=.” Since this impression is neither a “proof” (in the sense of representing a state of the copperplate earlier than the one published in all but proof copy a of *Europe*) nor a posthumous printing, the only part of this inscription that strikes me as accurate is the provenance information tracing the print to the Smith and Biddle collections.
William Blake and His Circle:
A Checklist of Publications and
Discoveries in 1998

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, 1998) and those for previous years which are not recorded in Blake Books (1977), Blake Books Supplement (1995), and "William Blake and His Circle" (1994-98). 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.

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.

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, Robert 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.

N.b. I have made no systematic attempt to record manuscripts and typescripts, chinaware, computer print outs, radio or television broadcasts, calendars, festivals and lecture series, 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.

The status of electronic "publications" becomes increasingly vexing. Some such works seem to be merely electronic versions of physically stable works, such as Colliera Encyclopedia—CD Rom (1996), with essays by Charles P. Parkhurst, Jr., on Fuseli and Flaxman and by Geoffrey Keynes on Blake (1966) <BB #2040>, which replaced that by Mark Schorer and Charles P. Parkhurst, Jr., BB #2673>. Some electronic publications, however, suggest no more knowledge than how to operate a computer, such as reviews invited for the listings of the book-sale firm of Amazon.com, which are divided into those by (1) the author, (2) the publisher, and (3) other, perhaps disinterested, remarkers. I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority.


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).

2 For example, the white bone china bud vase decorated with "The Sick Rose" apparently produced by Coalport for the 1978 Tate exhibition (see R. N. Essick, "Blake in the Marketplace, 1998," Blake [1999]).


5 E.g., Baulch, David M. "The Sublime of the Bible." Romanticism On the Net 3 (August 1996). ("When Blake writes [in MILTON] about 'the Sublime of the Bible,' it is not the Bible itself that functions as a sublime object: instead, the Bible becomes the site of the sublime experience for a Redeemed or Reprobate reader.")

114 Blake/An Illustrated Quarterly

I am indebted for help of many kinds to Associated University Presses, Donald Ault, Dr. E. B. Bentley, Birmingham Museum and Art Gallery, Cambridge University Press, Shirley Patricia Dent, Duke University Press, Robert N. Essick, Alexander Gourlay, Heather Howell, Irina Kukota (for help with Russian works), Christopher Marsden, Joseph Viscomi, and John Windle.

I should be most grateful to anyone who can help me to better information about the unseen (§) items reported here, and I undertake to thank them prettily in person and in print.

Research for "William Blake and His Circle" (1998) was carried out chiefly in the Bodleian Library, the British Library, the British Museum Print Room, the Huntington Library, 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 L'Allegro, 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

Blake Publications and Discoveries in 1998

The languages of recent Blake criticism are remarkably various. Besides English, American, Australian, and Canadian, these languages include Catalan (1), French (8), German (2), Italian (9), Japanese (12), Latvian (1), Norwegian (3), Russian (15—1900-97), and Spanish (2), plus four English essays in Korean journals and one in a Japanese journal.

Blake's Writings


There are also variously titled collected editions of his poems in English (1996, 1997, 1998), Italian (1991 [2], 1996, 1997), and Russian (1978), plus fragments such as Auguries of Innocence (1997), I asked [a Thief] (1989), A Poison Tree (1989), and Proverbs of Hell in French (1996). Of these, the most curious is Auguries of Innocence, produced by the Ziggurat Press with non-representational designs embossed on copper.

Blake's Art

The Larger Blake-Varley Sketchbook is no longer on loan at the Tate Gallery and now belongs to an unidentified collector, rumored to be David Thompson (of Toronto), son of Lord Thompson of Fleet.

Exhibition Catalogues

There was no major Blake exhibition in 1998, though there were modest shows in Birmingham (England) and Kanagawa (Japan). Perhaps the most interesting new catalogue information is to be found in the 1923 sale of the egregious Richard C. Jackson.

However, there were several significant public events associated with Blake: The conference on "Blake and the Book" at Strawberry Hill (England) on 18 April 1998; the series of lectures called "Blake Course at the Tate Gallery" in London (England) on 12 May-9 June 1998; the lecture series on "William Blake & His Circle" at the Birmingham Museum and Art Gallery (England) on 22 June-6 September 1998; and the Blake Festival as part of the annual Olavfestdagene in Trondheim (Norway) on 25-28 July 1998.

Scholarship and Criticism

The scholarship and criticism recorded here cover 1830-1998; indeed one "1998" publication appeared in 1999.

Essays

The number of newly recorded works about Blake is substantial. These include 147 essays of 1835-1998, plus 39 reprinted essays, eight doctoral dissertations, and 58 reviews (1835-1998), 25 of them by David Worrall in The Year's Work in English Studies.

"Dialectical" seems to be a term whose time has come, especially among dissertation-writers, as in Bryan Nemo...
Alexander, "Dialectical Nightmares: The Historicity of the Romantic-Era Doppelganger in the Works of Godwin, Hogg, Blake, Burney, and the Shellesys" (Michigan Ph.D., 1997), John Sebastian Howard, "Romantic Dialectics and the Politics of the Subject" (Saint Louis Ph.D., 1997), Susan Ann Weaver, "Dialectical Formulations and Covert Language in Coleridge, Blake, and [Mary] Robinson," (Texas A&M Ph.D., 1997), plus of course Fred Dotort, The Dialectic of Vision (1998). The fact that a term is critically popular does not, of course, mean that it is critically abused, but some of its uses here seem to be unfamiliar ones.

Other popular subjects are gender, maternity (but not matriarchy), patriarchy (but not paternity), and the sexual machine.

This list records eight doctorates on Blake in institutions from St. Petersburg to St. Louis to Calicut (India). The number of dissertations seems to be about the same as in recent years, but the geographical range is a good deal wider.

Blake/An Illustrated Quarterly alone carried nine essays, 10 reviews, and eight newsletter snippets. The most important of these are Robert Essick’s “Blake in the Marketplace” and the essay by Essick and Morton Paley on the newly discovered Blake letter of 1 September 1800.

In what is essentially a 27-page essay, Richard Outram’s Notes on William Blake’s "The Tyger" (1997) explores ground gratifyingly unfamiliar to most Blake scholars, particularly on the influences of bestiaries and heraldry on "The Tyger."

The 19 essays collected in Blake, Politics, and History, ed. Jackie DiSalvo, G. A. Rosso, and Christopher Z. Hobson (1997) cover much of the spectrum of political interest which has informed much of the best Blake scholarship of the last 50 years. One of the most lastingly valuable of these is the essay by Jon Mee about the vocabulary of violent republicanism and radical protestantism shared by William Blake and Richard Lee, called “Citizen Lee,” the author of King Killing and The Happy Reign of George the Last. In passing Mee remarks most promisingly: “we have to be circumspect about claiming that Blake was ever a member of the [Joseph] Johnson circle."6

Similarly, the background details of radical regency political agitation provided by David Worrall shed a fundamentally new light on Blake’s somewhat conventional engraving of the conventionally pretty "Mrs Q," the Prince Regent’s sometime mistress whom he had cast off as he was trying in 1820 to cast off Queen Charlotte.7

Another essay which is likely to draw attention is that by Christopher Hobson in which he argues that the often-cited “Orc cycle" is a myth in the pejorative sense rather than in the sense of Northrop Frye.8

The most densely argued essay recorded here, and probably the one which will prove most lastingly influential, is that by Joseph Viscomi about the genesis of The Marriage of Heaven and Hell, the second-to-be-published section of a three-part study of the Marriage. In particular, he assembles very persuasive evidence that pl. 21-24 of the Marriage formed "an autonomous text preceding the composition of ... [the rest of] the Marriage."

Books

There are 15 books on Blake newly recorded here, six of them in French, German (2), Italian, Japanese, and Russian. Linguistic poverty inhibits me from evaluating two of them,9 and inability to see a copy prevents me from commenting on five more.10 Two other new books are collections of unrevised essays and fragments of books which have the same merits as when they were originally printed.11


Eleanore Frauke Pieper’s "Imitation Is Criticism": Dante Gabriel Rossetti and William Blake (1997) is an examination in German of how Dante Gabriel Rossetti used his misunderstanding of Blake as a symbol of his own feeling of alienation from Victorian society. As with all such psychological interpretations, one wonders where the author’s alienation ends and that of the subject begins.

Henry Summerfield, A Guide to the Books of William Blake for Innocent and Experienced Readers (1998), is a useful and enormous (874-page) digest of Blake scholarship and criticism, a kind of variorum edition of Blake which omits the texts themselves.


Nicholas M. Williams, *Ideology and Utopia in the Poetry of William Blake* (1998), is greatly concerned with critical theory and with "readings" of Blake's writings, particularly concerning Blake's "program for social change" (xiv).

Wayne Glausser, *Locke and Blake: A Conversation across the Eighteenth Century* (1998) is a remarkable exercise in discovering affinities between two men who are usually treated as polar opposites. The connections are often fascinating, ingenious, and ephemeral, as in the section on "Locke and Blake as Physicians."\(^{13}\)

The most important of the books on Blake published in 1998 are those by Stanley Gardner, John Pierce, and Fred Dortort.

Certainly the most challenging, and perhaps the one which will prove over the years to be the most rewarding, is Fred Dortort, *The Dialectic of Vision: A Contrary Reading of William Blake's Jerusalem* (1998). The book appropriates, adapts, and extends the terms and methods of Donald Ault's challenging *Narrative Unbound: Re-Visioning William Blake's The Four Zoas* (1987), which alone will be enough to frighten off all but the most dauntless readers. But dauntlessness will be rewarded. Dortort posits two warring meanings in *Jerusalem*, one of radical English Christianity and the other exposing and correcting the oppression of the former. These two elements are not so much cunning authorial devices to enmesh the reader as manifestations of internal conflicts in Blake himself. Readers who struggle through the extraordinarily dense and self-reflexive argument are likely to conclude that Dortort has made a far stronger case than they expected when beginning the book.

John B. Pierce, *Flexible Design: Revisionary Poetics in Blake's *Vala* or The Four Zoas* (1998) has surprising affinities to Dortort's work on *Jerusalem* but is far more accessible. The chief difference is probably Pierce's emphasis upon the deliberateness of Blake's shifting narrative strategies; Blake uses "conscious adaptations of sequential disruptions as a fundamental element in narrative experiment" (xiii). Pierce pays very careful attention to the physical characteristics of the manuscript, and he makes a plausible case that "the synoptic and synchronic tendencies of Blake's poetics are the result of conscious revision and correction of an essentially diachronic narrative" (xvii-xviii). This is a valuable study of *The Four Zoas*, and its arguments about narrative method and intention have important implications for each of Blake's long Prophecies, particularly for *Milton* and *Jerusalem*.

The book which is likely to be most frequently read is the late Stanley Gardner's *The Tyger, the Lamb, and the Terrible Desart: Songs of Innocence and of Experience* in its times and circumstance (1998). In the first place, the book is beauti-

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\(^{13}\) Wayne Glausser, *Locke and Blake: A Conversation across the Eighteenth Century* (1998); the original title of chapter 3 was "Locke and Blake as Physicians Delivering the Eighteenth-Century Body."
— as if any of the dozens of James Blakes living in London in 1757 must be either William Blake's father James or his brother James, then age four.

Division I: William Blake

Part I
Editions, Translations, and Facsimiles

Section A: Original Editions

Watermarks in Paper Used by Blake
Crown and Shield
Letter of 1 September 1800

America (1793[-1831?])
Copy N (bound with Europe (1))

History: (1) Perhaps America (N) and Europe (I) were among the “three or four of the Engraved books” which Catherine Blake sold about 1831 to the artist James Ferguson (1791-1871), “a gentleman in the far north”; (2) Acquired by Sir George Grey (1779-1882) of Falloden, Northumberland, who wrote in it: “I purchased this book at the sale of the effects of a deceased artist, (I now forget his name), who had obtained it direct from Blake” (the posthumous character of the printing of America suggests that it was obtained from Catherine after Blake’s death)....

Descriptive Catalogue (1809)
Manuscript

In a letter of 5 August 1914, Richard C. Jackson said that “My Father [Francis Jackson] had Blake’s M/S of this [DESCRIPTIVE CATALOGUE], and I may have it still” (Victoria and Albert Museum Archives), but no other record is known of the manuscript of the Descriptive Catalogue. Jackson also said in a letter of 14 June 1913 to Palmer (V&A Archives) that many of his [Blake’s] relics are here which my father acquired of Mr. Blake & Tatham—and here are his Clock and watch & chain & Seal—Still going & keeping fairly good time—

It seems possible that all these Blake treasures are the products of the fertile imagination of Jackson (father or son).

Copy U

1800 August
History: For the possibility that it was first bought by James Ferguson, see America (N) with which it is bound.

For Children: The Gates of Paradise (1793)
Newly Recorded Print
Plate 18

History: (1) Offered and reproduced in Folio Fine Art Ltd Catalogue 5 (January 1968), #22, “second or third state ... with 1” margins” for £38; Untraced.

For the Sexes: The Gates of Paradise (1781)


An Island in the Moon (1784)

Edition


In “The Work” (28), O’Keefe says that he has tried “to present as readable a version of the story as is possible”; some of his designs show a moon-scape.

Letters

Newly Recorded Letter

Date Postmark Watermark Collection
1800 Aug SE[PT] [1] 800 Crown and shield Essick
1800 Sept 1 SE[PT] [1] 800 Crown and shield Essick

fragments of BRIDGE Westminster A.S.A.

1800 August?
History: (1) Sent by Blake to [John Aiken], the editor of The Monthly Magazine (who did not publish it) and quoted by Blake in his letter to Cumberland of 1 September 1800; (2) Untraced.

1800 September 1

1807 May. The copy sent by Cromek to Blake has disappeared. However, Cromek’s “duplicate copy” was (1) “found ... amongst his father’s papers by the late T.H. Cromek,” who (2) “knowing Mr. Allan Cunningham personally, and as an old friend of his father, lent it to him at his request ...
1 Blake's receipt of 9 September 1806 for £6.6.0 from Thomas Butts (courtesy of the Huntington Library, which acquired it in 1998). Notice that the receipt itself is made out in an elegant clerical hand, presumably that of Thomas Butts, while Blake's signature is in a distinctly different hand. This receipt is unusual in specifying what the money was for; most of the Butts receipts say merely "on further account." Not only did Butts make out in advance the receipt for Blake to sign, but he paid in advance for works not specified. The surviving receipts cover 1803-1810, but Butts certainly bought works from Blake both before and after this time, such as the illustrations for Milton's Comus, L'Allegro, and Il Penseroso (c. 1816).

1833 ... The letter he was never able to get back";20 (3) The letter was lent by Peter Cunningham, for publication in Anon., "The Life and Works of Thomas Stothard, R.A.,” Gentleman’s Magazine, N.S. 38 (1852): 146-50; (4) Untraced.

Marriage of Heaven and Hell ([1790]-[1827])
Copy I

Copy M
History: It is reproduced in Blake 31 (1998): 116, 139, 144.

Editions


English and French texts are on facing pages; "Petit glossaire du Ciel et de l'Enfer” (61-62); Ungaretti, "Sur William Blake,” tr. Gerard Pfister (63-66); "Note Biographique” (67-70).

Receipts signed by Blake (see illus. 1)

<table>
<thead>
<tr>
<th>Payer</th>
<th>Date</th>
<th>Sum</th>
<th>Location of MS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thomas Butts</td>
<td>9 Sept 1806</td>
<td>£6.6.0</td>
<td>Huntington21</td>
</tr>
</tbody>
</table>

Songs of Experience (1794-1802)
Edition

English and French texts are on facing pages; “Abstrait humain, concret divin” (83-88).

Songs of Innocence (1789-1808?)
Edition

English and French texts are on facing pages. “Révélation et Révolution” (71-74); biography of Blake (75-79).

Songs of Innocence and of Experience (1794-1831?)
Copy F
History: (1) Cumberland may have acquired Songs (F) in August 1800. On 2 July 1800, Blake wrote to Cumberland

21 The MS, which had been owned by Ruthven Todd, was sold from Marvin Sadik Fine Arts, Catalogue 1 (April 1998) to John Windle and by him to the Huntington Library in May 1998, with funds provided by Robert N. Essick.

2 (a) Headpiece and (b) tailpiece, both perhaps by H. Vizetelly who signed the second, for Blake’s “The Ecchoing Green” (here called “A Summer Evening on a Village Green” and shorn of its first stanza) as printed in Pictorial Calendar of the Seasons, ed. Mary Howitt (1854) <Collection of R. N. Essickx

Blake’s “Ecchoing Green” in Songs of Innocence (1789) also has a headpiece and a tailpiece (see illus. 3a-b). The headpiece, of children playing “under the oak” round which sit “the old folk” is related sufficiently closely to the headpiece of the Pictorial Calendar, with children dancing round a huge oak tree, to make one wonder whether the designer had seen Blake’s plate.

An even closer analogy in Innocence to the Pictorial Calendar head-piece of dancing on the green is in the tailpiece for “Nurse’s Song” (illus. 3c).

Blake’s tailpiece of children walking homeward (illus. 3b) is quite unlike the Pictorial Calendar tailpiece of handkerchief dancing in a village street (illus. 2b).

about the “deep pit of Melancholy” from which “I begin to Emerge.” Cumberland may have tried to lift Blake from his depression by offering to sell Blake’s books and by buying Songs (F), which was “prepared by him [Blake] expressly for an intimate friend [Cumberland],” and with which Blake’s thankful letter of 1 September 1800 was apparently kept. Cumberland may even have acquired at the same time the copies of America (F), Europe (C), Song of Los (D), Visions (B) (these four works bound together), Thel (A), and For Children (C) which he also owned. In August Cumberland apparently told Blake of his ill-success in trying to sell Blake’s works, and on 1 September Blake replied: “To have obtained your friendship is better than to have sold ten thousand books.”

22 William Blake’s Writings 1535.
23 Kerslake’s Catalogue (after Dec 1857), Lot 733. However, Songs (F) is fairly clearly a made-up copy, for the Innocence leaves are printed (early?) on both sides of the leaves and watercolored in a late style, while those in Experience are color-printed on only one side of the leaf.

24 Cumberland owned no work of Blake in Illuminated Printing written after 1800, though he did acquire Descriptive Catalogue (U) in 1809 and Job in 1828.
Songs of Innocence and of Experience (1794-1831?)

Copy I


Copy W


Copy b


Editions

Songs of Innocence and of Experience (1991), Blake Trust <BBS 136>.

The Blake Trust reproductions of copy W are reproduced in Geir Uthaug’s Norwegian translation (1997).


"Forord" (5-6); "William Blake" (7-23); Norwegian translation facing reproductions in black-and-white and color from the Blake Trust facsimile (W); "Kommentarer til de enkelte dikt" (15-144).

Section B: Collections and Selections

Reprints of Blake's Works Before 1863
(Addenda)

1854
"The Ecchoing Green" [called "A Summer Evening on a Village Green"], Pictorial Calendar of the Seasons, ed. Mary Howitt, 274-75.

1862

Auguries of Innocence: A Poem. (Providence [Rhode Island]: Ziggurat Press, 1997)
Walter Feldman, "Introduction." The prime feature of this edition produced in 20 copies is the series of non-representational designs on embossed copper.

Davis and Pound, "Introduction" (v-vi)—it is aimed at A-level students. The text is on the right with notes on facing versos. "Background" (132-37), "Chronological Table" (138-39), "Cultural and Literary Background" (140-47), "Critical Approaches" (148-57), topics for "Essays" (158-59), "Writing an Essay on Poetry" (160-61), Virginia Graham, "A Note from a Chief Examiner" (162-63), and "Select Bibliography" (164-66).


Review
1 Thomas Dillingham, Blake 32 (1998): 49-50 (in his settings of Blake's poems to rock music, Finn's "responses to Blake are ... complex and interactive").


Reviews
2 Irene Chayes, Wordsworth Circle 27 (1996): 200-01 (with Christopher Heppner, Reading Blake's Designs [1995]) ("Needless to say, Dörrebecker's work in his several editorial roles is admirable" [201]).


Review
10 Paul Cantor, Huntington Library Quarterly 59 (1998): 557-70 (with MILTON A POEM and the Final Illuminated Books and Joseph Viscomi, Blake and the Idea of the Book) ("The reproductions ... are as good as modern technology will allow," and the "editions have been prepared" with commendable "care and thoughtfulness" [558, 570]).

The first stanza of the poem is omitted. This printing of "The Ecchoing Green" has designs related to Blake's (see illus. 2-3) but no indication of where Mary Howitt saw an original copy.


I asked [a thief ...]. (Stoke Ferry, Norfolk: Daedalus Press [c. 1989]) Poemcard Six.
The poem is printed on pink post-card size stiff paper.

100 copies printed.

A bilingual English-Italian edition based on Sampson (1913), with "Repertorio" (vii-xxvii), biography (xxix-xxxii), and notes on the text (215-25).

25 Here and below I ignore most reprints.

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Roberto Sanesi, "Repertorio" (155-72), "Nota ai Testi" (173-80). The text consists of facing English and Italian pages of Thel, Marriage, Visions, America, Europe, Urizen, Ahania, Song of Los, and Book of Los.

The paucity of information available about the 1995 edition makes it difficult to determine how or whether it is related to any of the other Libri profetici.


Review 9 Paul Cantor, Huntington Library Quarterly 59 (1998): 557-70 (with The Early Illuminated Books and Joseph Viscomi, Blake and the Idea of the Book) ("The reproductions ... are as good as modern technology will allow," and the "editions have been prepared" with commendable "care and thoughtfulness" [558, 570]).


Garzón, "Prologo" (13-19); Alonso, "Introduccion" (21-38); it includes Poetical Sketches, Tiriel, Songs, Notebook, French Revolution, Marriage, and Visions, plus "Nota cronologica," and a very few notes.

The pagination and ISBN suggest that it is not the same as *Obra Poetica, tr. Pablo Mane Garzon (Barcelona: Ediciones 29, 1997), 166 pp., 19 cm, ISBN: 84-7175-426-6 <Blake (1998)>


A. Zveryev, "[The Greatness of Blake]" (5-32); G. Yakovleva (reprinted in [Literary Review] 5 [1979]: 75-76); N. Staroselskaya, "[Between the Epochs]" (reprinted in Inostrannaya [Foreign] Literatura 12 [1980]: 232-33).


A Poison Tree. (Stoke Ferry, Norfolk: Daedalus Press [c. 1989]) Poemcard 21. The poem is printed on post-card size stiff paper.


"Introduction" (vii-xii: "How should the modern reader approach William Blake?" [vii]); "Notes" (270-303).

This seems to be the same as his William Blake (1994) in the Oxford Poetry Library <Blake (1995)>


Part II
Reproductions of Drawings and Paintings

Section A
Illustrations of Individual Authors

Blake-Varley Sketchbook (larger)

History: (1) Sold posthumously for William Mulready (John Varley's brother-in-law) at Christie's, 28 April 1864, Lot 86 (to Kempton for £5.5.0); (2) Acquired by Lionel Robinson from whom it passed “by descent” to (3) An Anonymous Owner, who offered it at Christie's, 21 March 1989, the whole catalogue devoted to this work, all the Blake drawings reproduced (estimate: £450,000), not sold, loaned it to the Tate Gallery 1992-98, and sold it at Sotheby's, 8 April 1998, "Lot 151 (estimate: £200,000-£300,000) for £216,000 to an Anonymous Owner.27

Part III
Commercial Book Engravings

Illustrations of the Book of Job (1826)

1826 New Locations: Kanagawa Kindai Bijutsukan [Kanagawa Modern Fine Art Museum, Japan], Santa Barbara Museum.

Blair, Robert. The Grave (1808, 1813, ...)

1808 New Locations: Kanagawa Kindai Bijutsukan [Kanagawa Modern Fine Art Museum, Japan], Victoria College (University of Toronto—Northrop Frye's copy).

B. H. Malkin’s important letter of 4 January 1806 (Blake Records, 421–31), showing the variety of Blake’s talents (like the "Advertisement" to Poetical Sketches [1783]) and praising Blake’s watercolors for Blair’s Grave and Fuseli’s encomium of them printed in the two prospectuses for it of November 1805 (Blake Records Supplement 31, 35), which is of such tenuous relevance as printed in Malkin’s Father's Memoirs of His Child (1806), may have been drafted as the "Preface ... by BENJAMIN HEATH MALKIN" advertised in the November 1805 Prospectus to The Grave. The part of the "Preface Containing an Explanation of the Artist's View in the Designs" (November 1805) probably became the essay "Of the Designs" in The Grave (1808), 33–36.

For Thomas Sivright’s sale of a "Volume of Drawings by Blake, Illustrative of Blair's Grave, entitled 'Black Spirits and White, Blue Spirits and Grey,'" see 1-19 February 1836.

26 Not 1983 as in BBS 178, though the date is correct in the main entry on 306. The connection of Mulready and Robinson is recorded in the 1998 catalogue.

27 In the trade, the new owner is rumored to be "David Thompson, the son of Lord Thompson of Fleet and hitherto known primarily as a collector of drawings by John Constable. Thompson may also be the new owner of Blake's watercolors illustrating Bunyan's Pilgrim's Progress," according to R. N. Essick, "Blake in the Marketplace, 1998," Blake (1999).
On the publication in June 1805 of Hayley's *Ballads* (1805), Blake became liable for his share (c. £23) of the publication costs, and, though he expected to receive half the proceeds from the sales, this was slow in coming in and probably never equalised his investment in cash and kind. To pay his debt to Phillips, Blake may have had to borrow money, and the sacrifices he had to make to repay his debt may well have reduced him to living on a pittance. Perhaps after all Crome was right in the autumn of 1805 the Blakes "were reduced so low as to be obliged to live on half-a-guinea a week!"

We can only guess how many copies of Hayley's *Ballads* (1805) were sold—probably not many. Had the number been large, Phillips would surely have published another edition.

---

**Total Cost of Text**

- Costs of Engraving £111.12.6
  - Engraving 5 designs at £21 each
  - 1 1/2 reams of unwatermarked paper at £4.8.0 for 1,000 copies of 5 80 plates
  - Printing 1,000 copies of 5 plates at 6s per 100 including 20 review copies
- Total Cost of Engravings £16.12.0
- Cost of Distribution £14.18.7
- Advertising including 20 review copies £2.17.6
- Total Distribution Costs £17.16.1

---

In order to make a profit, 564 copies of the *Ballads* had to be sold, and almost certainly the total sales were fewer than this.

**Profit and Loss Related to Copies Sold**

<table>
<thead>
<tr>
<th>Copies Sold</th>
<th>Costs</th>
<th>Receipts</th>
<th>Profit or Loss</th>
</tr>
</thead>
<tbody>
<tr>
<td>200</td>
<td>£238.16.2</td>
<td>£187.10.0</td>
<td>£511.6.2</td>
</tr>
<tr>
<td>400</td>
<td>£243.2.3</td>
<td>£175.0.0</td>
<td>£68.2.3</td>
</tr>
<tr>
<td>564</td>
<td>£246.10.7</td>
<td>£246.15.0</td>
<td>+6 4.5</td>
</tr>
<tr>
<td>600</td>
<td>£247.8.4</td>
<td>£262.10.0</td>
<td>-£ 15.1.8</td>
</tr>
<tr>
<td>800</td>
<td>£251.14.5</td>
<td>£350.0.0</td>
<td>+£ 98.5.7</td>
</tr>
<tr>
<td>940</td>
<td>£256.0.7</td>
<td>£395.10.6</td>
<td>+£139.9.11</td>
</tr>
</tbody>
</table>

It seems very likely that Blake received no profit from the sales of the *Ballads*, though he did receive credit for £105 for his engravings—from which, of course, he had to deduct the 10s for the copper.

---

Hayley, William, *Designs to A Series of Ballads* (1802)

We do not know how many copies of the *Designs* were printed or what Seagrave's charges were for printing and paper, but we may make estimates based upon Blake's statement that he paid Seagrave £30 and on contemporary printing prices. On 10 October 1800 Thomas Bensley estimated that the cost of printing 1,000 quarto copies of Thomson's *Seasons* (5 sheets) for F.J. Du Roveray would be £15.15.0 per sheet (£78.15) for paper, printing, and hotpressing.

At this rate, £29.10.8 would pay for 250 quarto copies of the 7½ sheets of Hayley's first four Ballads. Assuming that Seagrave's provincial rates were lower than those of the metropolitan fine printer Bensley, and that Seagrave did not hotpress the *Designs*, his charges for 250 copies would have been somewhat lower than £29.10.8. On the other hand, the paper on which Blake printed the whole-page plates (the same as for the text, watermarked "1802") are not included in this cost. The 312½ sheets for the five whole-page engravings at £5 per ream of 500 sheets would have come to about £3 more.

---

*All expenses for 1,000 duodecimo copies of the 21 sheets of George Cumberland's *Original Tales* (1810), including 19 advertisements, came to £147.18.9 (British Library Add. MSS 36,503, ff. 240-241; see G. E. Bentley, Jr., *A Bibliography of George Cumberland* (1754-1848) [N.Y. & London: Garland Publishing, 1975] 27).

1 As in Flaxman's *Iliad* (April 1805) (BB 561). Prints could be pulled as needed.

2 *Ibid.* Note that the cost of printing 8 plates may have been substantially less than for the folio plates in Flaxman's *Iliad.*

3 As in Malkin's *Memoirs* (Jan 1806) (BB 395). There were puffs and ads for Hayley's *Ballads* in (1-2) *Phillips' Monthly Magazine* (1 April, 1 July 1805), (3) *Edinburgh Review* 6 (July 1805): 495, (4) *Bent's Monthly Literary Advertiser* (Aug 1805), and (5) *Phillips' Short List* (n.d.).


5 Blake is known to have given copies of the *Ballads* (1805) to Mr. Weller and to Lady Hesketh (BR, 163, 162), and doubtless there were more which cannot now be identified.

6 Blake's share was half the total publication cost (£256.0.7) minus the £105 credit for his engravings.

7 The price given in the *Eclectic Review* 1 (1805): 923, was 10s 6d. (Phillips' *Monthly Magazine* [1805]: 583, must be in error in giving the price as 6s.) Of this 10s 6d, the bookseller's discount was 16 2/3%, leaving 8s 9d for the publishers.

8 Sixty copies, given to Hayley (30), to Blake (10), and for review (20), were not available for sale.
Presumably Seagrave printed 250 copies of each Ballad and sent them to Blake; Blake and his wife then printed three designs on text plates plus a frontispiece and a separate print for each Ballad—but they printed them only as the need arose, not all at once. When there proved to be demand for no more than a few score copies (only 12 copies of the first Ballad have been traced in public collections), Blake was left with perhaps 200 copies (1500 sheets) of the Designs. These were of no commercial value, but the paper alone had cost about £15. Blake cannily kept these sheets, even taking them back to London with him in 1803, at considerable trouble, and he drew on them for the rest of his life, including designs for Blair’s Grave (1805), Malkin’s Memoirs (1806), Job and Dante (c. 1824).


Blake said that

My Wife has undertaken to Print the whole number of the Plates for [the first two volumes of] Cowpers work which She does to admiration & being under my own eye the prints are as fine as the French prints & please every one. ... The Publishers are already indebted to My Wife Twenty Guineas for work deliverd [letter of 30 January 1803.]

However, after the Blakes had printed 12 proof sets of the two plates for Vol. 3 of Cowper, Blake had to “send the Plates to [Joseph] Johnson who wants them to set the Printer to work upon” (letter of 31 March 1804). R. N. Essick remarks that

The plates for vols. 1-2 are much more clearly and darkly printed in the second edition ... One hesitates to blame Mrs Blake for the poor impressions of the first states, but that may indeed be the case [William Blake’s Commerical Book Illustrations (1991)].

Malkin, Benjamin Heath, A Father’s Memoirs of His Child (1806) New Location: Minnesota.

For evidence that the prefatory essay on Blake may have originated as the “Preface ... by BENJAMIN HEATH MALKIN” advertised in the November 1805 Prospectus to Blair’s Grave (1808), see Blair (above).

Edition


[Jonathan] W[ordsworth], “Introduction” (7 pp.).

Scott, John, Poetical Works (1782) New Location: Minnesota.

Stedman, J. G., Narrative of a five years expedition against the Revolted Negros of Surinam (1796, 1806, 1813) 1796 New Location: Detroit Public.


A copy in ‘original boards with ‘printed label on upper cover’” in *Sotheby (London) catalogue* (7 May 1998), #30, exhibits a label not recorded elsewhere.

Part IV

Catalogues and Bibliographies

1-19 February 1836

*Catalogue of the Extensive and Valuable Collections of Books, Pictures, Drawings, Prints, and Painters’ Etchings, Ancient Bronzes and Terracottas, Etruscan Vases, Marble Busts, Antique Carvings and Chasings in Wood and Metal, Coins, Minerals, Gems and Precious Stones, Philosophical Instruments, Wines, Spirits, &c. &c. of the late Thomas Sivright Esq. of Meggetland and Southhouse, Which Will Be Sold by Auction by Mr. C.B. Tait, In His Great Room, 11, Hanover Street, on Monday, February 1, and Sixteen following lawful days, at One O’Clock (Edinburgh: Printed by Thomas Constable, M.DCCC.XXXVI [1836])

Lot 1835 was a “Volume of Drawings by Blake, Illustrative of Blair’s Grave, entitled ‘Black Spirits and White, Blue Spirits and Grey’” [sold for £1.5.0].

This “Volume of Drawings by Blake” for Blair’s Grave (still untraced) presumably consisted of the 20 finished drawings which Cromek chose in 1805 from the 40 designs Blake had made for The Grave. Only two finished drawings have survived, both listed in the first 1805 Prospectus but neither engraved: “The Widow Embracing her Husband’s Grave” (Yale Center for British Art) and “Death Pursuing the Soul through the Avenues of Life” (collection of Robert N. Essick).

We know the subjects of two further Blair designs, both untraced: “Friendship” (listed in the first prospectus of No-
4 Title page of J. F. Bastien’s La Nouvelle Maison Rustique (Paris: Deterville & Destayr, 1798) with the signature of “W[illiam] Blake” who is almost certainly one of the numerous contemporaries who bore his names, presumably a land-owner or tenant-farmer. The signature is disconcertingly similar to the one dated 29 May 1773 on the title page of anon., A Political and Satirical History of the Years 1756 and 1757 (London: E. Morris, [1757]) (see the reproduction in Blake Books Supplement [1995] 315),

ember 1805), and “The Gambols of Ghosts according with their affections previous to the final judgment” (mentioned admiringly by Flaxman in his letter).

Nothing at all is known of the other six finished designs for Blair’s Grave which Cromek bought from Blake.44

No surviving drawing or book by Blake has been traced to the collection of Cromek or Sivright.

However, Allan Cunningham evidently saw the design described in the first 1805 Prospectus as “Death Pursuing the Soul through the Avenues of Life.”45 Cunningham had good opportunity to see Cromek’s watercolors for Blair’s Grave, for he lived with Cromek when he first came to London in 1810, and Cromek’s son later lent him Cromek’s copy of his letter to Blake of May 1807 (q.v.). Apparently the designs for Blair’s Grave were still in the Cromek family as late as 1830 and passed thereafter to Thomas Sivright of Meggetland.

23-25 July 1923

Additional information about R. C. Jackson’s Blake collection is given in Thomas Wright, The Life of Walter Pater (N.Y.: G. P. Putnam’s Sons’ London: Everett & Co., 1907); Vol. 2 is largely based on information from R. C. Jackson, information which subsequent Pater scholars have controverted or, more commonly, ignored. For instance, Wright claimed that Jackson is the original of Pater’s Marius the Epicurean and that Pater “spent far more of his time in the company of Mr. Jackson than in that of any other friend” (21, 42).

On the other hand, Wright does present some hard evidence in the form of photographs representing Jackson c. 1882 (as “Brother a Becket”), c. 1886 (as “Marius the Epicurean”), c. 1890, and August 1906 (“in Mr. Wright’s study at Olney”) (53, 78, 172, 233) as well as Jackson’s richly cluttered rooms in Camberwell (181, 185, 189, though with no table like the one owned by Gainsborough and Blake).

Jackson’s library may not have been, as Wright claimed, “one of the most valuable private libraries in England,”46 but it was sufficiently extensive to allow Jackson to give 850 books on Dante to Southwark Public Library in 1900,47 and Wright’s book reproduces from it photographs of (1) Virgil, Sebastian Brandt’s edition, commentary by Christophoro Landino (Argent: Johannis Gruninger, 1502) (255, 258, 261), (2) Homer (Venice, 1525) with over 100 woodcuts (265, 269, 273, 276), (3) Dante, Divine Comedy (Venice, 1529) (248), (4) The Works of our Antient and learned English Poet Geoffrey Chaucer (London: Bonham Norton, 1598) (237, 241, 245), and (5) John Guillim, Display of Heraldry, Fourth Edition (London: Richard Blome, 1660) with “every coat ... properly colored at the time of publication” (268).

For example, Jackson is a “bizarre halluciné” whose “témoignage est ... profondément suspect à nos yeux” (Germaine d’Hangest, Walter Pater: L’Homme et l’Œuvre [Paris: Didier, 1961] 287); Jackson “never seems to have realised the boundary between the world of his dreams and the realities of his situation,” and none of Pater’s known friends had apparently heard of Jackson (Samuel Wright, “Richard Charles Jackson,” Antagonism Review 1 [1971]: 82, 86). There is no reference to Jackson in the indices to Samuel Wright, An Informative Index to the Writings of Walter Pater (West Cornwall, Connecticut: Locust Hill Press, 1987), or in Letters of Walter Pater, ed. Lawrence Evans (Oxford: Clarendon Press, 1970).

47 Thomas Wright 81.

also refers to "an early edition of Caxton and a pre-Caxtonian copy of the Golden Legend, with beautiful binding and clasps" and "first editions of Carlyle and Blake" (174).

In particular, the "Blake treasures" which Jackson showed to Pater consisted of

an engraving of the Canterbury Pilgrims, Blake's original oil-colour sketch for Chaucer, several copies of Blake's works in proof state, including the plates to the Book of Job, Young's Night Thoughts, and Blair's Grave—all in uncut states, and a copy of the famous Marriage of Heaven and Hell, coloured in water-colours by Blake's own hand.49

Of these works by Blake, the only one which appears in the 1923 sale is the engraving of the Canterbury Pilgrims (#293, not attributed to Blake)—perhaps the others had been disposed of before the sale, as the Dante collection had been.

Published "Proofs" of Job (1826) and Blair's Grave (1808) are not uncommon, but no other copy of Young's Night Thoughts (1797) is known to be "in proof state." "Blake's original oil-colour sketch for Chaucer" which Wright says Jackson owned is not otherwise known.50 Of the eight known colored copies of the Marriage, copies F-I could not have belonged to Jackson, and it is exceedingly unlikely that A, C-E did.

Almost certainly Jackson did not own a proof copy of Young's Night Thoughts (1797), "Blake's original oil-colour sketch for Chaucer," or a copy of The Marriage of Heaven and Hell, though he could have had the Marriage facsimile of Hotten (1868) or of Muir (1884).

September 1949
§Maggs Bros Catalogue 117, Mercurius Britannicus.

1983

49 Wright 180. Wright does not mention a number of works associated with Blake in the 1923 catalogue: portraits of Dante and Chaucer (#182), a pen-and-ink drawing (#245), a "letter from Blake to Flaxman" (#293), Blake's chair (#465), his painting table (#579), and 37 volumes from "The Library of William Blake" (#812)—perhaps Jackson acquired these after Pater's death in 1894 or after Wright's book was published in 1907.

50 Blake's tempera for the Canterbury Pilgrims has been in the Stirling-Maxwell family since 1853 (Martin Butlin, The Paintings and Drawings of William Blake (New Haven & London: Yale University Press, 1981) 475), and the uncolored pencil sketch has been in the Cunliffe family since 1895 (476). It is exceedingly unlikely that Blake ever made a sketch for Chaucer in oil, as opposed, say, to watercolors.
A sheet folded in three with:

1 Hidefumi Hashi. "Blake no Hanga ni miru Jukosa to Shinpisei [Depth and Mystery in Blake’s Engravings]."
2 "Sakuhin Kaisetsu [Works Commentary]."
3 "William Blake Ryakunenpu [Short Chronicle of William Blake]."
4 "Shuppin Risuto [List of Exhibits]."
The works exhibited were Young's Night Thoughts (1797), Blair's Grave, Virgil's Pastorals (1777), Job (1826), and Dante (1838), all from the Kanagawa Modern Fine Art Museum.

Autumn 1998

Chiefly books with Blake's commercial illustrations, reprints of his art and poetry, and books about him.

Part V
Books Blake Owned
Newly Recorded Title

CUMBERLAND, George
1 THE CAPTIVE OF THE CASTLE OF SENNAAR: AN AFRICAN TALE: CONTAINING VARIOUS ANECDOTES OF THE SOPHIANS HITHERTO UNKNOWN TO MANKIND; IN GENERAL. | = | BY GEORGE CUMBERLAND. | = | LONDON: PRINTED FOR THE AUTHOR; AND SOLD BY MESS. EGERTON, OPPOSITE THE ADMIRALTY. | M DCC XC VIII [1798].
Collection: Untraced.
Description: The novel, set in the island of Sophis in central Africa, concerns a Utopian community embodying the best qualities of classical Greece but with radically liberated sexual customs. Cumberland gave copies to his friends, but one of them warned him that, as Cumberland reported, it would be "dangerous under Mr Pitts' maladministration, to publish it," and therefore "it was never published or a single copy sold to any one." Only six copies are known, in Australian National University, Bodley (corrected), Bristol Central Library (corrected), British Library, John Rylands Library of the University of Manchester (corrected), and Yale (see G. E. Bentley, Jr, A Bibliography of George Cumberland [1975], 20-23).

Blake almost certainly received one of the gift copies, for on 1 September 1800 he wrote to Cumberland: "Your Vision of the Happy Sophis I have devourd. O most delicious book."

Newly Recorded Title
CUMBERLAND, George
Collection: Untraced.

Appendix
Books Owned by the Wrong William Blake

BASTIEN, J.-F.

The signature of "Wm Blake" in old brown ink at the top of each quarto volume (see illus. 4) is similar to that of the poet but is almost certainly that of one of the score or more of contemporaries who bore his names, presumably one of the "propriétaires de terres" or "cultivateurs" to whom the book is addressed. The volume has been at Yale since at least 1941.

Part VI
Criticism, Biography, and Scholarly Studies


54 David Worrall, Year's Work in English Studies 76 for 1995


“Blake (Jerusalem) and Shelley (Prometheus Unbound) offer a eucatastrophic double, whose characters deliberately will doubt as a weapon.”


About Blake’s South Molton Street residence which is for sale to “William Blake enthusiasts” for £1,500,000.


“Blake, John, Bruder William’s, ebenfalls Zeichner und Kupferstecher, arbeitete mehreres für literarische Erzeugnisse. Im Jahre 1817 stach er die Umrisse zu Hesiod’s Theogonie nach Flaxmann. Die näheren Lebensverhältnisse dieses Künstler sind uns nicht bekannt.”

The reason why nothing more could be found about this engraver named John Blake is that he did not exist. William Blake did have a brother named John, but he was a baker and soldier and ne’er-do-well.

Flaxman’s Hesiod (1817) is said on the title page to be “Engraved by William Blake,” but it was advertised in Edinburgh Review 28 (1817): 261, and New Monthly Magazine 7 (1817): 246 as having plates “Engraved by J. Blake” (BB 560), and the plates are also said to be “by J. Blake” in Friedrich Adolph Ebert, Allgemeines Bibliographisches Lexikon 2 (Leipzig: F.A. Brockhaus, 1821): 199 <BR #535>.

Anon., “Blake, William,” the preceding article in Neues allgemeines Künstler-Lexicon, is recorded under “Nagler” in BB #2267.


Dorothy Howell complains about the plaque the Council put on her cottage in Felpham.


Because tourists invaded the Felpham Cottage when a plaque was put on it, the Council has agreed to remove the plaque.


The plaque on Blake’s Felpham cottage seemed to invite unwanted invasions of tourists.


The owner of Blake’s Cottage in Felpham hopes tourists will go away.


The review may have been written by Henry Glassford Bell, or by his good friend James Hogg, according to David Groves, “Blake, the Edinburgh Literary Journal, and James Hogg,” Blake 32 (1998): 14-16.


The thatching on Blake’s Felpham cottage is being replaced.


This may have been the first occasion when Blake’s designs (photographed by Mr. A. J. Essex) were “projected on to the magic-lantern screen.”


About Gould’s lecture on “Blake’s career and achievements” at the Leicester Secular Hall, followed by pictures “on the lantern-sheet” from photographs by A. J. Essex.


About how to teach about children’s books; “Songs of Innocence is a landmark in English literature as well as in children’s literature” (66).

See also “Woodcuts and Engravings Before 1800” (55-56) and “William Blake 1757-1827” (55).


“Interactive” narratives for children of what Blake saw, derived from his poems and his biography, each concluding: “You can [see the same things], if you only imagine!”


“Blake has prepared us to understand that the poetry of Romantic melancholy recognizes that the humble body itself… reincarnates, in a radically Christian sense, the dead” (118).


“Blake has prepared us to understand that the poetry of Romantic melancholy recognizes that the humble body itself… reincarnates, in a radically Christian sense, the dead” (118).

*Blake/An Illustrated Quarterly

Volume 22, Number 3 (1988-89)

489 John B. Pierce. “The Shifting Characterization of Tharmas and Enion in Pages 3-7 of Blake's Vala or The Four Zoas.” Pp. 93-102 <BB #403>. (It was reprinted as part of chapter 3 of his Flexible Design [1998].)

*Blake/An Illustrated Quarterly


Blake/An Illustrated Quarterly


*Blake/An Illustrated Quarterly


*Blake/An Illustrated Quarterly

Volume 29, Number 1 (1995 [i.e., 1996])


*Blake/An Illustrated Quarterly

Volume 29 (1996)


*Blake/An Illustrated Quarterly

Volume 31, Number 3 (1997/98)

1 A. Harris Fairbanks. “Blake, Burke, and the Clarrickard Monument.” Pp. 76-81. (Blake may have seen the monu-
Nostos Blake's Sheila A. Spector. Review of Kathryn S. Freeman, of Speak Silence, of Cities Not Yet Embodied, not Cities Not Yet Entombed, as in Blake 31 [1997-98].)

Reviews


5 Frank A. Vaughan. Review of Christopher Heppner, Reading Blake's Designs (1996). Pp. 88-91. ("His warnings should be accepted as necessary and lucid guidelines, and as a challenge to read Blake by better evidentiary rules" [91].)

6 Jennifer Davis Michael, review of Speak Silence, ed. Mark Greenberg (1996). Pp. 92-94. ("It is refreshing to see such meticulous attention given to poems once dismissed as 'rude' and 'clumsy'" [92]. For a "Correction," see Blake 31 [1998]: 175.)


9 Sarah Joyce. Review of "South Bank Show Documentary on Blake. Directed by David Thomas. ITV (U.K.), 17 September 1995." Pp. 102-03. ("A very appealing program, made with a great enthusiasm for Blake, and an impulse to celebrate as well as to inform" [102].)

Newsletter

10 Anon. "Twenty-First Century Blake: Call for Papers." P. 103. (For the 1998 Modern Language Association meeting.)


Blake/An Illustrated Quarterly

Volume 31, Number 4 (1998)


Newsletter

3 Anon. "Blake Course at the Tate Gallery." P. 175. (12 May-16 June.)

4 Anon. "Correction." P. 175. (The title of Jennifer Davis Michael's unpublished book is Cities Not Yet Embodied, not Cities Not Yet Entombed, as in Blake 31 [1997-98].)

Blake/An Illustrated Quarterly

Volume 32, Number 1 (1998)


3 Michael Ferber. "The Orthodoxy of Blake Footnotes." Pp. 16-19. (Protests against the needless speculations, often masquerading as well-known facts, in "recent student anthologies" [1979-95], particularly concerning irrelevant etymologies.)

Review


Blake/An Illustrated Quarterly

Volume 32, Number 2 (1998 [1999])

1 *Morton D. Paley. "'To Defend the Bible in This Year 1798 Would Cost a Man His Life.'" Pp. 32-43. ("Why should Blake want to defend Thomas Paine [from Bishop Watson]... so unequivocally?" [32].)

Reviews


"Heaven" in England's green and pleasant land."

England

§Bulckaer, D. "'Apocalypse Now': Blake and Millenialism." Times interesting and provocative"

Bungey, Marguerite. "William Blake: The Man who saw Utopia in Anglo-Saxon Times"


A letter to the editor remarking that Blake's Cottage "has lately changed hands."


Blake's references to Locke "may be seen as part of a more general reinstatement of an empiricist perspective in the poem ... ultimately Lockean in origin" (458).


About "verbal warfare" in The French Revolution (48).


C. (London: George Virtue, [1835]) <BB #1432B>.


“Many of the patriarchal biases normally associated with men were indulged and presented by middle- and upper-class [eighteenth century] women themselves” (36).


It consists of

2 Christopher Z. Hobson. “The Myth of Blake’s Orc Cycle.” Pp. 5-36. (“The ‘Orc cycle’ is almost entirely a product of Frye’s imagination, not Blake’s,” a “liberal venture into conservative political theory” [6, 29].)
3 Stephen C. Behrendt. “Blake’s Bible of Hell: Prophecy as Political Program.” Pp. 37-52. (About the “political dimensions” of *Urizen, Book of Ahania,* and *Book of Los;* “William Blake’s works stand as powerful testimony to the proposition that all writing—indeed all art—is inherently political” [37].)
7 Marsha Keith Schuchard. “Blake’s *Tiriel* and the Regency Crisis: Lifting the Veil on a Royal Masonic Scandal.” Pp. 115-35. (She is persuaded that “*Tiriel* emerges as a dangerously accurate exposé of the clandestine intrigues of the King’s rebellious brothers and sons ... which bordered on treason” [115].)
8 Joseph Wittreich. “Laboring Into Futurity: A Response.” Pp. 136-43. (In recent Blake criticism, “The Blake of popular culture is all but ignored,” and such ignorance “threatens to ... displace him from the canon” [138].)
9 Joseph Hutton. “Lovers of Wild Rebellion: The Image of Satan in British Art of the Revolutionary Era.” Pp. 150-68. (“Blake ... did not so much revise the image of Satan according with his revolutionary sympathies as shatter it outright and reconstruct the pieces in a new way” [159].)
10 David Worrall. “The Mob and ‘Mrs. Q’: William Blake, William Benbow, and the Context of Regency Radicalism.” Pp. 169-84. (Fascinating details of the radical political context of Blake’s engraving of Mrs. Quentin, the mistress of the Prince of Wales.)
11 William Richey. “‘The Lion & Wolf shall cease’: Blake’s *America* as a Critique of Counter-Revolutionary Violence.” Pp. 196-211.
13 Peter Otto. “Re-Framing the Moment of Creation: Blake’s Re-Visions of the Frontispiece and Title Page to *Europe*.” Pp. 235-46. (“Each revision thematises elements present in (or implied by) the frontispiece and title page but previously overlooked or treated as incidental” [234].)
14 G. A. Rosso. “Empire of the Sea: Blake’s ‘King Edward the Third’ and English Imperial Poetry.” Pp. 251-72. (In “King Edward the Third” from *Poetical Sketches,* Blake is parodying his “Shakespearean model to attack the empire panegyric tradition” in the context of “the imperial crisis of 1778-79” [251, 268].)
15 Anne Rubenstein and Camilla Townsend. “Revoluted Negroes and the Devilish Principle: William Blake and Conflicting Visions of Boni’s Wars in Surinam, 1772-1796.” Pp. 273-98. (They attempt “to unravel the varying discourses from the *Narrative,* ... to see precisely how they acted upon each other to change the nature of the argument as a whole, even against the will of the different speakers” [273].)
16 Catherine C. McClenahan. “Albion and the Sexual Machine: Blake, Gender and Politics, 1780-1798.” Pp. 301-24. (Blake “represents ... imagination ... as shaped by the sexual machine while it exposes this machinery in order to resist and change it” [304].)
17 Harriet Kramer Linakin. “Transfigured Maternity in Blake’s *Songs of Innocence:* Inverting the ‘Maternity Plot’ in *A Dream*.” Pp. 325-38. (“Blake’s representation of maternity in *Songs of Innocence* offers a more subtle and perhaps sympathetic recognition of a greater variety of maternal positions than contemporary cultural idealizations of the mother allow” [327].)
19 Anne K. Mellor. “Blake, Gender, and Imperial Ideology: A Response.” Pp. 350-53. (“Blake was deeply—if unselfconsciously—complicit in the racist and sexist ideologies of his culture” [351].)

Donald Ault, "Foreword" (xv-xxviii): Dortort's book, the “first full-length appropriation of the methods and terms I developed specifically for the study of The Four Zoas” in Narrative Unbound (1987), is “certainly one of the most unorthodox books ever written on Blake” (xvii, xv).

The book is an attempt to “resolve the riddle of the poem” by positing “two totally contradictory sets of meanings” in it, one of “radical English Christianity” and one which “exposed ... [the former’s] potential contradictions and ultimately oppressive manifestations,” the conflicting attitudes perhaps originating in “an internal conflict ... [in Blake’s own] personality” (11, 22, 38, 13).

"Event Catalogues" (explained on 85-86) constitute a summary of the texts of the four chapters page-by-page (85-91; 155-63; 256-71; 384-400).


Prints the “Jerusalem” lyric from Milton.


The “bibliographic sublime” is the “response to semiotic uncertainty, when inscribed within the physical features of a book” (513). The essay ranges agreeably through Tristram Shandy, Pat the Bunny, and Marriage (511-13, 523-27). Marriage (L.) pl. 25-27 (“A Song of Liberty”), “almost certainly printed as a small, independent pamphlet” (523-24), is reproduced entire.


Review

2 David Worrall, Year’s Work in English Studies 75 for 1994 (1997): 396 (it contains “some of the sharpest readings of Blake I have seen in a long time”).


Apparently about Johnston’s novel called The Invisible Worm.


A biographical account, with sections on his visions (they “were but developed subjectivities objectively extruded” [131]) and his achievement (“He is a star of first magnitude in the constellations of poetry and art” [182]).


Review

1 David Worrall, Year’s Work in English Studies 75 for 1994 (1997): 393-93 (“recaptures something of the holistic Blakean study we are in danger of losing”).


It deals especially with the images of women weaving on Jerusalem pl. 59.


Review


1 David Worrall, Year’s Work in English Studies 75 for 1994 (1997): 393-93 (“recaptures something of the holistic Blakean study we are in danger of losing”).


The Olaf-Festival at Trondheim cathedral will focus on William Blake, with lectures, exhibitions, and performance of music by Gunnar Jess based on Blake’s Songs.

A sound and straightforward guide designed especially for undergraduates, with essays on "Texts and Facsimiles" (27-28), "Literary Scholarship and Criticism" (29-37), and "Art Scholarship and Criticism" (37-40).


The biographical account (1-157) concentrates on 1757-94 and stresses local details, particularly those relating to charity toward children in the Parish of St. James, with frequent cross-references to his Blake's Innocence and Experience Retraced (1986) (BBS 482). The reproductions include Songs (i, b) (161-214), followed by a "Commentary" (216-47) on each plate dealing primarily with the designs.


The 1998 edition is "an unabridged republication" of the 1907 Bodley Head edition, except, perhaps, in the title page.

W. R. G. (1906), "Introduction" (v-xi); Anne Gilchrist (1863), "Preface to the First Edition" (xiii-xv); W. M. Rossetti, "Annotated Lists of William Blake's Paintings, Drawings, and Engravings" (413-90) and "Supplementary List" (491-96) and the text of Descriptive Catalogue (457-526). There are 53 plates, many still marked "from the collection of Mr. W. Graham Robertson."


"A few passages" from it are adapted in chapter 7 ("Printing") of his Locke and Blake (1998).


It is "a composite critical biography, organized by topics of cultural significance .... Each chapter begins with a biographical connection between Locke and Blake" (ix).

"A version of chapter 3" ("Two English Physicians") was printed as "Locke and Blake as Physicians Delivering the Eighteenth-Century Body" in Reading the Social Body (1993); the first half of chapter 4 is reprinted from "Three Approaches to the Slave Trade," Journal of the History of Ideas 60 (1990): 197-216 (which is entirely about Locke); and chapter 7 "adapts a few passages" from his "Atomistic Simulacra in the Enlightenment and in Blake's Post-Enlightenment," Eighteenth Century: Theory and Interpretation 32 (1991): 73-88 (BBS 485).


"I want to ... complicate some of our conventional ideas about Locke, Blake, and the period" (218).

"A version" of it was printed as "Two English Physicians" in chapter 3 of his Locke and Blake (1998).


Review

1 Jennifer Davis Michael, Blake 31 (1998): 92-94 ("it is refreshing to see such meticulous attention given to poems once dismissed as 'rude' and 'clumsy'" [92].)


Blake may have known the edition of Spenser edited by Thomas Birch with 32 plates after William Kent (1751) as shown by the "possible parallels" in his own designs.


It is especially about "The Little Black Boy," Negroes, slavery, and state religion: "In South Africa today Blake is disquieting."


Reviews

3 Irene Chayes, Wordsworth Circle 27 (1996): 200-01 (with...

“...his spiritual biography is ... William Blake”; "Thomas Merton is the William Blake of our time" (3, 4).


The thesis gives “a wide-angled view of where Blake stands,” concluding that “Blake is neither anti-rational nor antinomian in his religious thought.”


Hults, Linda C. "The Evolution of *The Marriage of Heaven and Hell.*" Pp. 281-344. (This is the first of a three-part essay...


In the English translation, the novelist’s name is spelled “Ohe” in parts 1-2 and “Oe” in part 3.


About Uthaug’s edition of the Songs.


Spring 1999
Blake/An Illustrated Quarterly 139


The Blake sections consist of chapters
1 "Blake: The Son Versus the Father." Pp. 4-21. ("The tendency of my argument is to suggest that, long before William Blake, Gnosticism implies an alternative Trinity in which the Son opposes the Father" [15].)
2 "Blake." Pp. 192-272. ("The similarities, sometimes intricate, between his thought and that of the Gnostics whom (dare we say it) he could not possibly have read is [sic] quite inescapable": "The more one reads, the clearer it becomes... we are dealing with a philosopha perennis..." [200, 208].)

O’Flinn, Paul. "Studying a Blake Poem." Chapter 2 (12-30) of his *How to Study Romantic Poetry.* (Basingstoke & Lon-

On “The Clod & the Pebble.”


“The archetypal models have been chosen from Blake precisely because there is no direct influence in involved” (3) <Blake (1997)§>


The book consists of:


Chapter 1: “Shinwa no Katarite o megutte [On Speakers in Blake’s Myth].” Pp. 31-60.


Chapter 4: “Ryosei Guyu—Seiai to Yuai [Hermaphrodite—Sexuality and Brotherhood].” Pp. 121-73.


Chapter 9: “Kyusai—Blake no Jiku [Salvation—Blake’s Time and Space].” Pp. 373-408.

Reviews


Deals especially with Linnell’s meticulous drawings of the 1811 comet.


Note also “Telescopes and Blake’s and Sandby’s Contemporaries: William and Caroline Herschel” (96-101) and “The Comets and Meteors of Later Visionaries” Samuel Palmer, Francis Danby, and John Martin (163-66).


Review

3 Andrew Lincoln, Literature & Theology 8 (1993): 408-09 (with De Luca, Words of Eternity [1991]): Otto “brings a new sophistication” to the study of Blake, but readers will find “that it places them in the grip of a system they will be glad to deconstruct” (408). (Blake (1996)$>


"In the hope of sharing an enthusiasm and perhaps starting a few hares," Outram offers "a number of what might be termed ‘the field-notes of a poem watcher;’ from childhood to the present" (1), including wonderfully original speculations on the influence of Montaigne, heraldry, and bestiaries on “The Tyger.”


A collection of essays consisting of
1 “Preface.” Pp. xi-xv. (Summaries of what follows.)

He is concerned (11-18) with “the ambiguous temporal logic prevailing in Blake’s early prophecies” (11).

Review
2 David Worrall, Year’s Work in English Studies 75 for 1994 (1997): 395-96 (“first-rate historical research,” “One of the year’s best excursions into contextual recovery”).

A general account of Blake.

According to the English "Summary" (421-28), Rossetti's appropriation of the Victorians' misunderstanding of Blake was used "as a powerful symbol of the Victorian artist's own feelings of alienation" (428).

Pierce, John B. "Blake's Writing of Vala or The Four Zoas: A Study of Textual Development" (Toronto Ph.D., 1986) <BB #605).


The essay is reprinted in chapter 4 of his Flexible Design (1998).


"In Vala, Blake's shifting of narrative strategies gives the poem a flexible design, one whose outline ... gains its flexibility through conscious adaptations of sequential disruptions as a fundamental element in narrative experiment. ... the poem is revised to enact its own meaning through emergent forms” (xxii, xxvi.)


"Ce travail s'est donné pour objectif de dégager le mythe personnel de Blake à partir de la problématique du sacré" (417).

Porée, Marc. ""Ruinous Fragments of Life", ou le livre d'Urizen A à Z (ou presque)." QUERTY 6 (1996): 97-106. In French.


1 David Worrall, Year's Work in English Studies 76 for 1995 (1998): 401 ("a rich and widely ranging argument, "bold and original").


"Introduction: How to Study a Poem" (7-9); poem-by-poem commentary (10-45); "Critical Approaches" (50-64); "Textual Analysis" of "The Chimney Sweeper" (from Innocence), "The Tyger" and "London" (50-84), "Background" (65-70), and "Critical History" (71-83).


Primarily an appreciation and criticism of Gilchrist's Life of William Blake, "Pictor Ignotus" (1863).


The work was mistakenly listed in Blake (1995) under "Reinart." For other Blake biographies in the Dictionary of Literary Biography, see Alan Richardson (British Children's Writers, 1800-1880) and Ruth Robbins (The British Literary Book Trade, 1700-1820).


In "The Little Black Boy," the child tries to "challenge a crippling ideology through creative subversion ... a rare lesson in radical dissent" (166).


Especially about children's books, of course.
For other Blake biographies in the *Dictionary of Literary Biography*, see Charles Reinhart (British Romantic Poets, 1789-1832 first series) and Ruth Robbins (The British Literary Book Trade, 1700-1820).


In “The Lamb,” the child’s “answer to his own question” would have “shocked most eighteenth century parents” (74, 76).


Reviews


An account of Blake’s work in the book trade.

For other Blake biographies in the *Dictionary of Literary Biography*, see Charles Reinhart (British Romantic Poets, 1789-1832 first series) and Alan Richardson (British Children’s Writers, 1800-1880).


The volume consists of annotated illustrations from alchemical texts, many from *The First Book of Urizen.* “Blake developed the character of Los from various Paracelsian concepts” (483).


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“Blake in some ways courted oblivion” (75).


He seems to think that Blake was orthodox according to the religious standards of his time.


Review


Shilinya, Brigita Karlovna. [William Blake and English Pre-Romanticism: Handbook for Optional Courses.] (Riga: P. Stuhkas Latvijas Valsts Univ. [Latvian State University],
1982) 56 pp. In Latvian and English. (The author’s name is Jilina in Latvian.)


“Reader-response criticism” and “affective stylistics” suggest “a dual audience” coping with “the versatile grammar of the poem and the self-monitoring reading persona” (1996, 220, 238).


Accompanying an exhibition of 1 February-6 April 1997.


The “PREFACE: Blake on the Origin of Creativity and Understanding” (ix-xiii) invites us to “see if they [Blake’s key concepts] help us to reveal the Modern World’s Achilles heel” (ix-x), but Blake serves as little more than the source of quotations.


About Finn Coren’s CD of Blake.


Review
1 David Worrall, Year’s Work in English Studies 75 for 1994 (1997): 593 (Boehme is behind Blake’s attack on Swedenborg).


“The primary purpose of this book is to provide [guidance] for the serious reader of poetry, for the student, and for the scholar who is not a Blake specialist” (11).

Part 1, “The Books of William Blake: An Introduction” (27-320) gives "an account of Blake's beliefs, concepts and development and an exposition of those of his productions that can reasonably be classified as books" (11).

Part 2, “Notes on Criticism” (321-836) poem-by-poem and sometimes line-by-line, a kind of variorum edition without the texts of the poems.


Examines, inter alia, The French Revolution and The Four Zoas.


A book about romantic artists generally, not much related to their sketchbooks.


“William Blake also used dialectical formulations and covert language to conceal his radical political inclinations.”


It contains “Blake et Mortimer, histoire d’un retour.”


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


Reviews
24 Theresa M. Kelley, European Romantic Review 7 (1997): 197-200 (a “monumental study” dealing masterfully with “a daunting array of evidence” [197]).

25 Paul Cantor, Huntington Library Quarterly 59 (1998): 557-70 (with The Early Illuminated Books and MILTON A POEM and the Final Illuminated Books) (“On the whole I am convinced by the case Viscomi makes” [559]).

26 §Sewanee Review 105 (1997): 38+

27 §Times Literary Supplement, 26 September 1997, 18.


An examination of “the primary Swedenborgian texts and themes that Blake” deals with in Marriage pl. 21-24, “an autonomous text preceding the composition of ... the Marriage” (174).


“William Blake also used dialectical formulations and covert language to conceal his radical political inclinations.”

Spring 1999


A theory-charged “series of readings of Blake’s texts” in order “to portray a Blake whose program for social change was always situated in an historical context” (xiv).


About “the ways in which William Blake writes himself into his vision of London”; “Blake is London: London is Blake” (31, 34).


B and C are said to be different versions of A.


Careful evaluations of many works on Blake.


Admirable surveys of publications about Blake in 1995.


Yeats, W. B. "Academy Portraits, XXXII.—William Blake," *Academy* 51 (1897): 634-35 ...


Blake and Wordsworth are compared with Charlotte Smith.

**Division II**

**Blake's Circle**

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

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


"The unrecognized first printing of the first edition... [was] printed in Rome on Italian paper for Flaxman to send to his patrons" (117).

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


It is the catalogue of an exhibition shown at the Busch-Reisinger Museum, Cambridge (4 April-7 June 1998), the Frick Collection, N.Y. (23 June-30 August 1998), and the J. Paul Getty Museum, Los Angeles (15 September-29 November 1998). The collector is Alfred Winterstine. "Fuseli to Menzel: Aspects of German Drawing in the Age of Goethe" is on 13-35; the Fuseli entries are #10-11.


Hayley, William (1754-1820)
Poet, Patron, Employer of Blake


Hayley's Turret House was demolished in 1961 for a block of flats.

Johnson, Joseph (1738-1809)
Bookseller, Employer of Blake


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


Especially about six Shoreham works.

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

A watercolor "Recollection of William Blake" by George Richmond on wave paper watermarked [ ] WH|ATMAN [TURKE|Y MILL. [18]36, 10 3/4" x 7 1/4," offered and reproduced in the Sotheby catalogue of 8 April 1998, Lot 105, is clearly a sketch from the life-mask, with eyes closed and lips sealed [see the reproduction in Essick, "Blake in the Marketplace (1998)"].
The Royal Academy

A generously illustrated account of audiences at the Royal Academy exhibitions 1771-1808.

Stothard, Thomas (1755-1834)
Artist, Friend of Blake

Varley, John (1774-1842)
Painter, Astrologer, Friend of Blake
Eighteen pencil drawings including portraits (on paper watermarked 1815-1832) "collected by E. Sterry" and mounted in a contemporary red roan oblong 4o album were offered in Ken Spelman Catalogue 38 (1998), Lot 203 (£2,200).

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Spring 1999
Invigilating my last Blake exam
alone with a blonde leggy Swedish girl
wearing jeans and a modish black sweater
who has been granted permission to begin early—
in five hours she'll be flying home for Christmas
(we both have the sniffles).

A crepuscular calm has descended over the campus—
over the virgin snowfall, the darkening winter greenery,
and the androgynous clock tower
whose carillon even now begins playing, softly—
then abruptly ceases.

One of the window panes begins vibrating violently
without breeze or other apparent cause (a minor earth
tremor?)

The last time this happened—four, five years ago, same
room—
another of my students (a Blake scholar's son)
wordlessly opened his briefcase,
removed a roll of masking tape and scissors,
cut off a piece and pasted it over
a corner of the window—thus stopping the vibration—
then resumed writing his exam (applause).

I mention this to the Swedish girl
who is probably thinking of glogg and Golgonooza
and (being a man without masking tape)
try opening a louver, which somehow does the trick . . .

Now the others swarm in with back packs, water bottles,
   pens—
all save one, who was assaulted at knifepoint
and limped into class the next day (aegrotat)—
altogether armed with the knowledge
that it is dangerous to read Blake
and more dangerous not to.
Galeotto fu 'l libro e chi lo scrisse . . .
—Inferno V.
. . . Men who occupied the sixth chamber, and took
the forms of books & were arranged in libraries.
—THE MARRIAGE of HEAVEN and HELL [PL 15]

My great work of words would be
A work willing others, a bibliography
And every man-cum-book in Blake's library
I'd have be a man, and die, and be free

NEWSLETTER

CORRECTIONS

The fall issue of Blake listed a review written by Jennifer Davis
Michael of Blake's Altering Aesthetic by William Richey. The
review actually appeared in the winter issue of Blake.

In the winter issue of Blake, the caption for illus. 5 of Eugenie
Freed's "In the Darkness of Philistea: The Design of Plate
78 of Jerusalem" should have included the following informa-
tion: Illustration from Hans von Gerssdorff, Feldtbuch
der Wundartzney: Strassburg: Joanne'Schott, 1517; Tractat
iii. Reproduced from the facsimile of the 1517 edition pro-
duced for Editions Medicina Rara Ltd. under the supervi-
sion of Agathon Presse, Baiersbronn, West Germany, 1970.
Photograph courtesy of the Centre for Reformation and Re-
naisance Studies, E.J. Pratt Library; Victoria University,
Toronto.

On page 70, please note a few corrections to the quota-
tions in German. In the quotation of the first couplet, na
should be nă, güt should be güt, and rut should be rüt. In
the second couplet, und should be un, blonen should be
blōnē, and lyde should be lydt. On page 67, note 21, blonen
should again be blōnē.

BLAKE AT THE OSCARS

Sunday, 21 March 1999—Roberto Benigni, accepting the
Academy Award for Best Foreign Film for Life is Beautiful
quoted Blake: "He who kisses the joy as it flies, lives in
Eternity's sunrise."

GOING, GOING, GONE . . .

On 23 April 1999 one of the eight copies of Blake's Book of
Urizen (copy E) sold at Sotheby's for $2.5 million to an
anonymous bidder. The book was part of Betsey Cushing
Whitney's estate. See future issues for details.

TYGER OF WRATH

The National Gallery of Victoria in Melbourne, Australia, is
holding a Blake exhibition, "Tyger of Wrath," from 28 April
to 30 June 1999. The exhibition opened on 27 April with a
lecture by Peter Otto (Senior Lecturer, University of
Melbourne). National Gallery of Victoria, 180 Kilda Road,
Melbourne. The web site for the exhibition is at http://
www.ngv.vic.au/blake/

BLAKE & THE AGE OF REVOLUTION: MA IN ENGLISH &
HISTORY OF ART

Convenor: Michael Phillips

"The Centre for Eighteenth Century Studies, in the historic
King's Manor in the city of York, is offering this new one-
year MA program featuring a core course on William Blake
which also incorporates an introduction to the major ar-
chives in Great Britain for primary research in the eighteenth
century. A wide selection of optional courses in the long
eighteenth century is also offered to supplement this new
MA. The program is also available over two years to part-
time students.

"Blake is the central figure of the core course, as poet,
painter and printmaker and as publisher of his own works.
In this regard emphasis is upon the immediate cultural and
historical circumstances that affected the creation and pub-
ication of his works. This includes study of the response in
Britain to the French Revolution and its aftermath, espe-
cially the era of the anti-Jacobin Terror and the crisis it oc-
casioned in the history of civil liberty.

"A feature of this new MA is its introduction to the prin-
cipal archives in Britain for original research in the eigh-
teenth century including collections of Blake and his con-
temporaries. Time will also be spent in a printmaking stu-
dio to see and practice first hand how Blake's works were
produced.

"For a brochure and full descriptions of the Centre's MA
and doctoral programs, write or email Clare Bond at The
Centre for Eighteenth Century Studies, University of York,
The King's Manor, York Y01 7EP, England; email
cecs1.york.ac.uk. Our website, http://www.york.ac.uk/inst/
cecs gives full details about the course, the University and
the city of York."

CHANGE IN PRODUCTION OFFICE EMAIL

The Blake production office email has been changed from
dbv to uhura—thus it is now pnpj@uhura.cc.rochester.edu.
(continued from back cover)

Paul Mellon purchased *Jerusalem* in 1953 from the collection formed by Sir William Stirling-Maxwell. From the same source and in the same year, he acquired, and immediately donated to the Victoria and Albert Museum, the tempera of *The Virgin and Child in Egypt* (1810). This was not his first Blake donation to a public institution. In 1949 he and Mrs. Thorne had made possible the purchase by the Morgan Library of twelve watercolor illustrations for Milton's *L'Allegro* and *Il Penseroso*. The illustrations to Gray were purchased in 1966 by private treaty, thus preventing their likely dispersal by the trade.

Prior to that date, in March 1949, Geoffrey Keynes and others had founded the William Blake Trust to promote the continued study of the poet through the publication of accurate color reproductions of his greatest works. The unique copy E of *Jerusalem*, which had not yet entered the Mellon collection, was the first major project undertaken for the Trust by Arnold Fawcus and his Trianon Press in Paris. In 1962, Paul Mellon was elected an Associate American Trustee, and from 1966 to 1970 he supported financially, and with matchless patience, the exacting production of the jewel of the Trust's collotype and stencil reproductions, *William Blake's Water-Colour Designs for the Poems of Thomas Gray* (1971). This was merely one of many instances of his financial and intellectual support for the publications and exhibitions of the Blake Trust. It is quite likely, in fact, that without his subventions the Trust would not have been able to effect its most important projects. Martin Butlin's magnificent catalogue raisonné, to cite but one example, owes its second, invaluable volume of illustrations to Paul Mellon's generosity.

As a novice curator only recently arrived at the British Art Center after its opening in 1977, I was immediately dispatched to Upperville to reconnoiter what remained of the Mellon collection formed by Sir William Stirling-Maxwell. The British Art Center in 1992. At his death, he owned only a single work by Blake. Identical in size to the small engraved illustration for Hayley's *Ballads* (1805) that it reproduces, *The Horse*, a precious tempera on copper, is indisputably the gem of the entire collection. If it is one of the "little high finished Pictures the size the Engravings are to be" mentioned by Blake in a letter to Hayley of March 1805, it is the only surviving example. Intimate in scale, exquisite in execution, perfection in its state of preservation, and thematically so sympathetic to the varied tastes of a literary scholar, connoisseur, and sportsman, it is not surprising that this philanthropist, who gladly relinquished to the public domain countless works of art in his lifetime, was reluctant to do so in this one instance.

In 1997, I organized an exhibition of the entire Mellon Blake collection. Many of the works had been seen publicly over the years in the most important Blake exhibitions, especially those organized by Martin Butlin for the Tate in 1978 and David Bindman for Yale in 1984, but never had they all been shown together. While still in his possession, Paul Mellon had had the illuminated books and the Gray disbound with the thought of their public exhibition and ease of study in mind. Consequently, it was possible to exhibit for the first time all one hundred plates of *Jerusalem* and to juxtapose the multiple sets of *Songs, Thel*, and *Urizen*. A staggering display of over 350 sheets, the exhibition paid admirable tribute to Paul Mellon on his ninetieth birthday and to his lifelong commitment to Blake. He spent hours in the show, on several visits, carefully examining the many works with which he had communed privately over the years. His enthusiasm for Blake was unflagging, and at the end of one of our campaigns he asked, in a capriciously plaintive voice, whatever possessed him to part with such treasures.

Paul Mellon was a magnificent collector, not only of Blake but of artists of many nationalities and epochs. He was blessed with a cultivated and incisive taste for objects of both transcendent and private import; hence the intoxicating appeal of a poet who made an art of the book. He entered the game rather late yet he garnered many of the finest trophies, and until one has enjoyed these treasures in the serene atmosphere of Louis Kahn's building at Yale, it is impossible to grasp the special order of Paul Mellon's genius and philanthropy, and the magnitude of our loss.

Patrick Noon
Minneapolis, March 1999
Paul Mellon became interested in collecting William Blake at the comparatively early date of 1941. Of the major eighteenth-century British artists, George Stubbs alone preceded (and to the very end superseded) the poet in his affections. The largest exhibition of Blake's work ever organized in North America had just closed at the Philadelphia Museum of Art and had done much to generate enthusiasm among a new generation of collectors. His first purchase was an album of 22 watercolor illustrations for the Book of Job, most frequently referred to in the literature as "The New Zealand Set" and no longer accepted as autograph. It was an inauspicious start, but a more significant and, ultimately, precursory acquisition of the same year was copy B of Blake's first illuminated book, *There is No Natural Religion*, from the heirs of William A. White. From this celebrated source would eventually derive *Songs of Innocence* (copy G), *Visions of the Daughters of Albion* (copy I), and *America a Prophecy* (copy M).

After 1941, hardly a year passed without Paul Mellon's acquiring some Blake opus. The harvest is impressive: four tempera paintings, one monotype, several hundred prints and watercolors, and several dozen volumes with engraved illustrations; however, it is the 12 illuminated books that truly elevated him to preeminence among Blake admirers. Between 1947 and 1949, the acquisitions included Philip Hofer's *Book of Thel* (copy B); Benjamin D'Israeli's *Europe a Prophecy* (copy A); the *Songs of Innocence* and *Songs of Experience* (copy F) that George Cumberland, Blake's generous patron, had bound together in 1794; and a complete *Songs of Innocence and of Experience* (copy L) that has no known marvelous pedigree despite its quiet excellence. In the 1950s, the three previously cited titles from the White collection were added, as were a second *Book of Thel* (copy R) and one of the few copies of *The [First] Book of Urizen* (copy A) with a full complement of 28 plates. The final illuminated book to enter the collection, in 1972, was a second copy, quite differently colored, of *Urizen* (copy C), thus bringing together two of only eight known printings of that magnificent prophetic work.

When Paul Mellon began to amass a comprehensive collection of British art in the 1960's, he was plunging into a field that was much undervalued internationally. Conversely, 20 years earlier, he had been anticipated in his passion for Blake by a very acquisitive group of distinguished bibliophiles that included Henry E. Huntington, Lessing J. Rosenwald, and Mrs. Landon K. Thorne in America, and W. Graham Robertson and Sir Geoffrey Keynes in England. Exceptional objects were rare and the competition was aggressive. The Mellon collection could never achieve, at that date, the comprehensiveness of those other collections, but it ultimately ranks with them primarily because of two stellar acquisitions: the 116 watercolor illustrations for the poems of Thomas Gray, and the most coveted of Blake's composite art of poetry, painting, and printmaking, the unique colored copy of *Jerusalem* (copy E).