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Cover: The First Book of Urizen, copy E, pl. 18. Photo courtesy of Sotheby’s New York.
ARTICLES

Blake in the Marketplace, 1999

BY ROBERT N. ESSICK

The lackluster market of 1998 gave way to a more exciting year of discoveries in the 1999 marketplace. The first newsworthy artifact emerged in January. For many years, there have been only six traced complete copies of the 1802 Designs to a Series of Ballads, authored by William Hayley and illustrated with 14 plates designed and engraved by Blake. A fugitive copy, first recorded in the Gosford auction catalogue of 1884 and last described in a Rosenbach catalogue of late 1944, turned up in an American private collection in December 1998. The anonymous owner placed the book on consignment with Ursus Books of New York. After complex negotiations undertaken on my behalf by John Windle, the San Francisco book dealer who specializes in Blake and his circle, I acquired the volume late in January 1999. See Appendix 2 for a listing of the seven complete copies of the 1802 Ballads I have been able to trace—plus one tantalizing copy still untraced.

Windle continues to be the world's major dealer in all things Blakean. In March, he acquired a large number of Blake prints from at least four sources. Most are book illustrations detached from their volumes, but the group includes "The Man Sweeping the Interpreter's Parlour." He continued to acquire books throughout the summer and early fall and placed on his website (www.johnwindle.com) an online catalogue, offering 237 lots (some with multiple copies), in late November. This catalogue 31 will be published in printed form early in 2000. All materials in the online catalogue relevant to this sales review are listed below. Windle intends to issue catalogues devoted exclusively to Blake and his circle at intervals of about 18 months.

In the last sales review (Blake 32 [1999]: 93), I mentioned the death of Betsey Cushing Whitney, March 1998, her ownership of an impression of The Good and Evil Angels Struggling for Possession of a Child (Butlin #324), and the possibility of discovering in her collection Visions of the Daughters of Albion copy N and The Book of Urizen copy E. The executors of Mrs. Whitney's estate have decided not to sell The Good and Evil Angels in the foreseeable future. A thorough search of her library failed to find Visions, but Urizen did turn up, was found to contain only 24 pls., and was offered at auction by Sotheby's New York on 23 April (see illus. A-G at the end of this sales review). Readers of this journal have already learned much about this sale from Elizabeth B. Bentley's "Urizen in New York City," Blake 33 (1999): 27-30. I hope that what follows will supplement her lively account.
3. Shriil the trumpet: & myriads of Eternity,  
   In living creations appear'd  
   In the flames of eternal fury.

With pl. 4 in place, "seven deadly sins of the soul" appear in "living creations"; but it makes equal sense (within a work questioning "sense" in several senses) to embody the "myriads of Eternity." This rearrangement, well within the range of (dis)junctions and (dis)continuities established elsewhere in the poem, accords with the disruptions of spatio-temporal assumptions central to the thematics, and enacted by the various structures, of Urizen.

After the full-page design on pl. 9 (illus. C), the text of chapter II on pls. 5 (illus. B) and 6 is interrupted by the "Preludium" of pl. 2. While the absence of pl. 4 gains authority because of its absence in five other copies, the placement of the "Preludium" is unique and difficult to attribute to Blake. Yet, this would not be the first time that an English author displaced what is usually thought of as prefatory material to a position later in a book—consider Laurence Sterne's publication of his "Author's Preface" in the midst of the third volume of *Tristram Shandy*.

The positioning of pl. 10 between pls. 7 and 8 is also unique to copy E. Both pls. 8 and 10 bear the chapter heading "IV" and begin with verse "1," a repetition etched into those respective plates. This, coupled with the absent chapter III heading on excluded pl. 4, offered the opportunity to change one or the other "IV" to "III"—which is exactly what we find on pl. 10. That this revision on the impression in copy E was executed by Blake is strongly suggested by the careful over-writing of the roman numeral to change "IV" to "III" in the same color as the printing ink used for pl. 10, possibly even in the same ink applied with a stylus or pointed brush. Blake had an option here, for it would have taken no more work to convert the chapter heading of pl. 8 to "III" than the conversion of the heading on pl. 10 he chose to execute. He selected the alternative sequence (7, 8, 10, ignoring pl. 9 since it is a full-page design) in all other copies containing all three of these pls. (lacks pl. 8, and thus has the same leap from 7 to 10 found in E). But the sequence in copy E (7, 10, 8) works equally well as the "normal" arrangement (7, 8, 10) in terms of textual continuities. We end in copy E with the lengthened chapter II—"Till Los rouze'd his fires, affrighted/At the formless unmeasurable death"—and begin with the newly-indicated chapter III: "Ages on ages roll'd over him!" In the normal sequence the "him" is Urizen (since pl. 8 ends with "And these were the changes of Urizen"); here the "him" is either Los or the "formless unmeasurable death"—arguably Urizen once again. These alternative collations and their consequent shifts in pronoun reference strengthen critical perspectives emphasizing the conjunctions (even interminglings) between Urizen and Los rather than their opposition.

The ending, unique to copy E, of the newly assembled chapter III ("And a first Age passed over/And a state of dismal woe," on pl. 10) leads to the beginning of chapter IV ("Los smitten with astonishment/Frightend at the hurtling bones" on pl. 8). The final lines on pl. 8 verse 6 of chapter IV ("And these were the changes of Urizen") carries us on to the conveniently numbered verse 7 on pl. 11 ("From the caverns of his jointed Spine") as the first of Urizen's "changes." This rearrangement hardly transgresses any standard of continuity established by other copies of the poem.

The absence of pl. 25, present in all other copies, concludes the anomalies. Pl. 23, ending with the first line of chapter VIII verse 5, moves textually to pl. 28, beginning with a chapter "IX" heading but also signaling that this is not the first plate of the chapter: the text on pl. 28 begins with three lines that conclude verse 4 from pl. 25, with a verse numbered "5" following. Even without comparison to another copy, the verse numbering indicates that copy E lacks the first three verses, and at least one line of the fourth verse, at the beginning of chapter IX. The verbal (as distinct from numerical) disruption is less noticeable, with "For he saw that life liv'd upon death" (arguably a complete sentence, or at least an independent clause with some sense of conclusion) followed by "They lived a period of years/Then left a noisom body/To the jaws of devouring darkness." With pl. 25 in place, "They" refers to "the Inhabitants of those Cities" in the first line of chapter IX; in copy E, the pronoun finds its most probable referent in the "sons & daughters" of Urizen, line 24 on pl. 23. Since these "sons" reappear in verse 7 on pl. 28 in a context suggesting that they are the urban inhabitants mentioned on pl. 25, the shift in pronoun reference occasioned by the absence of pl. 25 appears to have little consequence. Mix and match as you please in a textual universe that encourages free play because, like eternity before Urizen's self-separation, it lacks differentiation. Or should my simile refer to the chaos his fall creates and which he, Los, and Blake's readers try to organize?

The most significant design variant appears in pl. 9. In the copy E impression (illus. C), the shape to the right of, and presumably slightly behind, the human figure looks like a grazing horse, complete with an eye and slight indications of a nose. The presence of one of "the beasts of the field" hints that this portrayal of Urizen, bent low to the earth, is indebted to the description of Nebuchadnezzar in Daniel 4:32-33. This same area right of Urizen appears as follows in other copies: A, B, and the separate impression in a private American collection (Butlin #279), a bifurcated, rock-like form; C, head-like, but more triangular than in E, with a slight suggestion of a dark eye(?) and nose or mouth; D, dark rocks; F, triangular rock form, very slightly head-like;
work with brush or pen on the impression to create these features. Thus, the horse-like image may be an accidental product of color printing rather than the result of an intentional act. Such circumstances raise basic issues about accident, agency, and intention in Blake's illuminated books. Blake chose to employ color printing; at that general level, human will is clearly indicated. But he may have merely allowed the medium to produce the "horse" effect in this instance: after-the-fact acceptance (assuming that he noticed the horse at all) rather than before-the-fact agency. Such circumstances disconcert basic assumptions about the relationship between artifact and artist—as does the work of Jackson Pollock and other "action" artists of the post World War II period. It may be no accident that, during both Blake's and Pollock's times, the purposeful incorporation of the accidental within artistic production occurred when the ability to control events seemed far beyond the capabilities of individuals, or even communities. That period in the late eighteenth-century also saw Hume's questioning of all cause/effect relationships and Kant's attempts to answer Hume by resituating the metaphysics of causality on epistemological grounds. Blake's deployment of his media has wide-ranging ideological and philosophical implications when viewed from an interstitial perspective prompted by his own writings on the arts.

Viscomi's tour through copy E, visually assisted with transparencies of other copies printed with it in 1794, slowly unveiled some unsettling possibilities. Copy E was printed with copies A, C, D, F, and J; these provide a standard of comparison useful for spotting any unusual features in the Whitney copy. Pl. 1, the title page (illus. A), showed clear evidence of lead-pigment decay, white turning to splotches of black, on the figure's knees, beard, left side of his face, and the book beneath his feet. The fact that this white-lead decay, also found on several other plates, does not appear in any of the other five copies produced in the 1794 printing is disturbing because of Blake's production method, per-plate rather than per-volume, with batches of plates printed and colored before collation into individual copies of the book. Even if Blake had used the pigment subject to decay sparingly, and only on one or two impressions of any one plate, the chances of all impressions bearing the lead pigment finding their way into a single copy, rather than being randomly distributed throughout all copies from the same printing, is very slight. The same logic produced the same suspicions when we came upon a tomato-red pigment on pls. 9 (illus. C) and 21 not found in any other copy of the book. Evidence grew that either Blake or someone else had touched up the coloring of copy E after the initial per-plate coloring and after collation.

Pls. 7 and 21 offered another type of evidence of fiddling. The figures on these plates are densely colored in flesh tones in a way that obscures the underlying articulation of the musculature and any color printing (if present). Pl. 21 also shows dark staining on the verso due to the medium percolating through from the recto—a problem more commonly produced by oil paint than by Blake's glue- or gum-based colors. While some of the plates in copy E are magnificent, showing all the power and subtlety of Blake's best color printing and hand coloring, the figure's face on pl. 7 is a caricature. Although heavily colored, both face and body are flattened, suggesting a colorist unresponsive to the underlying image or the expressiveness of the figure.

Pl. 21 introduced the final piece of disturbing evidence. Copy E is interleaved with tissue, probably added when the volume was placed in its present binding c. 1841 (see the thorough bibliographic description in the article by G. E. Bentley, Jr., also in this issue). Even if the tissue had been introduced at an earlier date, we can be confident that Blake and his wife Catherine did not include this sort of interleaving in the illuminated books printed in the 1790s. These details are significant because we found that a small piece of the tissue guard had stuck to the upper left surface of pl. 21, leaving behind a hole in the tissue. The medium must have been wet when the tissue was already in place. The spot where the tissue adhered was colored in the questionable red tone.

The weight of evidence summarized here indicates that Urizen copy E may have been touched up by someone other than Blake. I suspect that the motivation for such efforts may not have been to repair damage to the impressions, but rather an attempt to "finish" what, to a Victorian sensibility, may have looked like an unfinished print, with less coloring on the figures than in the background (a style also found, for example, in pl. 7 of copy B). Our inspection at Sotheby's was hardly definitive, but what we found suggests that further investigations, including chemical analysis of the suspicious pigments, should be undertaken.

After the spectacular sale of Urizen copy E, the June auctioning of Blake's water color, Churchyard Spectres Frightening a Schoolboy, at the bargain(?) price of £26,450 seems almost too trivial to mention. I am told that 6 bidders were still active at £20,000; the estimate was only £5000-7000. See illus. 1 and my disagreements with Christie's cataloguer (and with Butlin) set forth in the accompanying caption.

Another June auction brought forth a previously unknown colored copy of Blake's Night Thoughts engravings—see the listing below for basic sales and bibliographic details. This discovery raises once again the many questions surrounding the coloring of the volume. No colored copy of the engravings consistently follows the water colors, even though the publisher, Richard Edwards, owned the colored drawings and could have instructed a colorist, or team of colorists, to base their work on Blake's originals. Alternatively, did Blake and/or his wife Catherine tint one copy of the engravings as a model for copyists to follow? A definitive answer has yet to emerge, although it would seem an unnecessary expense (at least of the Blakes' time) to color a set of the
engravings when the original water colors were readily at hand. The new copy, now in my collection, was certainly not colored by Blake and offers no new evidence concerning that issue. Setting aside the matter of Blake's participation, we must next consider the distinction, important for any book with hand-colored illustrations, between the "edition" coloring of multiple copies, executed on behalf of a publisher or bookseller and intended for sale to the public, and "one-off" coloring of a single copy executed by (or on behalf of) its owner. The former may fairly be considered part of the production of the book; the latter is not.

Edition coloring of the Night Thoughts is implied, although not explicitly addressed, by the division of recorded copies into "Type I" and "Type II" coloring schemes in John E. Grant, Edward J. Rose, Michael J. Tolley, eds., David V. Erdman, coordinating ed., William Blake's Designs for Edward Young's Night Thoughts (Oxford: Clarendon P, 1980) 1:52-72 (hereafter cited as "Grant"). Such a division roughly parallels the distinctly different coloring schemes found in the first edition (1796) and the two later editions (1806, 1813) of J. G. Stedman's Narrative, of a Five Years' Expedition, Against the Revoluted Negroes of Surinam, another book with engravings by Blake (albeit not designed by him) and co-published by James Edwards, brother of the publisher of Night Thoughts. Grant's basic touchstone for distinguishing the coloring types is the tinting of the giant figure of Death on the first plate, a fly-title to Night the First. Death's gown is white (i.e., uncolored except for gray shading in folds and shadowed areas) in Type I and green in Type II. Certainly the 19 previously recorded Type I copies are a sufficient number to indicate an edition coloring. Grant records only 4 Type II copies, but even that number suggests edition coloring. Unfortunately, this simple two-type scheme is immediately complicated by a single copy, designated as Type III on the basis of the gray coloring of Death's gown. Grant (60) rightly suggests that the Type III copy may be one-off, or even a "forgery," but might it simply be part of the Type I coloring session, the result of the colorist extending gray shading over the entire gown? Careful study of the gray-Death copy could give us an answer, but we should also step back from these details and consider our own analytical procedures. Might the whole approach to the issue, implicit in Grant and in my previous question, be fundamentally flawed? Variations among copies comprising both the Type I and Type II categories (as distinct from the defining differences between the two types) indicate that the colorists did not follow a rigid scheme of where the colors should be placed. In these circumstances, as with Blake's edition coloring of his illuminated books, a coloring "type" or session must be defined by the palette, based on the assumption that the colorist or colorists did not mix up a new batch of tints for each print, and stylistic features that constitute the "signature" of any artist's work. (It should also be kept in mind that edition coloring was generally executed on un-bound sheets, and thus the unit of production was the individual print, not a collated copy of the book). This palette, or determinable range of finite colors, coupled with the way the tints are applied, are far better indications of edition coloring than the specific color of a singular motif (e.g., Death's gown) or even of a number of motifs. The basic division between Type I and Type II coloring should also be questioned. Does the distinction register different colorists (or teams of colorists) working at roughly the same time, or (as Grant believes) two coloring sessions at different times? The colored copies of the same plate reproduced by Grant to exemplify the differences between Type I and Type II also show significant similarities. The representative examples of the fly-title to Night the Third even seem to share the same palette.

The newly discovered copy further enriches an already heady brew. Death's gown is light brown. None of the other colors of specific motifs, described by Grant (54) for both Type I and Type II copies, is repeated in the new copy. However, as I've suggested above, I do not think that the placement of colors is of major significance for defining colorists or coloring sessions. The volume would also appear to be the product of at least three coloring sessions by at least three different colorists. Roughly the first half of the volume is distinguished by vibrant washes in rose-pink, purple, and aquamarine, the last used for the background sky in many plates. The handling of the colors is sensitive to the underlying engraved image. The thin washes do not obscure hatching and crosshatching patterns. As in several Type I copies I have seen, the colorist has underscored these engraved indications of modeling and shadow by coloring them with a slightly darker shade of the color used elsewhere on the motif. This technique is most evident in the treatment of clothing, unclothed bodies, and faces. The fly-title to Night the Third is particularly striking in this respect. The colorist has added a purple gown to the woman; she appears to be partly draped but mostly nude in uncolored copies. The costume is defined through transparent washes and darker, serpentine folds that suggest rapid upward movement. These additions, not indicated by the underlying engraving, lend further drama to the composition.

There are many parallels in palette and style between the first colorist of the new copy and the Type I copy in the Huntington Library; the two examples of page 19 are almost identical. Given these similarities with the Huntington copy, I would also classify the first coloring style found in the new copy as Type I. Indeed, I am even tempted to claim that the two sets of prints were colored by the same person. The hues accord with colors found in the decorative arts of England as early as the 1770s—see for example many soft-paste porcelain pieces of that period, such a Worcester plate in the Fitzwilliam Museum rather shockingly painted in bright green, pink, and purple. As this comparison implies, I think that the decorative arts, more re-
responsive to fashion than nature, provide a better standard for the approximate dating of the commercial coloring of prints than the "fine" arts of painting and water color.

The second coloring scheme emerges on page 46 and dominates the second half of the volume. The palette is in a much lower key, with a dull medium blue rather than aqua-marine for skies. The colors look faded, although it is difficult to imagine how actual fading from exposure to light could have occurred so evenly on so many pages in a bound book. The application of broad, flat washes shows far less responsiveness to underlying engraved patterns than the first coloring style. Facial details, nicely tinted in the Type I coloring, are rarely touched. There is some use of darker hues to underscore folds in costumes and other shaded areas, but this work is far less noticeable and less successful than what we find in the first coloring style. The second style does not accord with Type II coloring and shows so little character that it is very difficult to date. However, there are sufficient similarities between the tonal range used by this second colorist and the Type I coloring of plates in Night Four (see the Huntington, National Gallery of Victoria, and Muhlenberg College copies) to suggest that he/she/they saw a Type I copy and were influenced by it, or perhaps were instructed to follow its example.

The third coloring style appears only on pages 63 and 70. Both have the aquamarine skies of the Type I colorist, but the figures have been overpainted in much deeper tones more thickly applied. On page 63, a bit of the heavy purple on the figure's gown, just inside the lower left margin, has been offset onto the facing page—strong evidence that the book was already bound when the color was applied. This final coloring style, characteristic of the later Victorian period (c. 1880-90?), is almost certainly one-off and not part of any edition coloring. The multiple coloring of this new copy should alert us to the possibility of similar layers in other copies.

Grant (53) cites Martin Butlin as the authority for dating Type I coloring to "about 1797" and Type II to "about 1805." It seems reasonable to assume that at least one of the major coloring styles was part of the book's publication in 1797. The provenances of several Type I copies—e.g., those once owned by Thomas Butts (now in an anonymous collection), Samuel Boddington (now Library of Congress), Sir John Soane (now Soane Museum), Third Earl Spencer (now John Rylands Library) and Rebekah Bliss (sold 1826, now Princeton)—suggest a reasonably early date of coloring, although not necessarily before 1805. Type II is taken as a later coloring session, see under Night Thoughts. This is completely false; I have no clear evidence that some bookseller had a remainder stock of the 1797 Night Thoughts but lacked a sufficient number of "Explanation" leaves and had it reprinted, line for line, in the same type-face. If there was a reissue of the book in 1833 or a bit later, then this would have also been the most logical time for another commercial, "edition" coloring session. The new copy, with its two major coloring styles, hints at the possibility that some of the remainder sheets available c. 1833 had already been colored c. 1797 and that the second, far less elegant tinting style was added, hastily and cheaply, to a sufficient number of uncolored impressions to produce completely colored copies. This theory implies that Type II coloring was not executed c. 1833 but probably at some earlier time, perhaps even in 1797 along with Type I copies. Such a redating is also hinted at by the stylistic similarities between Types I and II and Moss's conjectural provenance for his Type II copy. But several other scenarios are possible, including a one-off status and a very late date for the second style of coloring in the new copy. Clearly, a great deal more expertise, insight, and hard work needs to be expended on the colored Night Thoughts engravings before we are to get this can of worms under control.

Blake is beginning to appear regularly in the Internet auction market. Most of the material is editions and criticism not covered by this sales reviews, but original prints have appeared occasionally—see for example Josephus, The Wit's Magazine, and Flaxman's Hesiod below. The general level of accuracy in the auction blurs is abysmal: caveat emptor. My coverage of these online auctions is far from comprehensive.

Although not on the market, the discovery of an unrecorded impression of Blake's rare separate print, "Albion rose," deserves mention here. The print reportedly has some lines by Blake written on the verso. For a bit more information, see under The Separate Plates of William Blake in Appendix 1.

In my 1998 sales review, I speculated that David Thompson recently purchased several works by Blake, including his Pilgrim's Progress water colors and the Larger Blake-Varley Sketchbook. This is completely false; I have no clear evi-
vidence that Thompson owns any works by Blake, although rumors persist on the London art market. The Bunyan illustrations and the sketchbook are owned by a British private collector, Alan Parker.

In 1993, the Scolar Press (London) published a two-volume study and catalogue of *The Heath Family Engravers 1779-1878*, written by one of their direct descendants, John Heath. The handlist of books containing plates executed by James and Charles Heath was based in part on the collection formed by the author. In July 1999, the Huntington Library received a nicely printed and paper-bound handlist of John Heath’s collection, now grown to about 1400 volumes, and an accompanying letter indicating that the books were available for en bloc purchase. The Huntington declined, but presumably Mr. Heath has offered his collection elsewhere. Many of the books contain illustrations based on Stothard’s designs; a few contain plates engraved by Blake as well as the Heaths. At this time (January 2000), I have no knowledge of a sale.

The year of all sales and catalogues in the following lists is 1999 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 1999 sales will be covered in the 2000 review. I am grateful for help in compiling this review to Elizabeth B. Bentley, G. E. Bentley, Jr., Sidney Berger, Nancy Bialler (Sotheby’s New York), John Bidwell (Princeton University Library), William Cole, Warren Dennis, Georgia Eaves, Morris Eaves, Clark Evans (Library of Congress), Alexander Gourlay, Lee Hendrix, Kimball E. Higgs (Sotheby’s New York), Thomas V. Lange, Tim Linnell, Nicholas Lott, Bryan Maggs, Saree Makdisi, Jane Munro, Max Reed, Alesandra Schmidt (Watkinson Library), James Stanger, Michael Thompson, Joseph Viscomi, and John Windle. Once again, Patricia Neill’s editorial assistance and John Sullivan’s electronic imaging have been invaluable.

**Abbreviations**

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<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tr>
<td>BBA</td>
<td>Bloomsbury Book Auctions, London</td>
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<td>cat.</td>
<td>Catalogue or sales list issued by a dealer (usually followed by a number or letter designation)</td>
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<td>CE</td>
<td>Christie’s East, New York</td>
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<td>Christie’s, London</td>
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<td>CNY</td>
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<td>CSK</td>
<td>Christie’s, South Kensington</td>
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**Illustrated Books**

*The First Book of Urizen*, copy E. 24 relief etchings, color printed on rectos only, leaves 29.6 x 23.8 cm. bound in olive morocco by Clarke & Bedford, all edges gilt, green cloth slipcase. *CNY*, 23 April, #535, pls. 1, 9, 12, 18, 22, 26, and spine of slipcase illus. color ($2,532,500 on an estimate of $500,000-700,000). See illus. A-G at the end of this sales review and the discussion in the introductory essay, above.

*Songs of Innocence and of Experience*, plate a (the tailpiece). The A. E. Newton/Joseph Holland separate impression (1 of 4 known, the others in copies B, C, and D of the combined Songs), image 6.3 x 5.2 cm., sheet of wove paper 10.4 x 8.5 cm. *CNY*, 4 May, #1, illus. color ($20,700 on an estimate of $20,000-30,000). Returned by the purchaser to Christie’s; by July in the possession of Justin Schiller. On 30 June 1999 Joseph Viscomi and I inspected the print; we both came to the conclusion that it was posthumous. The salient features are the ink color (a red terra cotta used by Tatham but not by Blake), the flat and even texture of the ink, the heavy printing pressure, and the slightly greater size of the image compared to a lifetime impression.

**Drawings and Paintings**

*Churchyard Spectres Frightening a Schoolboy*. Pencil, pen, and water color, 17.9 x 11.6 cm. (mistakenly recorded as "8.1 x 11.5 cm." in the cat.). Butlin #342. *CL*, 8 June, #123, illus. color (£26,450 on an exceedingly cautious estimate of £5000-7000 to B. Marks acting for J. Windle acting for R. Essick). See illus. 1.

**Separate Plates and Plates in Series**

“Chaucers Canterbury Pilgrims.” *CNY*, 29 April, #5, 5th st. on “thin wove paper” (i.e., the wove paper used for the
Churchyard Spectres Frightening a Schoolboy. Pencil, pen, and water color, 17.9 x 11.6 cm. Butlin #342. Sold CL, 8 June 1999, lot 123. Essick collection. The drawing is basically in monochrome gray and black wash; the only coloring presently visible is blue sky in the opening in the clouds where the stars appear, dark blue in the upper left corner, very pale blue on the boy's breeches and shirt, yellow on his curly hair, a little rose on the face of the female spectre pursuing him, and a thin strip of blue along the left margin revealed when the old and slightly acidic cover mat was removed. This last bit of coloring, apparently hidden from the destructive effects of light for many years, indicates that the drawing is much faded.

Closely following Butlin's entry in his great catalogue of Blake's paintings and drawings, Christie's anonymous catalogue argues that this drawing should not be associated with Blake's designs for Robert Blair's The Grave, executed on commission for the engraver and would-be publisher R. H. Cromek in 1805 and published in 1808, because "there is no justification in the text for the figure in the doorway on the right, who looks like a schoolmaster holding a birch, and the boy is holding a doll rather than a satchel." Further, "the style of the watercolour, which is only half finished, suggests a date in the later 1790s, some five years or more before Blake became actively concerned with illustrating The Grave." Christie's catalogue associates the drawing with the water color Malevolence (Butlin #341), painted in 1799, and points out that "both works, perhaps significantly, finished up in [i.e., were once in] the collection of Mrs. Alexander Gilchrist." The Christie's catalogue cites a "letter to M. Butlin" by "Robert Essick" as the source of the notion that the drawing illustrates Blair's The Grave. I suspect that this letter is less detailed, and possibly less convincing, than the presentation of the disputed theory in Robert N. Essick and Morton D. Paley, Robert Blair's The Grave Illustrated by William Blake. A Study with Facsimile (London: Scolar Press, 1982) 74. The rest of this caption expands upon the arguments presented in this book.

Essick and Paley contend that the drawing illustrates the following passage in Blair's poem:

Oft in the lone church-yard at night I've seen,
By glimpse of moon-shine, chequ'ring through the trees,
The school-boy, with his satchel in his hand,
Whistling aloud to bear his courage up,
And lightly tripping o'er the long flat stones
(With nettles skirted, and with moss o'ergrown)
That tell in homely phrase who lie below.
Sudden he starts! and hears, or thinks he hears,
The sound of something purring at his heels.
Full fast he flies, and dares not look behind him,
Till out of breath he overtakes his fellows;
Who gather round, and wonder at the tale
Of horrid apparition, tall and ghastly,
That walks at dead of night, or takes his stand O'er some new open'd grave; and strange to tell,
Evanishes at crowing of the cock!

(pp. 3-4 in the 1808 ed.)

The young boy, general setting, gravestones, and time of night (note the stars between clouds upper left) in the drawing match the passage. The doorway to a church or tomb on the right may be a pictorial elaboration of the "new open'd grave" of the poem and accords with the portal imagery so important to Blake's Grave illustrations (see Essick and Paley 51). The "something purring" at the boy's heels—presumably a cat, but taken by the frightened child to be a sinister spirit—is personified by the female figure behind him. True to the text, the child does not "look behind" at his pursuer. The absence of an explicit textual basis for the tall, bearded figure is not sufficient reason for disassociating the design from The Grave; 7 of the 12 designs engraved and published contain prominent figures not specifically warranted by the poem. Yet, a justification for the tall, bearded man on the far right does emerge by making a distinction between the "something purring" the boy hears in the churchyard and the "tall and ghastly" apparition he later describes to his schoolmates. Indeed, the actions of the former tend to distinguish it from the imagined size of the latter, and the differences between the two accord with the tendency to embellish frightening incidents upon their telling. If, as Butlin and the Christie's catalogue claim, the figure in the doorway "looks like a schoolmaster holding a birch," it is hard to conceive of an embodied projection of a schoolboy's fears more appropriate for Blair's passage. The robed figure "takes his stand" before "some new open'd grave" and points an accusatory finger in the boy's direction while holding, in his other hand, the feared instrument of punishment. Both cat and schoolmaster become apparitions for the child and illustrative opportunities for the artist.

To my eyes, the object the child holds looks more like Blair's "satchel" than a doll. Why would a male child of school age be carrying a doll? The scenario seems improbable on the face of it (think of the teasing he would receive from his classmates). If we assume that the (female?) doll's feet are covered by a skirt, just left of the boy's left leg, it is difficult to explain away the tassel on the object's lower left corner. I have never seen a picture of a late eighteenth- or early nineteenth-century skirt or dress with a trailing tassel (think of the dirt it would collect). The upper reaches of the doll/satchel are unfinished, but this area just below the boy's head looks less like the head of a doll than a sketchy rendering of the boy's left hand clutching the top of the satchel. Under magnification, the passage reveals a few pencil lines probably indicating fingers; similar pencil lines suggest the equally unfinished right hand of the schoolmaster. If Churchyard Spectres is not based on The Grave, it is one of the more extraordinary coincidences in art.

The churchyard scene was illustrated in at least three editions of The Grave published before 1805. In an ed. of 1785 the editor, G. Wright, comments that "the above description [of the schoolboy] has met with universal approbation, and is doubtless one of the most natural and pleasing pictures [emphasis mine] throughout the whole poem" (quoted in Essick and Paley 74). If Wright's comment represents a consensus view,
then it would seem probable that Cromek, whose eyes were always firmly fixed on the marketplace, would require his illustrator to attempt a visual rendition of the famous scene. No illustration of the passage is named in Cromek's first prospectus of 1805, listing 15 designs (only 12 were published), but we know from John Flaxman's letter of 18 Oct. 1805 to William Hayley that Blake was preparing "a set of 40 drawings" for The Grave (BR 166). It was conventional for an illustrator to execute a large group of preliminary drawings from which the much smaller group of those engraved and published would be selected—witness Blake's 156 water colors for the first 4 "Nights" of Young's Night Thoughts, of which 43 were engraved. In his letter to Hayley, Flaxman refers to several specific designs, including The Gambols of the Ghosts According with Their Affections Previous to the Final Judgment (included by Butlin among the Grave designs, #636). Gambols was neither listed in the first prospectus nor published, and thus the absence of Churchyard Spectres from these documents cannot in itself be a reason for excluding the drawing from the group illustrating Blair's poem.

At 17.9 x 11.6 cm., Churchyard Spectres is a bit smaller than the published Grave illustrations (among those with a vertical format, pl. 2 is the shortest at 23.1 cm., pl. 9 the narrowest at 12 cm.). But the drawing was probably once somewhat larger; the incomplete spires at the top and the way the man's arm is cut into on the right margin suggest cropping. Death Pursuing the Soul through the Avenues of Life (listed in the first prospectus and included by Butlin among the Grave designs, #635) was similarly cropped top, right, and perhaps bottom to 24.7 x 11.4 cm. The medium and degree of finish exhibited by Churchyard Spectres fits comfortably within the Grave cluster, one that ranges from pencil sketches with touches of wash (Gambols) to highly finished monochrome wash drawings (Death Pursuing) to partly colored drawings (The Widow Embracing Her Husband's Grave, Butlin #633). The stylistic spectrum is also broad, including the pathetic-picturesque (Widow Embracing) as well as the horrific-sublime (Death Pursuing and "Death of the Strong Wicked Man," pl. 5 among the published engravings).

Butlin's dating of Churchyard Spectres on stylistic grounds to "c. 1795-1800," and thus to a period at least 5 years before the Grave project, shows his usual sensitivity to the nuances of pen and brush; but this approach to dating is generally a little shaky when such a narrow time-frame is at issue, and particularly so when not supported by other lines of reasoning or documentation. A broad, caricature-like style, similar to some of Blake's water colors of c. 1797-98 illustrating Thomas Gray's poems (see particularly Butlin #335.31), could have been prompted by the serio-comic tone of Blair's passage. Gambols of the Ghosts also includes, lower left, some caricature figures; much of the composition has a lighthearted tenor in accord with Blair's reference to the "merriment" of "lightheel'd ghosts" in the passage illustrated (p. 2 in the 1808 ed.). Style can be shaped by the nature of the text illustrated as much as by chronological shifts in an artist's handling of his materials. In this instance, I believe that Blake returned to a style he had used a few years earlier because of its appropriateness for the passage he was picturing.

Finally, there is the matter of provenance. I suspect that the fact that both Churchyard Spectres and Malevolence were once in Mrs. Gilchrist's collection argues for Butlin's view no more than the fact that she owned 3 undisputed Grave drawings (Butlin #615, 620, 638) argues for mine.

Sessler restrikes?), trimmed within the platemark (not sold; estimate $1500-2000). John Windle, May cat. 30, #97, 5th st., a Colnaghi printing on laid India, framed and glazed ($15,000); same impression and price, Nov. online cat. 31, #4. Larkhall Fine Art, June online cat., Sessler impression of the final state, full margins, illus. (£4200).

Dante engravings. Heritage Book Shop, Feb. cat., #18, complete set, India paper mounted on wove, probably the 1892 printing, original title label, morocco folding case ($45,000). This set has been available from Heritage for several years.

Job engravings. BBA, 10 Dec. 1998, #82, title pl. only on wove paper, foxed, with 15 unrelated pls. not by Blake (Christopher Hstead, £115). Drouot-Richelieu auction, Paris, 17 Feb., #11, complete "Proof" issue on laid India, no information on condition (140,000 francs—about $24,000). Bromer Booksellers, march cat. 105, #113, complete set, 1826 printing on Whatman paper after removal of the "Proof" inscription, tipped onto stubs and bound in 19th-century calf, edges rubricated ($36,000). John Windle, May cat. 30, #98, complete "Proof" issue on laid India, leaves trimmed, light marginal foxing, early cloth rebacked ($38,750); same copy and price, Nov. online cat. 31, #56. CE, 17 June, #230, 1874 printing, apparently loose in slipcase, "minor foxing on margins," no mention of paper type (presumably laid India) or sheet size ($9220 on a ludicrously low estimate of $800-1200). Larkhall Fine Art, June online cat., pl. numbered 15 only, 1st printing on Whatman paper after removal of the "proof" inscription, slight foxing mostly in margins, illus. (£150). Roger Genser, Sept. Pasadena Book and Print Fair, title page only, 1826 printing on Whatman paper ($775); pl. numbered 6 only, 1826 printing on Whatman paper ($1600). Heritage Book Shop, Nov. online cat., 1826 printing on Whatman paper, complete, late 19th-century morocco ($45,000). John Windle, Nov. online cat. 31, #57, complete 1874 printing on laid India, some marginal foxing, ink number lower right on all but the title pl., loose in new cloth box ($28,750).

"Winged Figure Flying through Clouds," after Stothard, 1784. Campbell Fine Art, April private offer, 1st st. printed in sanguine, laid paper with an unreadable watermark composed of letters, trimmed within the platemark to 23.5 x 24.8 cm. with the imprint trimmed off, minor soiling and staining (acquired by R. Essick). The only other 1st st. impressions I have been able to locate are both in the Keynes Collection, Fitzwilliam Museum.

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

Allen, History of England, 1798. John Windle, Nov. online cat. 31, #1, pls. only ($950 the set of 4). eBay online auction, July/Aug., modern half leather (not sold on a reserve of $1200).

Allen, Roman History, 1798. John Windle, Nov. online cat. 32, #2, pls. only ($950 the set of 4).


Bell, ed., The Poets of Great Britain Complete from Chaucer to Churchill, 1777-82. Swann, 10 Dec. 1998, #100, complete in 109 vols., no mention of Blake's pl. (frequently not present), contemporary calf worn (not sold; estimate $2500-3500).

Bible, Royal Universal Family, 1780-81. eBay online auction, Nov., 2 vols., contemporary calf very worn, covers loose ($212.50).

Blair, Grave. Phillipp Pirages, Feb. Pasadena Book Fair, 1808 quarto, foiled, bookplate of Pamela Lister, quarter morocco ($3000); same copy and price, June cat. 43, #86. Argosy Book Store, March online cat., 1813 quarto, half morocco worn ($1500). Maggs, April cat. 1267, #51, 1870 issue of the pls. only, apparently loose, some foxing, no description of any binding or portfolio, from the library of John and Mifanwy Piper (£350). eBay online auction, April, pl. 8 only, 1813 imprint, slight marginal soiling ($105). SL, 13 May, #122, 1813 "folio" (but probably the quarto), pls. colored, some of the coloring "contemporary" but much of it "post-1840," pls. washed and bleached, slightly browned, some marginal spotting, later morocco rebacked, morocco box, a Muir facsimile of "The Ancient of Days" illus. although there is no mention of any such inserted pl. in the cat. description (£3680). CE, 17 June, #227, 1813 quarto, later half morocco by Riviere, slightly worn ($1265). Robert Frew, Aug. private offer, 1808 quarto, contemporary half calf slightly worn ($1360); same copy?, Nov. online cat. (£850). eBay online auction, Oct., "1813" quarto, illus. showing the blind-stamped cloth binding that indicates the 1870 ed. (starting bid $999; withdrawn); same copy now advertised as the 1870 ed., eBay online auction, Nov. (starting bid $699; not sold). James Cummins, Nov. online cat., 1813 quarto, half morocco ($900). Robert Clark, Nov. online cat., [1870] ed., original cloth rebacked, worn (£450). John Windle, Nov. online cat. 31, #32, pls. only for the 1808 folio issue, "Of the Designs" from the quarto issue tipped in, possibly issued as a "pls. only" portfolio, some spotting and soiling, contemporary half calf ($750); #33, 1808 quarto, slight foxing, with the signature of the early purchaser W. Walker (see his letter to Hayley of 31 Aug. 1808 making reference to one of the Grave designs, BR 199), later in the William Bateson collection, early boards with modern half calf ($1750).

Boydell, Graphic Illustrations of .. Shakspeare, c. 1803. Bernard Shapero, Nov. online cat., 19th-century half morocco, ex-library copy with "unobtrusive Stamp at foot of title, other stamps and usual markings" ($1600).

Brown, Elements of Medicine, 1795. Rönnells Antikvariat, Stockholm, March online cat., 2 vols., contemporary half calf, spine of vol. 1 defective at top (about $185, reduced to $150 when ordered by R. Essick because of the damaged binding). The first copy I have seen on the market in at least 20 years.

Bryant, New System...of Ancient Mythology, 1774-76. Sevin Seydi, May cat., #284, 1st ed., 3 vols., contemporary calf worn, 1 cover detached (£400). I have not been able to confirm the claim made in this cat. that "a few copies of vol. 1 are dated 1773."

Cumberland, Outlines from the Antients, 1829. Marlborough Rare Books, Nov. online cat., large-paper issue, pls. on laid India, "occasional spotting," contemporary calf rebacked (£2500).

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Cumberland, *Thoughts on Outline*, 1796. John Windle, Nov. online cat. 31, #5, pl. 2 only ($350). Quaritch, Nov. cat. 1267, #16, presentation inscription from the author, uncut in early 19th-century half calf (£1200).


Enfield, *The Speaker*, 1781. BBA, 10 June, #89, with Enfield, *Exercises in Elocution*, 1780 (see under Stothard, below), both in later calf (Barrie Marks for J. Windle for R. Essick, £322). The only copy of the 1781 ed. I have seen on the market in many years.

Euler, *Elements of Algebra*, 1797. John Windle, Nov. online cat. 31, #8, pl. only ($275).

Flaxman, Hesiod designs, 1817. eBay online auction, April, foiled, (original?), boards very worn, 3 pls. illus. ($207.50); same copy?, B&B Smith (a book dealer), Amazon.com auction, May, 3 pls. illus. (starting bid £950; not sold); same copy, eBay online auction, Dec. (starting bid £650; not sold). Second Life Books, Nov. online cat., foiled, new binding (£650).


Fuseli, *Lectures on Painting*, 1801. Ximenes Rare Books, April cat. 99-2, #53, bound with the 1820 ed. containing additional lectures, contemporary half calf (£400). John Windle, Nov. online cat. 31, #9, pl. only ($500).


Hayley, *Ballads*, 1805. Simon Finch, Feb. San Francisco Book Fair, uncut in original boards amateurishly rebound, letter about this copy by Geoffrey Keynes inserted (£1500). CE, 17 June, #225, lacking pl. 1, uncut in original boards rebound (£322). Cheffins, Grain & Comins auction, Cambridge, 28 Oct., #99, pl. 5, “The Horse,” only (no price information; estimate £80-120). Described as a “proof before completion” by the auction house, a “proof before signature ... in the collection of Mr. Raymond Lister” in Bentley (571), and a proof lacking signature and considerable shading on the figures in Roger E. Eason and Robert N. Essick, *William Blake: Book Illustrator*, vol. 1 (Normal, Illinois: American Blake Foundation, 1972) 43. Nicolas Lott, the astute print dealer, informs me that this is in fact a lightly inked impression, showing fragments of the signature and evidence of having been removed from a copy of the book. The reproduction of this impression in Raymond Lister, *Infernal Methods: A Study of William Blake's Art Techniques* (London: Bell and Sons, 1975) 9.6, tends to confirm Lott's assessment. John Windle, Nov. online cat. 31, #11, pls. 1-3, 5 only, all final st. ($2000 the lot); #49, all pls. in 1st st., original boards newly rebound (£3750).

Hayley, *Designs to a Series of Ballads*, 1802. Ursus Books, Jan. private offer, complete with all 4 ballads (acquired by R. Essick through J. Windle). See Appendix 2 for further information on this and other complete copies. John Windle, Nov. online cat. 31, #10, pl. 1 only ($8500); #47, front mat-
ter and Ballad the First only (hence, containing pls. 1-5 of 14), the Monkton Milnes, Earl of Crewe, W. E. Moss copy, half morocco with the wheat-sheaf emblem of the Earl of Crewe on the upper cover, some offsetting of the pls. (price on inquiry).

Hayley, Essay on Sculpture, 1800. Ken Spelman, Nov. online cat., "2 plates engraved by Blake" (hence, missing 1 pl.?), uncut in recent half calf (£395).


Hayley, Life of Romney, 1809. John Windle, May cat. 30, #96, some foxing, contemporary half calf worn (£450); same copy and price, Nov. online cat. 31, #50. CE, 17 June, #228, "old boards," with 3 unrelated vols. by Gilpin (£633). Heritage Book Shop, Sept. online cat., fine contemporary morocco (£1350). William Reese, Nov. online cat., three-quarter morocco rubbed (£400). Royoung Bookseller, Nov. online cat., scattered foxing, some pl. inscriptions trimmed, later half calf (£625). John Windle, Nov. online cat. 31, #14, pl. only (£450).


Hogarth, Works. SNY, 29 April, #81, "1822" title page but possibly the Quaritch reprinting of c. 1880, 153 pls. on 116 sheets, presumably including Blake's engraving of the "Beggar's Opera," margins foxed, half morocco worn, upper cover detached (£1725). Harrington Bros., May private offer, 1790 Boydell issue, Blake's pl. in the 2nd published st., slight mildew damage, heavy crease through center of the Blake pl., contemporary calf rebacked (£8000; acquired by the actor Michael Lerner [you may remember him as the studio boss in Barton Fink]). Swann, 13 May, #6, Blake's pl. only, 4th or later st., illus. (not sold; estimate $700-1000). CE, 17 June, #94, 1822 ed. (or possibly the Quaritch reprint of c. 1880), 116 leaves of pls., contemporary half calf worn (£1035).


Josephus, Works. Blake's 3 pls. removed from the book, ed. and sts. not recorded, ebay online auction, Feb., (£263.50, £203.50, £130.09 respectively). CE, 17 June, #232, printed by "J. Cooke" (and thus Bentley's A, B, or C issue), browned and stained, modern calf (£69). BBA, 22 July, #24, printed by J. Cooke, some tears and repairs, contemporary calf worn, upper cover detached (Manor House Books, £74).


Lavater, Essays on Physiognomy. John Windle, March private offer, pl. 2 only (£200); pl. 2 only, a worn impression printed on thin (India?) paper mounted on a backing sheet.
Malkin, Father's Memoirs, 1806. Taylor Bowie, Feb. San Francisco Book Fair, contemporary calf, presentation inscription from Malkin to Mrs. Hayton (sold to John Windle); same copy, Windle Nov. online cat. 31, #65 ($975). E. M. Lawson, March cat. 290, #59, uncut in original boards, original paper label (£550). CE, 17 June, #226, slight staining to pls., uncut in original boards worn ($460).

Novelist's Magazine. John Windle, Nov. online cat. 31, #17, pls. only as follows: vol. 8 pl. 2, 2nd st.; vol. 9 pl. 1, 1st st.; vol. 10 pls. 1-3, 1st st. ($375 the lot); #18, pls. only as follows: vol. 8 pls. 1-2, 1st st.; vol. 9 pls. 1-3, 1st st. ($375 the lot). Liber Redux, Nov. online cat., 1782 ed., vol. 8 (Don Quixote) only, old boards detached ($300).


Remember Me!, 1825. John Windle, Nov. online cat. 31, #20, title page and Blake's pl. only ($6500).

Ritson, Select Collection of English Songs, 1783. Second Life Books, Sept. online cat., 3 vols., contemporary calf very worn, "covers separate" ($350). Kenneth Karmiole, Nov. online cat., 3 vols., later morocco over marbled boards, rubbed ($750). John Windle, Nov. online cat. 31, #21, pls. 1, 4, 6-8 only ($300 the lot).


Scott, Poetical Works, 1782. Sevin Seydi, May cat., #603, contemporary calf, rebacked and worn (£325). eBay online auction, mid-Nov., some browning, contemporary calf worn (not sold); same copy, late Nov. ($168.05). John Windle, Nov. online cat. 31, #22, pls. 1 and 3 only ($175 the pair).

Shakespeare, Dramatic Works, 1802. Swann, 10 Dec. 1998, #116, 9 vols., pls. foxed and some torn, contemporary morocco very worn, "sold as is" (not sold; estimate $1000-1500). John Windle, Nov. online cat. 31, #23, pl. only ($475).


Stuart and Revett, Antiquities of Athens, 1762-1816. CE, 17 Nov., #272, 4 vols., some browning, half morocco worn ($10,925).

Virgil, Pastorals, 1821. John Windle, March private offer, Blake's 17 wood engravings extracted from the book ($13,750). Sims Reed, Aug. online cat., 2 vols., original sheep, with the 1814 issue of the pls. only (before Blake's contributions), modern morocco (£10,000). John Windle, Nov. online cat. 31, #24, 2 wood engravings not further identified ($1250 each); #103, vol. 1 only, original sheep (£17,500).

Virgil wood engravings, 1977 printing of the 17 blocks. John Windle, Nov. online cat. 31, #106, original cloth folder ($6500).

Whitaker, The Seraph, Bentley issue C (c. 1825-28). John Windle, Nov. online cat. 31, #25, pl. only ($125).
Wit's Magazine, 1784. eBay online auction, Nov., all issues uncut in original boards, printed label on spine, the frontispiece printed from the 2nd and more highly finished of two pls. (Bentley's pl. 2), front cover detached, browned, water damage at end, title page and all 5 Blake pls. illus. (no bids on a reserve of $1700); same copy, eBay online auction, early Dec., illus. as above (no bids on a reserve of $1299).

A note on bindings and issues: The Wit's Magazine was originally issued in monthly parts, stitched in printed wrappers, from Jan. 1784 through May 1785. There would be no reason for a purchaser of the monthly numbers to bind them together in paper-covered boards, as in the copy above, and print a spine label, since such a binding was used only as a cheap, temporary covering by booksellers-publishers. Thus I suspect that remainder copies of the magazine were bound into single vols., in boards, for sale as such by its publisher, Harrison and Co., after monthly publication had ceased. This practice would also explain why one encounters complete, one-vol. copies of all issues far more frequently than the individual monthly issues.


Young, Night Thoughts, 1797, colored copy. Warner's auction, May cat. 30, #95, no mention of the explanation leaf but present, signed on the title page by Caroline Bowles Southey, uncut at the fore- and lower-edges, minor soiling, early marbled boards, later calf backstrip, upper cover detached, title page to the 4th Night ("The Christian Triumph") illus. ($22,500). SL, 13 May, #123, with the explanation leaf, soiled and browned, modern half calf with new endpapers, fly-title to Night the first illus. (£2760). Andrew Cumming, June London Book Fair, with the explanation leaf, uncut, later 19th-century morocco elaborately gilt ($17,000). Heritage Book Shop, Sept. online cat., with the explanation leaf, later half morocco ($10,000); same copy and price, Dec. cat. 207, #37, pl. 26 illus. Phillip Pirages, Nov. cat. 44, #57, with the explanation leaf, leaves slightly trimmed, "contemporary" morocco elaborately gilt, explanation leaf creased and darkened, bookplate of Greville MacDonald and pencil signature of George Goyder dated 1937, 2 pls. illus. ($19,500). SL, 18 Nov., #74, lacking the explanation leaf, contemporary morocco, some leaves coming loose, pl. 1 illus. (£3680). John Windle, Nov. online cat. 31, #112, 2 pls. in proof st. before imprints, with the explanation leaf, top edge gilt, others uncut, full morocco ($8750).

Interesting Blakeana


A. Ghisi, Pitture dipinte nella volta della Capella Sistina nel Vaticano, [1773 issue?]. CL, 9 Dec. 1998, #55, 1 pl. illus. (not sold; estimate £2400-3000). Very probably the basis for Blake's pen and wash drawings of 7 of these designs by Michelangelo (Butlin #167-70).

Lamentation, a pencil drawing attributed to Blake. 16 x 24 cm., inscribed "W. Blake" lower left in pencil. Sloan's auction, Miami, 27 March, #440 (no price information). Having seen only a very poor reproduction, I suspect that this drawing is not by Blake.

"William Blake (follower of)." Portrait of Blake Rising from the Flames of a Fire. Pen and ink, "circa 1800," 23 x 16.5 cm. Swann, 4 Feb., #172, illus. (not sold). A very awkward image, clearly cut from a larger composition. Probably not a portrait of Blake, probably much later than "circa 1800," and probably not by any known Blake "follower."

W. Falconer, The Shipwreck, 1804. Thomas Thorp, May cat. 500, #56, large-paper copy, fine contemporary morocco (£400); #57, another large-paper copy, not quite so fine contemporary morocco (£280). Blake very probably received a copy of this work from William Hayley in May 1804—see Bentley 687.

J. Linnell, letter to B. Barton, 6 Aug. 1838, concerning Blake's job designs. See under Linnell, below.


2. George Cumberland. Etching of a river scene with figure, 12.1 cm. diameter, probably intended for Cumberland's A Poem on Landscapes, 1793, but possibly executed some years earlier. From an album of 13 etchings by Cumberland. Essick collection. In "Some Uncollected Authors XLIV: George Cumberland 1754-1848," The Book Collector 19 (1970), caption to pl. IV, Geoffrey Keynes titles the print "A River Scene with a figure resembling Blake," but offers no further explanation. I believe that Sir Geoffrey made this suggestion on the basis of similarities between the figure in this print and the three men in Stothard and Friends Prisoners during a Boating Excursion at Upnor Castle on the Medway, an etching of c. 1781 so titled and attributed to Stothard in Mrs. A. E. Bray, Life of Thomas Stothard (London: John Murray, 1851) 20-21. For an illus. and the most recent scholarship on this print, see G. E. Bentley, Jr., "Blake's First Arrest, at Upnor Castle," Blake 31 (1997/98): 82-84. One of the men in the Medway scene may be Blake; Keynes "guess[es]" that the background figure, third from the left, might be Blake in his Complete Portraiture of William & Catherine Blake (London: Trianon P for the Blake Trust, 1977). I find it impossible to identify the figure in Cumberland's rondel as Blake or anyone else, but the comparison between the two prints opens up several intriguing possibilities. They are etched in a remarkably similar style; even the posture and composition of the figures is similar. If it were not for the attributions to different artists, I would say the prints are by the same hand. Might Cumberland have had something to do with the production of the Stothard print? The two men were good friends in the early 1780s. In 1779 they went together on a sailing expedition up the Medway and took another excursion on an unidentified river in 1781—see Shelley M. Bennett, Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800 (Columbia: Univ. of Missouri P, 1988) 11. The etching style of both prints strongly resembles others by Cumberland; I can find no other etchings by Stothard dating from the early 1780s in this or any other style. One must of course allow for the possibility that the professional artist, Stothard, greatly influenced the work of the amateur, Cumberland.
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The Marriage of Heaven and Hell, Camden Hotten facsimile, 1868. John Windle, May cat. 30, #99, "original quarter dark-green morocco" (actually roan?), occasional foxing ($1200); same copy and price, Nov. online cat. 31, #67.

B. Quaritch, General Catalogue of Books, 1880-97. Questor Rare Books, March cat. 22, #272, 17 vols., large-paper issue, original half roan worn (£1800). These massive tomes offer for sale several important works by Blake.

W. Muir, facsimiles of Blake's illuminated books. CE, 16 Dec. 1998, #132, The Marriage of Heaven and Hell, 1885, numbered 40 by Muir, and There is No Natural Religion, 1886, numbered 29 by Muir, both original wrappers worn ($1610). Robert Clark, Feb. cat. 52, #248, Songs of Innocence, 1927, numbered 14 by Muir, original wrappers (£260). BBA, 18 March, #200, Songs of Innocence, 1927, numbered 28 by Muir, original wrappers (Barrie Marks, £184). Black Sun Books, April online cat., Songs of Innocence, 1927, and Songs of Experience, 1927, both in original wrappers worn, no mention of Muir's numbering ($2250). John Windle, Nov. online cat. 31, #68, The Marriage of Heaven and Hell, numbered 40 by Muir (see CE auction, above), original wrappers ($2000); #72, Milton, not numbered, signature of H. H. Statham, new cloth, original wrappers bound in ($2250); #96, There is No Natural Religion, numbered 29 by Muir (see CE auction, above), original wrappers ($1675).

There is No Natural Religion, Pickering facsimile, 1886. Simon Finch, March cat. of "100 Fresh Items," #11, "190 x 140 mm" (hence, a trimmed copy of the large-paper issue), slight foxing, later morocco, original wrappers bound at end (£500). John Windle, Nov. online cat. 31, #95, large-paper copy, slightly later full morocco ($1500). All 19th-century facsimiles of Blake's illuminated books are becoming expensive.


3 refrigerator magnets, bearing (respectively) 4 lines from "The Tyger," 8 lines from "The Sick Rose," and the complete...
"Ah! Sunflower," each with decorative wallpaper-like designs unrelated to Blake's illustrations. eBay online auction, May, all 3 illus. ($15.64 the lot). The market for Blake refrigerator magnets is clearly heating up; I was outbid.

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

A collection of prints disbound from Barry, A Series of Etchings, 1808. Caxton Antique Prints, Dublin, July private offer, lacking "King Lear" and 1 other pl., each framed (Irish £3000 the group).

CALVERT, EDWARD

Dionysus and Erigone. Oil, approx. 23 x 36 cm. Abbott and Holder, Aug. private offer, described as a "monotype" (£3000). I am unable to substantiate the dealer's tentative claim that this is a monotype; if true, it would provide an interesting technical link between Calvert and Blake.


[Calvert, S.], Memoir of Edward Calvert, 1893. Sims Reed, Aug. online cat., original cloth (£8500).

FLAXMAN, JOHN

Achilles Receiving the News of the Death of Patroclus from Nestor's Son, Antilochus (recto); variant with Achilles and Thetis only (verso). Pen and ink, 23 x 17.9 cm., stains on verso. Boerner, cat. for their Jan. 1999 New York exhibition, p. 18, illus. (price on application).

The Bard. Pen and gray ink over pencil, 28 x 28.5 cm. SL, 31 March, #6, illus. (not sold; estimate £2000-3000).

"Evil Spirits cast Out": an Illustration to Emmanuel Swedenborg's Arcana Coelestia, No. 1272. CL, 8 June, #124, illus. color (£5175).

A Florentine Wearing an Elaborate Head-Dress. Pen and gray ink, gray wash, 25 x 14 cm., signed and dated 1798. Spink-Leger, Sept. "Head and Shoulders" cat., #18, illus. color (£15,000).

Homer Invoking the Muse. Pen and gray ink, inscribed lower right "John Flaxman," 17.5 x 25.5 cm. SL, 31 March, #26, illus. (not sold; estimate £800-1200). A variant preliminary sketch for pl. 1, engraved by Blake, in Flaxman's 1805 ed. of his Iliad designs.

Portrait of Harriet Mathew. Pencil, 19 x 15 cm., signed, inscribed with the name of the sitter. SL, 25 Nov., #21, illus. (£2760).


Aeschylus designs. Heritage Book Shop, Oct. online cat., 1795 ed., (original?) wrappers ($350). See also Flaxman, Iliad designs, under Letterpress Books with Engravings by and after Blake, above.


Flaxman, Eight Illustrations of the Lord's Prayer, 1835. Marlborough Rare Books, Oct. online cat., original wrappers (£320).


designs, under Letterpress Books with Engravings by and after Blake, above.


FUSELI, HENRY


A Seated Nude (recto and verso). Pen and brown ink, 21.9 x 17.3 cm., dated to c. 1795. CNY, 28 Jan., #107, "inspired by the Ignudi of the Sistine Chapel by Michelangelo," recto illus. ($18,400).

Portrait of Fuseli. Maggs, Aug. private offer, water color, approx. 45 x 29.5 cm. (not priced). Based on the 1831 portrait by H. G. Harlow, but with a book added to the sitter's right hand and a figure of Death in the background above his head copied from Fuseli's "The Vision of the Lazar House," published as a print by M. Haughton in 1813. E. Scriven's engraving of the Harlow portrait was published in Library of the Fine Arts in 1832; another engraving (signed "Hinchliff") of the same portrait appears as the frontispiece in Lectures on Painting, by the Royal Academicians, ed. R. N. Wornum (1848).


Bell's British Theatre, 1791-96. CSK, 23 April, #107, 35 vols., contemporary morocco (£1725).


Boothby, Sorrows, Sacred to the Memory of Penelope, 1796. John Windle, Feb. private offer, some foxing and staining, uncut in original boards rebacked, original spine laid down, printed title label on front cover, Fuseli's pl. in the 1st published st., inscribed on the recto of the front-free endpaper in ink, "from the author for H. Fuseli," and in pencil, "Susan North" (a friend of Fuseli's whose house he died), modern cloth slipcase ($5500). D & E Lake, Oct. cat. 113, #263, some foxing and browning, uncut in later boards ($280).


Lavater, Aphorisms, Dublin, 1790. Ken Spelman, May cat. 41, #195, contemporary quarter calf (£95). This Dublin ed., with Fuseli's frontispiece engraved by Maguire, is much rarer than the 1788, 1789, and 1794 London eds. with the same design engraved by Blake. Tony Fothergill of Ken Spelman Rare Books reported to this disappointed collector that he had many orders.


LINNELL, JOHN

Face of Mr. Upton. Black chalk, 12.7 x 7.6 cm. Abbott and Holder, June online cat. 326, #51 (£40). Not seen, but probably related to Linnell's oil portrait of Upton, engraved by Linnell and Blake in 1818-19.

Figures Resting in a Wooded Landscape. Oil, 30 x 43 cm., signed and dated 1868. SL, 17 Feb., #142, illus. (£2990).

The Ford. Oil, 38 x 46 cm., signed. SL, 24 Nov., #88, the oil sketch for the painting exhibited at the Royal Academy in 1872 (£2300).

Mr. Paul, An American Preacher of the Gospel. Pencil, 5.1 x 7.6 cm. Abbott and Holder, June online cat. 326, #52 (£65).

Mrs. Selby Lowndes. Pencil, 12.7 x 10.2 cm., dated 1820. Abbott and Holder, June online cat. 326, #53 (£60).

Portrait of John Linnell, a photographic carte de visite by Maull & Polyblank, London, of the artist in his studio, c. 1870? eBay online auction, Oct., illus. ($50 to Tim Linnell, the artist's great-great-great grandson).

Profiles of Men and Dogs. Pencil, sheet approx. 5 x 10 cm. Abbott and Holder, Aug. private offer (£65). These physiognomic profiles, apparently sketched to study the relationships among human and canine features, recall Blake's Visionary Heads.

The River Lea, Hertfordshire. Water color, 30 x 43 cm., signed and datable to 1814. SL, 17 Feb., #411 (£460).

Autograph letter signed to Bernard Barton, 6 Aug. 1838, 3 pp. SNY, 22 June, #397, with a letter by William Holman Hunt unrelated to either Blake or Linnell (not sold; estimate £1200-1800). According to the auction cat., the letter is about sending to Barton “the fifth impression[?],” of William Blake’s Book of Job.” This is the letter printed in part, with one ellipsis and no date other than the year, in Geoffrey Keynes, Blake Studies, 2nd ed. (Oxford: Clarendon P, 1971) 184-85.


Michelangelo’s Sistine Chapel, 38 mezzotints by Linnell, c. 1830-31. Phillips auction, London, 29 Nov., #53a, hand colored (by the Linnell family?), quarter leather album (£450).

“Mountain Shepherd,” Cousen after Linnell from The Art Journal, 1872. eBay online auction, Oct., illus. ($25).


MORTIMER, JOHN HAMILTON


“Shylock,” etching, BBA, 20 May, #51, trimmed just outside the border, “minor defects” (Steve Burak, £46).

PALMER, SAMUEL

The Bay of Naples. Water color, 19.7 x 42 cm., datable to 1838. Agnew’s, March 126th Annual Exhibition of English Watercolours and Drawings, #87, illus. color (price on application).

Figures Resting on a Bank above a River at Sunset. Brown wash and body color, 16.8 x 26.7 cm., datable to c. 1859. CL 8 June, #126, illus. color ($19,550 on an estimate of £3000-5000).

Landscape with Cottage Roof. Water color, 15.3 x 26 cm., datable to the 1840s on stylistic grounds, chalk sketch of the sun and clouds on verso. Agnew’s, May offer on their website, illus. color (price on application).

Mount Siabod from Dyn-Y-Coed, with Figures in the Fore­ground. Water color, 37.5 x 47.6 cm., datable to 1835-36. CL, 8 June, #128, illus. color (not sold; estimate £10,000-15,000).

Collection of 29 unpublished letters from Palmer to Richard and Samuel Redgrave, some dealing with problems of etching and printing. Bonham’s, London auction, 23 Feb., # 72 (Larkhall Gallery, £14,000).

Etchings, a complete group including touched proofs. Fine Art Society/C. G. Boerner, April “Samuel Palmer” cat., all illus.: #1, “Willow,” 1st st. on laid India ($4000); #2, “Sky­lark,” 2nd st. on laid India, signed in pencil ($5000); #3, “Herdsman’s Cottage,” 1st st. on laid India, “touched in pencil” ($7500); #4, “Christmas,” 3rd st., inscribed and dated 1873 ($16,500); #5, “The Vine,” 1st st. inscribed “Trial Proof” ($4000); #6, “Sleeping Shepherd,” 3rd st. ($8250); #7, “Rising Moon,” 4th st., inscribed “Proof in progress” ($16,000); #8, “Weary Ploughman,” 4th st., touched proof with pencil annotations ($25,000); #9, “Early Ploughman,” 6th st., touched proof ($18,000); #10, “Morning of Life,” 6th st., inscribed “Private Proof” ($6750); #11, “Bellman,” 5th st., pencil signature ($25,000); #12, “Lonely Tower,” 5th st., inscribed “Trial proof” ($20,000); #13, “Opening the Fold,” 3rd st., inscribed “Remarque Proof” ($12,500); #14, “Homeward Star,” 4th st., 1926 printing ($2000); #15, “Cypress Grove,” 2nd st. ($1250); #16, “Sepulchre,” 2nd st. ($1250); #17, “Moeris and Galatea,” 4th st., 1924 printing ($2500). I believe that these are all record asking prices.


Adams, Sacred Allegories, Philadelphia, 1858. J. N. Bartfield, April private offer, contemporary calf ($325). The presence of Palmer’s illus., 1st published in a London ed. of 1856, in this 1858 ed. has not been previously noted.

Milton, Shorter Poems, 1889. G. David, Aug. private offer, small-paper issue, original cloth (£150); another copy, presentation inscription from the actor Michael Redgrave to the artist Keith Vaughan (£250). BBA, 30 Sept., #220, apparently the small-paper issue, original cloth very worn (W. M. Archdale, £80).

A. H. Palmer, Life and Letters of S. Palmer, 1892. John Windle, Nov. online cat. 31, #234, original cloth slightly worn (£750).

S. Palmer, An English Version of the Eclogues of Virgil. BBA, 10 June, #101, 1883 small-paper issue, original cloth (Thomas Thorp, £437). Marlborough Rare Books, Sept. cat. 179, #175, 1884 large-paper issue, original vellum soiled (£700).

Romney, George

Sketchbook of 150 pp., 9.9 x 19.1 cm., with 28 pencil sketches and 15 ink sketches. Quaritch, Nov. cat. 1267, #71, 1 p. illus. (£2850).

"Figures Mourning a Dying Woman." Pen and brown ink and gray wash, 17.5 x 24 cm. SL, 16 Sept., #244, illus. color (£4025 on a modest estimate of £600-800). See the next entry for a companion drawing.
Figures Surrounding a Woman on a Bed with a Baby. Pen and brown ink and gray wash, 17.5 x 24 cm. SL, 16 Sept., #245, illus. color (£4370 on an estimate of £600-800). A companion drawing to the previous entry.

Jason and the Argonauts. 2 water colors, 23 x 19 cm. and 19.5 x 14.5 cm. SL, 16 Sept., #321 (not sold; estimate £300-500).

Mother and Child. Pen and brown wash, 15.5 x 11.5 cm. SL, 15 July, #7, illus. (£7130 on an estimate of £1000-1500).

Satan and Death. Pencil, 14 x 23.4 cm., study of a crowned male on verso. CL, 8 June, #113A (£517).


SHERMAN, WELBY

“The Shepherd,” etching/engraving. Larkhall Fine Art, June online cat., printed on laid India, rust stain in lower blank area, illus. (price on request).

STOTHARD, THOMAS

2 drawings, They Carv’d at Ye Meal in Gloves of Steel and The Company Was Struck; pen and gray wash, 2.5 x 4.9 cm. and 2.8 x 5.1 cm. eBay online auction, May, both illus. (£96). Possibly preliminary drawings for The Royal Engagement Pocket Atlas, but I have not been able to identify the specific work(s) illustrated.

The Angel Appearing to Christiana, an illustration to Bunyan. Sepia wash, 11.4 x 7.6 cm. Heritage Book Shop, Nov. online cat. (£1500).


3. George Richmond. Profile Portrait of Frederick Tatham, with Other Studies. Pen and brown ink, 10.2 x 8.9 cm., inscribed in brown ink, “March - 1829 - Paris,” and in pencil, “a recollection of Fredk. Tatham.” Probably clipped from a sketchbook, the pencil inscription added by Richmond at a much later date than the drawing (as with many other examples of pen drawings from his early sketchbooks). Essick collection. Richmond lived in Calais and Paris between August 1828 and May 1829. Both Richmond and Tatham (1805-78) were among the young artists who gathered around Blake in the final years of his life. After William Blake’s death, Mrs. Blake lived with Tatham, who inherited the remaining stock of Blake’s work (including the copperplates of the illuminated books) after Mrs. Blake’s death. I can find no record of Tatham’s presence in Paris in March 1829. Richmond probably annotated his drawing with the word “recollection” because it is not a portrait from the life. This is the only contemporary portrait of Tatham known to me. A small portrait of Tatham, looking nothing like this drawing, appears in Blake and the Youthful Ancients: Being Portraits of William Blake and His Followers Engraved on Wood by Leonard Baskin and with a Biographical Notice by Bennett Schiff (Northampton: Gehenna Press, 1956). Baskin’s wood engraving is captioned “Frederick Tatham from a little known photograph.” I have not been able to locate any such photograph.
Mars, Venus and Cupid. Oil, 51.5 x 48.5 cm. SL, 24 Nov., #107, illus. color (not sold; estimate £3000-5000).


The Promenade. Oil, 50 x 40 cm. SL, 17 Feb., #280, illus. (not sold; estimate £600-800).

The Supper by the Fountain (from Boccaccio’s *Decameron*). Oil, 48 x 60 cm., signed. SL, 24 Nov., #116, illus. color (£2300).

Turkish Men Seated on the Sand. Water color, 11 x 15.7 cm. Heritage Book Shop, Nov. online cat. (£600).

“Amyntor & Theodora,” Tompkins after Stothard. Caxton Antique Prints, July private offer, color printed, contemporary frame (Irish £650).


“Midsummer Night’s Dream, Act 4, Scene 1,” engraved Heath. Ian Hodgkins, Nov. online cat. (£65).


Bell, ed., *Art & Song*, 1867. Ian Hodgkins, Nov. online cat., large-paper issue with pls. on laid India, full morocco (£300).

Bell, ed., *Golden Leaves*, 1863. Ian Hodgkins, Nov. online cat., cloth (£85). The presence of 1 pl. after Stothard has not been previously recorded.


Boccaccio, *Decameron*, Pickering ed., 1825, Grant & Shaw, June cat. 46, #15, 3 vols., large-paper issue, pls. slightly foxed, uncut in original cloth worn (£475). Tamerlane Books, Nov. online cat., proof issue of the pls. only, marginal foxing, cloth-backed boards with original wrappers bound in (£100).


Bray, *Life of Stothard*, 1851, extra-illus. copies only. BBA, 10 Dec. 1998, #86, extended to 3 vols. folio with the addition of 2 water colors (not by Stothard) and c. 500 pls. after his designs, 19th-century morocco (£1265 on an estimate of £400-600 to B. Marks acting for J. Windle acting for R. Essick). The pls. include folded impressions of the “Wellington Shield,” engraved in sections on 6 pls. (plus a title pl.) by Stothard after his own designs. Impressions of the “Shield” prints, cut out, assembled into a single image, and framed without the title pl. sold for £14,950 at CL, 1 July 1993, #202. Has the Iron Duke suddenly gone out of fashion? Brick Row Book Shop, Nov. online cat., extended to 2 vols. with 118 added pls., contemporary calf (£850).


Cumberland, Lewina, The Maid of Snowdon, 1793. See Cumberland under Interesting Blakeana, above.

Day, History of Sanford and Merton, 1786–89. Abbey Antiquarian Books, Nov. online cat., 3 vols., calf worn, 1 cover detached (£165).


Enfield, Exercises in Elocution, 1780. BBA, 10 June, #89, with Enfield, The Speaker, 1781, both in later calf (Barrie Marks, £322). The 4 unsigned pls. in Exercises, dated 1782 in their imprints, are individually attributed to Stothard in A. C. Coxhead, Thomas Stothard, R.A. (London: Bullen, 1906) 169. Coxhead, however, does not record the book for which they were executed (facing-page numbers on the pls. coordinate text and illustration; thus, we can be certain that the pls. are indeed for the Exercises and not later additions). Coxhead does not indicate his reasons for the attribution, but I suspect that the pls., removed from the vol., are in the Balmanno Collection in the British Museum, Coxhead's chief resource for his work on Stothard. Stylistic features also link the pls. to Stothard. The Speaker contains 2 pls. after Stothard, 1 engraved by Blake (see above under books with engravings by and after Blake).

Falconer, Shipwreck, 1811. The Book Chest, Sept. online cat., repaired tears, contemporary calf worn (£25).

Forget Me Not, 1828. Charles Cox, Jan. cat. 37, #1, original printed boards (£28).


Giles, The Refuge, 1801. John Price, Nov. online cat., contemporary calf (£75). The presence of a frontispiece by Neagle after Stothard has not been previously recorded.

Goldsmith, Vicar of Wakefield, 1792. James Cummins, Nov. online cat., later half morocco (£150).

Hayley, Triumphs of Temper, 1788. Dailey Rare Books, Nov. online cat., contemporary calf (£150).

Hazlitt, ed., Select Poets of Great Britain, 1825. Maggs, Nov. online cat., contemporary half calf rubbed (£140). The presence of a frontispiece engraved by Shury based on 7 portraits by Stothard has not been previously recorded.


Impartial Historical Narrative of those Momentous Events ... 1816 to 1823, 1823. Heritage Book Shop, Nov. online cat., contemporary half morocco (£1500). I have not been able to locate any previous record of Stothard designs in this work.

Keepsake, 1834. Robert Clark, Feb. cat. 52, #229, original silk-covered boards rubbed (£28).


Le Sage, Devil on Two Sticks, 1780. Book Chest, Nov. online cat., 1780, 2 vols. in 1, apparently from the Novelist’s Magazine, boards worn (£120).

Literary Souvenir. California Collectible Books, Nov. online cat., 1828 ed., worn “leather” (£60); 1831 ed., water damaged (£75); another copy of the 1831 ed., better condition, half calf (£80).


Miller, Mahomet the Imposter, 1776. Krown & Spellman, Nov. online cat., contemporary calf (£150). Apparently a French-language ed. with the pls. by Parker after Stothard 1st published in the English-language ed. of 1794 (not previously recorded in this 1796 ed.).

Milton, Paradise Lost, Sharpe ed., 1817. Kenneth Karmiole, Nov. online cat., some foxing, later cloth (£125). The engraved title after Stothard has not been previously recorded.

Spring 2000


Richardson, *Sir Charles Grandison*, London, W. Strahan, 1781. Sevin Seydi, May cat., #589, 7 vols., "one plate by Stothard in vol. II," contemporary calf worn (£150). The presence of a Stothard pl. in this ed. has not been recorded previously.


Scott, *The Waverly Album: Containing Fifty-One Line Engravings to Illustrate the Novels and Tales of Sir Walter Scott*, published Heath, n.d. (c. 1824?). Tavistock Books, Nov. online cat., foxed, cloth (£300). The presence of a pl. after Stothard has not been previously recorded.


Shakespeare, *Plays*, Pickering ed., 1825. Robert Clark, Feb. cat. 52, #332, 9 vols., contemporary calf worn (£480). Heritage Book Shop, July cat. 205, #391, 9 vols., contemporary morocco (£2250); #392, another copy, but not in as good condition (£1500); #393, another copy, original cloth (£1250).

Shakespeare, *Seven Ages of Man*, 1799. Swann, 22 April, #137, title page and 7 pls. hand colored, half calf very worn, front
cover loose ($161). Kenneth Karmiole, Nov. online cat., original wrappers soiled ($600).

C. Smith, Elegiac Sonnets, 1792. James Cummins, Nov. online cat., contemporary calf worn ($300).


T. Townshend, Poems, 1796. Argosy Book Store, Nov. online cat., three-quarter calf ($100).


Walton, Complete Angler, 1836. J. N. Bartfield, April private offer, 2 vols., later morocco ($1450).

WARBURTON, Hunting Songs and Ballads, Pickering ed., 1846. Claude Cox, March cat. 131, #220, publisher’s quarter morocco (£65). The presence in this vol. of headpieces and decorative initials based on Stothard’s designs has not been previously noted.


Young, Night Thoughts, 1798. J. N. Bartfield, April private offer, contemporary morocco ($550).

See also Bible, British Classics, and Pope under Fuseli, above.

Appendix 1: New Information on Blake’s Engravings


The Separate Plates of William Blake: A Catalogue


P. 139, “Zephyrus and Flora,” Blake after Stothard. For a previously unrecorded impression of the 1st st. printed in sanguine, see above under “Separate Plates and Plates in Series.”

William Blake’s Commercial Book Illustrations

P. 42, Lavater, Essays on Physiognomy, 1789-98, pl. 2, “Democritus.” An impression, showing some wear and printed on laid India paper, was acquired in May 1999 by Professor Saree Makdisi, University of Chicago, from the dealer John Windle. This is the only India-paper impression of any of the Lavater plates known to me. It may have been pulled as a trial impression during the c. 1818 reprinting of the book.

P. 92, The Iliad of Homer Engraved from the Compositions of John Flaxman, 1805, pl. 1. A variant preliminary sketch by Flaxman, with large decorative panels left and right containing heraldic spears and armor, was offered at Sotheby’s London, 31 March 1999, lot 26, illus. (not sold).

Appendix 2: A Census of Complete Copies of Designs to a Series of Ballads, 1802

Designs to a Series of Ballads, Written by William Hayley. Drawn, Engraved, and Published, by William Blake (Chichester, 1802) is one of the rarest letterpress books containing plates designed and engraved by Blake. The following census of recorded copies that include all four ballads should be considered only as a preliminary effort. For bibliographic descriptions of the book, see N. J. Barker, “Some Notes on the Bibliography of William Hayley: Part III,” Transactions of the Cambridge Bibliographical Society 3 (1962): 340-46; and Roger R. Easson and Robert N. Essick, William Blake: Book Illustrator, vol. 1 (Normal: American Blake Foundation, 1972) 31-35. For locations of copies containing one, two, or three ballads in institutional collections,
see Bentley 572 and his *Blake Books Supplement* (Oxford: Clarendon P, 1995) 221. What is probably the finest copy ever recorded (see H, below) remains untraced. I would much appreciate learning the present location of copy H, or any other pertinent information about it. Remarkably, there is only one traced and complete copy remaining in Britain, while 3 such copies are now within a few miles of each other in Southern California.


B. ROBERT N. ESSICK, Altadena, California. Full green morocco by J. Wright, Frederick Locker-Lampson's bookplate, designed by Kate Greenaway, pasted to the inside front cover, stamped “JAN 15 1945 KROWL” vertically along the inner margin of p. [1]. Inscribed in pencil by Locker-Lampson on the verso of the front free endpaper: “Sold for £14.14 to a dealer at Ld. Gosford's sale in 1884. Swinburne gave £21 to Pearson for a much inferior copy (as regards size) in calf F L.” Another pencil inscription by Locker-Lampson appears just below: “I have now inserted a Drawing & an Engraving—both by Blake (Eagle & Weather plate) F L.” For Swinburne's copy, see D, below. Provenance: Archibald Brabazon Sparrow Acheson, 4th Earl of Gosford; sold from his collection, Puttick and Simpson, London, 22 April 1884, #438, in the present binding (£12 to the dealer John Pearson); Locker-Lampson by 1886, as recorded in *The Rowfant Library: A Catalogue of the Printed Books, Manuscripts, Autograph Letters, Drawings and Pictures, Collected by Frederick Locker-Lampson* (London: Bernard Quaritch, 1886) 139-40; probably E. D. Church, who acquired the Rowfant Library en bloc; possibly Dodd Mead & Co., which dispersed major parts of the Church collection not acquired by Henry Huntington; the dealer A. S. W. Rosenbach, who offered the vol. in his sale cat. [28] of 1936, #44, with an impression of Blake's pl. 4 (“The Weather-house”) from Hayley's *Life of Cowper* (1803-04) and Blake's preliminary drawing for “The Eagle” (pl. 6 of the *Ballads*), both inserted in this copy by Locker-Lampson according to his undated pencil note quoted above ($975); the inserted works removed and the drawing sold to Lessing J. Rosenwald by 1939 (now Library of Congress—see Butlin #361); Rosenbach cat. [30] of 1939, #39, the volume only without the inserted materials ($85); Rosenbach cat. [35] of 1944, #46, the volume only without the inserted materials ($185); apparently a collector named “Krowl” by Jan. 1945 (see stamp noted above); an anonymous American collector; on consignment with Ursus Books, New York, Jan. 1999; acquired late Jan. 1999 by Essick (John Windle, the San Francisco book dealer, acting as agent). The 2nd and 3rd Rosenbach cats. (above) state that this copy was from the William A. White collection. There are at least three reasons to reject this claim. The 1st Rosenbach cat. (1936) refers to the White copy as though it were distinct from the one offered for sale. Rosenbach's own records of the White Blake collection, written c. 1927-29, indicate that the White copy was in "wrappers" and housed in a "slip case" (typescript in the Rosenbach Library, Philadelphia), whereas this copy (B) was bound in its present full green morocco without the original wrappers no later than 1884. Finally, copy E (below) is clearly the White copy, for it bears his pencil signature, and there is no evidence that he ever owned more than 1 copy.

C. THE HUNTINGTON LIBRARY, San Marino, California. Full blue levant morocco, elaborate gilt decorations, art-nouveau style, by Riviere. Original front blue wrappers for Ballads 2-4 bound at the end. Provenance: Frank T. Sabin; Frederick R. Halsey by May 1903; acquired with the Halsey collection by Henry E. Huntington, Dec. 1915. A coded dealer's note in pencil on the recto of the back free endpaper suggests that the book was placed in its present binding c. 1903.

D. THE HUNTINGTON LIBRARY, San Marino, California. Full tan calf by Francis Bedford. “Swinburne's copy” inscribed in pencil on the verso of the front free endpaper. Provenance: Acquired by A. C. Swinburne for £21 from the dealer John Pearson at an unknown time, according to an undated pencil note about this copy by Frederick Locker-Lampson on the verso of the front free endpaper in copy B (see also the inscription in copy F, below); the dealer George D. Smith; acquired at an unknown time by Henry E. Huntington and catalogued by the Huntington Library Oct. 1928.

E. THE LIBRARY OF CONGRESS, Lessing J. Rosenwald Collection, Washington, D.C. In parts, original blue wrappers, lacking the general title page, housed in a half green morocco slipcase. Ink signature of “J. Parker” (probably James Parker, Blake's fellow-apprentice in the 1770s and print-publishing partner in the 1780s) and pencil signature of William A. White dated 30 Dec. 1895, both on the inside front wrapper of the first ballad. Provenance: Parker (died 1805); White by 1895; the dealer A. S. W. Rosenbach c. 1927-29; Lessing J. Rosenwald by 1929, given by him to the Library of Congress in 1943 but retained at his Alverthorpe Gallery, Jenkintown, Pennsylvania; moved to Washington after Rosenwald's death in 1979. G. E. Bentley, Jr., *Blake Records* (Oxford: Clarendon P, 1969) 116n1, suggests that this copy may have been one of those distributed by John Flaxman.
F. PRINCETON UNIVERSITY LIBRARY, Princeton, New Jersey. Full crimson morocco gilt by Riviere, with the bookplates of M. C. D. Borden, Herschel V. Jones, and A. Edward Newton, and a Princeton University Library gift bookplate bearing the name of Grace Lansing Lambert. Inscribed in pencil on the front flyleaf, probably by the dealer John Pearson (see copy D, above), “Perhaps the rarest of Blake’s works. The only other copy we have ever seen we sold to Mr. Swinburne 20 years ago.” Provenance: Pearson; Borden, sold from his collection, The American Art Association, New York, 17 Feb. 1913, #89 ($200 to the dealer George D. Smith, probably acting for Henry E. Huntington); Huntington, sold as a duplicate from his collection, Anderson Galleries, New York, 10 Dec. 1917, #400 ($180); Jones, sold from his library at Anderson Galleries, New York, 2 Dec. 1918, #188 ($370); Newton, sold from his library at Parke-Bernet, New York, 17 April 1941, #140 ($110); Henry S. Borneman, sold from his library at Parke-Bernet, New York, 1 Nov. 1955, #235 ($110); Lambert, who gave the volume to Princeton c. 1960. Mrs. Lambert’s gift of the volume is noted in Charles Ryskamp, “A Blake Collection for Princeton,” Princeton University Library Chronicle 21 (1960): 172-75.


H. UNTRACED. In parts, original blue wrappers, housed in a green morocco case by 1924 (according to the 1924 and 1937 auction cats., below). Provenance: Acquired by Bernard Buchanan Macgeorge, apparently between 1892 and 1906 (see Macgeorge collection cats. noted below); sold from his collection at Sotheby’s London, 1 July 1924, #120 (£80); W. E. Moss, sold from his collection at Sotheby’s London, 2 March 1937, #222 (£410 to the London dealer Maggs Bros.). Bryan Maggs tells me that his family’s firm has no records concerning this purchase other than symbols written in their copy of the Moss sale cat. which suggest (to his practiced eye) that the book was acquired for stock, perhaps with the hope of selling it to Martin Bodmer, who placed several substantial bids with Maggs for the Moss auction. The Director of the Bibliotheca Bodmeriana in Geneva has informed me that the library has no record of the work. The volume is not listed in the Macgeorge collection cat. of 1892, but it is described in Catalogue of the Library of Bernard B. Macgeorge (Glasgow: James Maclehose and Sons, 1906) 15.
A. *The First Book of Urizen*, copy E, pl. 1. Relief etching, color printed, 14.9 x 10.3 cm. The black splotches on the figure are lead-pigment decay. Photo courtesy of Sotheby's New York.
B. *The First Book of Urizen*, copy E, pl. 5 (pl. 3 as arranged in this copy). Relief etching, color printed, 14.9 x 10.5 cm. Photo courtesy of Sotheby's New York.
C. *The First Book of Urizen*, copy E, pl. 9 (pl. 4 as arranged in this copy). Relief etching, color printed, 14.8 x 10.4 cm. See the introductory essay to Essick's sales review for comments on the horse (?) on the right. Photo courtesy of Sotheby's New York.
D. *The First Book of Urizen*, copy E, pl. 12 (pl. 18 as arranged in this copy). Relief etching, color printed, 15.4 x 10.2 cm. Photo courtesy of Sotheby’s New York.
E. The First Book of Urizen, copy E, pl. 18 (pl. 15 as arranged in this copy). Relief etching, color printed, 15.0 x 10.9 cm. Photo courtesy of Sotheby's New York.
F. The First Book of Urizen, copy E, pl. 22 (pl. 12 as arranged in this copy). Relief etching, color printed, 15.6 x 10.1 cm. Photo courtesy of Sotheby's New York.
G. The First Book of Urizen, copy E, pl. 26 (pl. 22 as arranged in this copy). Relief etching, color printed, 14.9 x 9.2 cm. Photo courtesy of Sotheby's New York.
William Blake and His Circle:
A Checklist of Publications and
Discoveries in 1999

BY G. E. BENTLEY, JR.

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications for the current year (say, 1999) 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.

**Division II: Blake's Circle**

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

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

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 E.g., "Tyger of Wrath: William Blake in the National Gallery of Victoria" (Melbourne, Australia), which opened on 27 April 1999.

3 E.g., Coloured Engravings to Edward Young's "Night Thoughts" from Sir John Soane's Museum (Microforms Academic).

4 For instance, the "literary freak-show" called "The Animated Blake" "created and performed by James Jay" at the Seattle Fringe Festival, March 1999; see Blake 32 (1998-99): 87.

5 "The Tyger" (4 lines), "The Sick Rose" (8 lines), and "Ah! Sunflower" (whole), with wall-paper-like designs unrelated to Blake's were auctioned in 1999 for $15.64, according to R.N. Essick, "Blake in the Marketplace, 1999," Blake (2000): "The market for Blake refrigerator magnets is clearly heating up; I was outbid."

6 For instance, Eugenie Freed, "States of the Human Soul: William Blake's Songs of Innocence and of Experience" (30 minutes, 1999, available from her from 2000 at P.O. Box 40492, Cleveland, South Africa 2022 or on email at eugenief@netactive.co.za) (see the review by Anon. [Nelson Hilton] in Blake 29 [1993-94]: 99), and "Genie und Wahn: Johann Heinrich Fuessli 1741-1825: Maler und Literat," Ein Film von Gardenz Meili, Einfurung Prof. D. H. Weinglass, Musik von Haendel, including choreography and animation (30 minutes, VHS, 1999).

7 According to artnews.com, 1999, a mural 12' x 24' by Ruth Weisberg for the Virginia Steele Scott Gallery at the Huntington was "spirited by" Blake's design for Dante Canto V: "A Whirlwind of Lovers."


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Research for "William Blake and his Circle" (1999) was carried out chiefly in the Huntington Library, the Pierpont Morgan Library, Princeton University Library, Sotheby's, Toronto Public Library, and the libraries of the University of Toronto.

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*

Introduction

Blake Discoveries in 1999

Blake's Original Writings

A previously unknown copy of "Albion Rose" (E) was discovered in a most intriguing context. It came from the library of a Spanish hunting enthusiast who did not read English or recognize what he had accidentally acquired. It bears a remarkable annotation apparently by Blake connecting a book on rifles (1813) to an apocalyptic passage from Ezekiel. As with a number of recent Blake discoveries, the lack of precedent is one of its guarantors of integrity. Blake is rarely predictable.

A copy of "Blake's Chaucer: The Canterbury Pilgrims" (B) has lain unobserved for 165 years in a copy of *The Canterbury Pilgrims*, ed. Thomas Tyrwhitt (1798) in the Bodleian Library until it was recorded by J. B. Mertz in 1999. It is only the second copy known.

In 1999 the most exciting discovery or recovery was of *The First Book of Urizen* (copy E), partly colored about 1841 (see illus. A-G above). It was bought at a cost ($2,500,000 + agent’s fee) which exceeds the price per page of any book previously sold at auction. It has gone to the most lavishly funded Blake collection formed in the last 40 years and now is exceedingly difficult to see. Of course this does not mean that *Urizen* is really worth $100,000 per print; it only means that two or more very wealthy bidders think it is. As one of the bidders was apparently a dealer, this suggests his belief that there are potential buyers willing to pay even more than $100,000 per print for Blake’s most ambitious color-printed works.

*Urizen* (E) was in North America as early as 1905 and was acquired by Mrs. Harry Payne Whitney by 1919. The information about it available to Geoffrey Keynes for his great *Bibliography of William Blake* (1921) necessarily derived from catalogue descriptions by others (1876, 1886, 1919-20) and perhaps from correspondence with the family; he never saw *Urizen* (E) himself. When Mrs. Whitney died in 1942, *Urizen* (E) “disappeared” into the recesses of the family which had long owned it; their possessions were so vast, distributed among several dwellings in two countries, that they did not know they had it—or at any rate none of them could locate it when GEB wrote to every member of the family named in Mrs. Whitney’s will. When Edwin Wolf 2nd assisted Sir Geoffrey with descriptions of North American copies of Blake’s works in Illuminated Printing for their *William Blake’s Illuminated Books: A Census* (1953), *Urizen* (E) was still inaccessible, and no more information was available for *A Blake Bibliography* (1964), *Blake Books* (1977), and *Blake Books Supplement* (1995).  

When it was briefly visible at Sotheby’s in April 1999, *Urizen* copy E proved to differ in a number of important respects from the descriptions of it by Geoffrey Keynes (1921) and Keynes and Wolf (1953). They said that it “Lacks pl. 4, 9, 16, and 24,” whereas in fact pl. 9 is present and pl. 25 is missing. In their description of the order of the plates (which differs in every copy of *Urizen*), they give pl. “12” in place of pl. 9 as the fourth plate, apparently without recognizing that they had listed pl. 12 twice and had not listed pl. 25 at all.

Keynes and Wolf had no way of knowing that on pl. 28 there is a copperplate-maker’s mark which has been recorded on no other copy of the print. This is yet another confirmation of the hypothesis that *Urizen* is etched on the versos of other plates, almost certainly *The Marriage of Heaven and Hell*, whose dimensions are almost identical.

Similarly, on pl. 9 is a grazing horse not visible in other copies, and on pl. 10 “Chap: IV” has been altered to “Chap: III” (not recorded in any other copy), perhaps because “Chap: IV” also appears on pl. 8.

Most sensationally, while most of the coloring is indisputably Blake’s—and exceedingly handsome (see illus. A-G)—some of it is very strange (see illus. A, C). A raspberry red on pl. 9 and 21 and black splotches on pl. 1, 21 apparently from an oxidized white are unlike Blake’s coloring elsewhere. These suspicious colors, and others such as the flesh-colors on pl. 7 and 21, were apparently added by a hand other than that of Blake or his wife.

Such suspicions seem to be confirmed by a very curious feature of pl. 21. Wet ink from the print was transferred to a guard-leaf facing pl. 21, and the guard-leaf was apparently not added until 1841. Apparently some of the prints of *Urizen* (E) were touched up rather crudely about 1841, and the ink was still so fresh that it transferred to the guard-leaf when the work was rebound.

If *Urizen* (E) was touched up long after Blake’s death, we should be newly alert to the possibility that other colored copies of his works in Illuminated Printing were also touched up. The stigmata of such posthumous coloring may include white oxidized to black, a strange raspberry red, and inconsistency within the coloring pattern. (Of course, such inconsistency may also indicate that Blake himself colored the work at two different periods.)

We have known of monochrome copies of Blake’s works in Illuminated Printing which were colored later, sometimes, as in the cases of *America* (Q) and *Europe* (L), with fraudulent intent by the now-notorious dealer Walter T. Spencer, but no copy of a book undoubtedly colored by Blake has previously been detected with coloring added after his death.  

### Collections and Selections

A number of new editions of Blake’s writings are recorded here, none with scholarly or critical pretensions. The most curious of them is *The Healing Power of Blake*, which is somewhat oblique to the flow of Blake studies. The pages are printed sideways, and the snippets quoted are often adjusted, including “versifying his prose.” The purpose of the selections is to “raise our Life Energy,” and the editor, Dr. John Diamond, has therefore “used him [Blake], more than all the other poets ... as an essential component of my healing practice.”

---

13 Spencer also sold *For Children* (C), *Innocence* (E, J), *Songs* (F, L), the letter of 18 March 1827, and the MS of “then she bore Pale desire,” but no one has blown upon their integrity. *Songs* (j) was printed post-humously on paper watermarked J WHATMAN | [18]31 and colored for an unknown patron by 1925. In *Songs* (e), some plates printed and colored by Blake were added to others posthumously printed and colored apparently for Toovey after 1862.

16 Blake’s Bunyan drawings (c. 1825) were colored at least in part by another hand, perhaps by Catherine Blake when Blake was ill (1825-27) or after his death.

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**Blake's Art**

The most important development with respect to Blake's purely visual art is the appearance of a major new collector, who has never indulged in major works by Blake before. Allan Parker has acquired both the fascinating series of designs illustrating Bunyan's *Pilgrim's Progress*, sold by the Frick Collection in New York where they had been for half a century, and the extraordinary Large Blake-Varley Sketchbook which appeared suddenly in 1989 and was sold to an anonymous collector in 1998. Parker's Blake drawings may well be the most extensive such collection in private hands today.

A more curious development is the identification for the first time of the Folio Blake-Varley Sketchbook. The original has long since been dismembered, but its newly-recorded dimensions and watermark make it plain that only three leaves from it can be traced today, though at least three others are known from their titles. There is probably a good deal yet to be discovered about the nature and extent of Blake's Visionary Heads.

**Blake's Engravings**

No new commercial engraving by Blake was discovered, but copies of three of the rarest of commercial books with Blake engravings have been acquired by the most industrious, learned, and devoted Blake collector active today. Robert N. Essick has managed to acquire during just the last year a set of all four parts from Hayley's *Designs to A Series of Ballads* (1802)—only seven other complete sets are known, one of them long untraced), Marie Vollstonecraft Godwin, *Marie et Caroline* (1799)—only two other copies are recorded), and *Night Thoughts* (1797). *Night Thoughts* is not a rare book—Blake Books, *Blake Books Supplement*, and *Blake* record 125 copies, and I know of numerous others in private hands—but colored copies are uncommon, and there is still great uncertainty as to when and by whom they were colored. Essick's newly acquired colored copy (AA) is fascinating in that it was colored in at least three sessions, the first c. 1800 (sensitively), the second in 1833, and the third in 1880-90. On the basis of the clear evidence of serial coloring which Essick provides from his copy, other colored copies should be re-examined to determine whether more than one hand can be detected in their coloring.

**Catalogues and Exhibitions of Blake**

The only new exhibition recorded was that entitled *Tyger of Wrath*, with displays from the extraordinary Blake holdings of the National Gallery of Victoria in Melbourne on 28 April-30 June 1999. However, its significance can scarcely be judged at a distance, for apparently no catalogue was printed.

In a sense, the most important Blake exhibition of 1999 was at the Sotheby (NY) sale of the Betsy Cushing Whitney estate on 23 April 1999. The exhibition was important not only because *Urizen* copy E emerged from its long hibernation but because it has disappeared again into a collection which may prove almost as inaccessible as when the book belonged to the Whitney family. The difference is that the Whitney family did not know that they owned such a treasure — and the copy of *Visions of the Daughters of Albion* (N) which Mrs. Harry Payne Whitney acquired by 1921 has still not been found among the Whitney family treasures.

**Blake Scholarship and Criticism**

The languages in which Blake criticism is published continue to be remarkably diverse: Besides English, there are publications on Blake in Dutch (1 essay), French (17), Italian (11), Japanese (8 plus 1 in English in a Japanese journal), Norwegian (1), Polish (1), Russian (12, plus 2 in English published in Russia), and Spanish (1).


In addition, there were 16 doctoral dissertations, at California (Irvine), Cambridge, Dallas, Essex, Georgia, Mississippi, Moscow, New South Wales, North Carolina, St. Petersburg, Sartanze (Russia), Tbilisi, Toronto, Vanderbilt, Victoria, Virginia, and Washington.

There are also 44 reviews reported here, including an extraordinarily (and in my view unnecessarily) destructive one...
One of the more unusual of the newly reported publications is Huib Emmer, *Bethlehem Hospital: William Blake in Hell* Opera in three acts 1885-88 (1990).

**Biography**

Two new contemporary, or almost-contemporary, records of Blake have been published. Bernard Barton's letter to Allan Cunningham of 24 February 1830 identifies several new admirers of Blake, including John Martin the visionary painter, and an incidental reference by Sarah Flower Adams of 1835 places Blake in the context, though not in the company, of Charles Lamb and Samuel Taylor Coleridge.

Far more important are two essays by Keri Davies whose research on Blake's patrons is proving wonderfully profitable. In "William Blake's Mother: A New Identification," *Blake* 33 (1999), he demonstrates that Catherine Blake's maiden name was Wright, not Harmitage-Hermitage as previously claimed. Therefore she is not related to the Muggletonian sect through a (hypothetical) relative named George Harmitage or Hermitage, as E. P. Thompson and others had suggested. ("Harmitage" was always a red herring; her first husband's name was certainly Armitage, though it was occasionally mistranscribed by others as "Harmitage," on the same "Cockney" principle that "Anderson" was transcribed as "Handerson.") Thanks to Keri Davies, we now know more about Blake's maternal grandparents than we do about his paternal grandparents.

Similarly important is his essay on "Mrs Bliss: a Blake Collector of 1794" in *Blake in the Nineties*, ed. Steve Clark and David Worrall (1999). There he describes the life and library of the earliest known Blake collector, of whom we previously knew little more than that her library was sold posthumously in 1825—we had not even known that the library then belonged to her dear friend Ann Whitaker, and that it was the death of Ann Whitaker in 1825 which precipitated the sale, not that of Rebekah Bliss, who died in 1819.

**Books on Blake**


A work of quite surprising factual usefulness is the index to the Farington Diary which was finally published 15 years after the last of Farington's text, in two volumes (1999). Farington was a famous artistic gossip and Royal Academy politician, and almost any aspect of genteel London life about 1800 might appear in his pages—and be recovered through this admirable index.

The most important book about Blake published in 1999 was Christopher Z. Hobson, *The Chained Boy: Orc and Blake's Idea of Revolution* (1999). Hobson argues that Orc is central to Blake's social myth but that he has been regularly misunderstood. Orc is not a rebel-turned-tyrant, as Northrop Frye argued in his influential formulation of the "Orc Cycle." Rather he is a perennially imprisoned representative of the downtrodden masses, and in Europe "Blake endorses both revolutionary violence and the specific policies of the Jacobin dictatorship" (147). The work is very responsibly argued, and, while many critics will be reluctant to accept Hobson's picture of Blake as a consistent social activist, all careful readers will have to weigh his arguments about Orc's uncorrupted energy—and many will be persuaded, as I am.

But when the word "'Liberty' necessarily recalls [to Hobson] 'Wilkes and Liberty' and the Liberty Tree," rather than, say, "liberty of the press" of Junius or "life, liberty, and the pursuit of happiness" of the Declaration of Independence, one may recall his statement that "my own [Marxist] political evolution . . . seems to me very close to Blake's" (160,9) and suspect that his discovery of pervasive and violent radical politics in Blake says as much about Hobson as it does about Blake.


**Essays on Blake**

One of the most important new essays on Blake is Joseph Viscomi, "In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's Marriage" in *Blake in the Nineties*, ed. Steve Clark and David Worrall (1999). This is the culmination of three essays on the Marriage which are likely to be a central focus of future essays on the Marriage. They are
an admirable augury of his eagerly awaited second volume of

In "[What Is the Price of Experience?]" William Blake
and the Economics of Illuminated Painting [i.e., Printing],
University of Toronto Quarterly 68 (1999), G. E. Bentley, Jr.,
argues that Blake probably lost money on most of his works
in Illuminated Printing such as Songs of Innocence, The Mar­riage of Heaven and Hell, and America. The only works which
may have proved marginally profitable are Songs of Experi­ence, The First Book of Urizen, and Europe because they en­tailed no new expense for copperplates, since they were etched
on the versos of other works.

David Worrall, "Blake and 1790s Plebian Radical Culture"
in Blake in the Nineties, ed. Steve Clark and David Worrall
(1999), makes a persuasive case for the echoes in Blake’s verse
of what he calls "1790s plebian radical discourse."

Far more incidentally, there are essays on why the Welsh
are enthusiastic singers of Blake’s "Jerusalem" lyric (they trans­late England as Cymru, Welsh for the people)20 and the Scots
are not (they gibe at singing of "England’s green & pleasant
Land").21 And there is some curious gossip about places where
Blake once lived. In 1917 his cottage in Felpham was suffering
"an almost unprecedented act of vandalism" in being al­tered22 —ironically restoring it to the form in which Blake
knew it in; 1918 his house in Lambeth was about to be torn
down23 and in 1968 his flat in South Molton Street was being
converted to a betting shop or couturier.24

The Roads Not Taken

Some byways explored recently are unlikely to be travelled by
many others. One example may be termed Galloping
Anagramism—deriving the word "Bromion," for instance,
from "I'm no orb," "No I rob'm," "Iron mob," "I'm born O,"25
derivations which reveal much more about the ingenuity of
their perpetrator than about the significance of the term or
Blake’s intentions.

Similarly, Blake’s connection with secret orders such as the
Masons seems to be based upon the most superficial simi­larities.26 Blake’s mysteries were his own, not borrowed from
the world of secret handshakes and cobbled Egyptian rituals.

21 R. Beynon, "Uninspired by 'Jerusalem,'" Independent, 21 May 1996,
13.
23 Alfred G. Hopkins, "William Blake’s House at Lambeth," TLS, 28
Nov 1918, 581.
25 Christopher Rubinstein, "'The Eye Sees More than the Heart
Knows': Some possible hidden meanings in Visions of the Daughters
believes that "There is at least a strong probability that he [Blake] was
aware of them and created the names accordingly" (68).
26 See Marsha Keith Schuchard, "Blake and the Grand Masters (1791-
4): Architects of Repression or Revolution?" Blake in the Nineties, ed.

Division I: William Blake

Part I
Editions, Translations
and Facsimiles27

Section A:
Original Editions

Copperplate-Makers’ Marks
Addenda

PONTIFEX
Urizen (E)

"Albion Rose" (?1796, ?1804)
Newly Recorded Copy

Copy E

Watermark: None

Binding: Trimmed to 25.2 x 19 cm (removing the engraved
inscription) and folded neatly into quadrants; unfolded and
framed in the autumn of 1995. On the verso is a pencil in­
scription in a hand which resembles Blake’s:

Does the unblemish’d Lamb subjected to | Baker’s Prac­
tice bring delivrance | With His Suffering? Might He
Save | Jerusalem from destruction, or wilt | Thou have
Thy vengeance for man’s | outrages? Wouldst Thou
make a full | end of the remnant?

The passage alludes to Ezekiel 11:13; 46:13: "Ah Lord God!
wilt thou make a full end of the remnant of Israel?"; "Thou
shalt daily prepare a burnt offering unto the LORD of a Lamb
of the first year without a blemish"; and to Ezekiel Baker,
Thirty-Three Years Practise and Observations with Rifle Guns
(1813), into which the print was once folded.

History: (1) Inscribed apparently by Blake and folded into
Ezekiel Baker (Gun-Maker, and Rifle-Gun-Maker to his
Royal Highness the Prince Regent), Thirty-Three Years Prac­
tise and Observations with Rifle Guns, 5th ed. (London:
Printed by T. Woodfall; Sold by E. Baker, 24, Whitechapel-
Road, 1813) to which the inscription refers; (2) Acquired by
an inveterate Spanish hunter, who died in 1994; (3) Given
by his widow in the autumn of 1995 with a group of 24
other hunting books (mostly French and Spanish of the late
nineteenth century) to their nephew, (4) An Anonymous

Steve Clark & David Worrall (1999), 173-93 and Peter J. Sorenson,
"Freemasonry and the Greek Mysteries' in William Blake’s Tiriel," Classi­

27 N.b. In this checklist, "facsimile" is taken to mean "an exact copy"
attempting very close reproduction of an original named copy includ­ing
size of image, color of printing (and of tinting if relevant), and
size, color, and quality of paper, with no deliberate alteration as in
page-order or numbering or obscuring of paper defects.

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resident of a suburb of Barcelona, who allowed it to be described but not reproduced by William Cole, "An Unknown Fragment by William Blake: Text, Discovery, and Interpretation," MP 96 (1999): 485-97, whence all this information derives (the watermark information derives from a private communication from Dr. Cole).

_America A Prophecy_ (1793[-1831])

Plate 2

History: (1) Crabb Robinson wrote to Mrs. Barron Field on 11 November (1863): "I found lately one of Blakes coloured drawings [i.e., _prints_] which I have set apart for Il marito [i.e., _Barron Field_]: it's headed _America_"; (2) Untraced.

"Blake's Chaucer: The Canterbury Pilgrims" (1809)

**Newly Recorded Copy**

**Copy** 

Collection: _Bodleian Library_

Corrections: _Contemporary Owner_

_Bodleyn_ — _Francis Douce_.

Copy B: Sheet size: 18.65 X 22.7 cm.

Watermark: Invisible because pasted down.

Binding: Pasted to the verso of the last fly-leaf of vol. 1 of _The Canterbury Tales of Chaucer_, ed. Thomas Tyrwhitt (1798), facing Cromek's prospectus for Stothard's Canterbury Pilgrims ("London, Feb. 10th, 1807").

History: (1) Francis Douce bought "Blake's Canterbury Pilgrim" from the firm of Hurst and Robinson in March 1825, to go with his copy of "Blake's print of Canterbury pilgrimage," which he had bought from them in November 1824, and pasted the prospectus in his copy of _The Canterbury Tales_, ed. Tyrwhitt (1798); (2) Bequeathed by Douce in 1834 to the Bodleian Library.

_Europe_ (1794[-1831])

Copy G

History: The work has been since 1972 in the Pierpont Morgan Library (see _Visions_ [H]).

_The First Book of Urizen_ (1794[-1818])

**Table**

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
<th>Watermark</th>
<th>Blake Numbers</th>
<th>Binding-Order</th>
</tr>
</thead>
<tbody>
<tr>
<td>E</td>
<td>1-3, 5-15, 24</td>
<td>J. WHATMAN</td>
<td>—</td>
<td>1, 3, 5, 9, 2, 17-23, 26-28</td>
<td>18</td>
</tr>
</tbody>
</table>

28 Osborne Collection, Beinecke Library, Yale University. In _America_, only the title page (pl. 2) is "headed America," and no known loose print of it could have been seen by Robinson in the 1850s.


30 Pl. 9 is present and the duplicate pl. 12 is absent, pace Keynes (1921) and Keynes & Wolf (1953).

31 Confirmed by the offsets on both plate-versos and guard-leaves. N.b. Pl. 2 (the Preludium) is very lightly color-printed and left no offset to confirm its very peculiar position.

Leaf-Size in cm

<table>
<thead>
<tr>
<th>Printing Color</th>
</tr>
</thead>
<tbody>
<tr>
<td>29.6 x 23.8</td>
</tr>
<tr>
<td>green (2-3, 5-8, 10-11, 13, 15, 18-20, 23, 28)</td>
</tr>
</tbody>
</table>

_orange brown (1, 14, 27) |

Newly Traced Copy

Copy E

Copperplate-Maker's Mark: On pl. 28 is a very clear copperplate-maker's mark of Pontifex (as in Jones and Pontifex in _Europe_ pl. 1-2, 4-18, and I Pontifex and Co. in Job pl. 2-13, 15, 17-21, and Dante) which has apparently not been previously recorded and which is not visible in reproductions of copies A-B, D, and G. It is another indication that this plate, and probably the others in _Urizen_, were etched on the versos of the _Marriage_ (see _BB_ 166-67).

Coloring

The text is never colored except for occasional brown touches on the vines and birds, though the designs are very heavily colored. Most pink flesh seems to be watercolored. The work was probably color-printed at the same time as copies A, C-D, F, and J, about 1795.

However, some colors were apparently added much later. There are black splotches, especially on pl. 1 (illus. A) and pl. 21, as if from oxidized white lead, a color not used in the other copies of _Urizen_ printed at the same time. Pl. 9 (illus. C) and pl. 21 exhibit a strange raspberry red which is not found in the other copies of this print-run—or perhaps elsewhere in Blake's coloring. On pl. 7 and pl. 21 the flesh is heavily colored in an unBlake-like way so that the muscles and underlying printing are invisible.

These oddities on pl. 1, 7, 9, 21 and elsewhere suggest, as R. N. Essick points out ("Blake in the Marketplace, 1999," in this issue), that _Urizen_ (E) was touched up by someone other than the Blakes after the first coloring.

The guard-leaf facing pl. 21 was added when the ink was still moist enough to transfer to it. As the guard-leaves were apparently added when Clarke and Bedford bound the book c. 1841, this suggests that the coloring of pl. 21 and probably the other late coloring such as the raspberry red and the lead white were added about 1841.

Perhaps the person who commissioned the binding of _Urizen_ (E) about 1841 was the one who arranged for the new coloring of it. This person may have been Charles Wentworth Dilke (1789-1864), whose son Sir Charles Wentworth Dilke (1810-69) is the first recorded owner of _Urizen_ (E). About 1840, the first Charles Wentworth Dilke "formed one of the best collections of Blake's drawings, and

---

32 Most full-page designs (9, 12, 17, 21-22, 26) are colored so heavily that the basic color is invisible. In many plates, the design seems to be basically ochre. The ink was pressed so hard in printing that it sometimes oozed beyond the plate-mark, e.g., pl. 7 bottom.

33 Similarly the first Charles Wentworth Dilke may have commissioned Charles Murton about 1838 to bind the copy of _Songs of Innocence_ (K) later owned by his son. The coloring of _Innocence_ (K) seems quite unrelated to that of _Urizen_ (E).
was one of the earliest admirers of his poems." Certainly he was interested in Blake at this time, for about 1843 he visited John Linnell "to have another morning with Blake," he bought Blake's Job and Dante engravings from Linnell in February 1843 and November 1844, and Linnell wrote to Dilke about the Job borders on 27 September 1844. Certainly he bought Blake's Job and Dante engravings from Linnell in February 1843 and November 1844, and Linnell wrote to Dilke about the Job borders on 27 September 1844.

36 Wentworth Dilke [1843-1911] (London, 1875) 1: 51; in so far as the implied date of 1840 is valid, it must apply to books, for the Blake drawings of the original Charles Wentworth Dilke were acquired at the Butts sale in 1852 (Butlin #446, 463, 484, 489, 494, 548); his son acquired two more (Butlin #441, 807) by 1876.

37 Blake Records 784.

38 Blake Records Supplement 120.

39 Blake Records 327n1.

40 The Papers of a Critic: Selected from the Writings of the late Charles Wentworth Dilke [1789-1864], ed. by his Grandson, Sir Charles Wentworth Dilke [1843-1911] (London, 1875) 1: 51; in so far as the implied date of 1840 is valid, it must apply to books, for the Blake drawings of the original Charles Wentworth Dilke were acquired at the Butts sale in 1852 (Butlin #446, 463, 484, 489, 494, 548); his son acquired two more (Butlin #441, 807) by 1876.
Pl. 21 There is disfiguring black on Enitharmon's cheek, perhaps oxidation. Los looks at Orc (not at Enitharmon, as in D).

On pl. 21, at the left side about a third of the way from the top, is a patch of very dark brown coloring with some fragments of paper clinging to it, which corresponds to a discolored hole in the facing guard-leaf and to dark brown fragments opposite the guard-leaf hole on the verso of the previous leaf (pl. 20). This suggests that the guard-leaf was there when the coloring was still wet or humid. However, the plate-versos have offsets from the facing plates, indicating that these offsets occurred before the guard-leaves were added. Apparently part of the coloring was added about the same time as the guard-leaves, c. 1841.

Pl. 23 There are six spikes from the globe (rather than eight as in D) and a line on the man's left wrist as of a gown or an anachronistic wrist-watch (not visible in D).

Pl. 26 Light comes from the top left (see illus. G).

Pl. 27 There are very few of the striations visible in D.

Pl. 28 Yellow lines flow unambiguously from the man's head. Binding: Bound about 1841 by "CLARKE & BEDFORD" (partners in 1841-50), whose names are stamped on the verso of the first fly-leaf, with three fly-leaves at front and three at the back (the last watermarked "J WHATMAN | TURKEY MILL | 1839") and with unwatermarked guard-leaves, in brown morocco, elaborately gilt, all edges gilt (including the fly-leaves), scattered foxing. The spine at front is separating from the text. No stab hole from the previous sewing is visible.

History: (1) Acquired by Sir Charles Dilke (according to the 1886 catalogue below); (2) Acquired by Frederick Locker-Lampson, who added his elaborate bookplate ("Frederick Locker Fear God Fear Nought"), lent it to the Burlington Fine Arts Club exhibition (1876), No. 313, had it listed in his catalogue (1886); and sold it with the Rowfant Library through Dodd, Mead and Co. in 1905 to E. D. Church (it is not listed in G. W. Cole, A Catalogue of Books . . . Forming a Part of The Library of E. D. Church [1909]); (3) Acquired by Mrs. Harry Payne Whitney, who lent it to the Grolier Club Blake exhibition (1919-20), No. 13; after her death in 1942 it passed to (4) Helen Hay Whitney, who added her bookplate, and passed it to (4) John Hay Whitney and from him to his widow (5) Betsey Cushing Whitney, after whose death in 1998 it was sold at Sotheby's (NY), 23 April 1999, Lot 535 (pl. 1, 9, 12, 18, 22, 26 reproduced) (estimate: $500,000-$700,000) for $2,300,000 (plus $200,000 Sotheby fee plus 10-15% agent's fee) to Nancy Bialler of Sotheby's on the telephone for (6) an anonymous collection.


Reviews


Poetical Sketches (1783)
The Posthumous Distribution of Poetical Sketches Copies of Poetical Sketches distributed by Blake have manuscript corrections in them; these consist of copies B-F, O, Q, S-T, V-W. Copies which lack Blake's corrections (A, G-N, P, R, U, X) are thought to have been distributed after his death.

One uncorrected copy of Poetical Sketches (R) still survives in the original unstitched sheets in which it was given to Blake in 1783. This copy belonged to Blake's young friend Samuel Palmer, and so did half a dozen other copies which were still in sheets as late as 1862.

John Linnell Jr. wrote on the fly-leaf of Poetical Sketches copy G:

I found in M. Palmer's store room at Furze Hill House [where Palmer lived 1862-1881], 3 copies of this book in sheets [copies G, H?, U?], (one [U?] not quite perfect)—S.B. told me to take one for my self—I had this copy half bound . . . A. H. Palmer sold one of his copies for £20. . . .

And nine years after Samuel Palmer died, his son A. H. Palmer wrote to the antiquarian book firm of Pearson on 5 May 1890:

41 Linnell bought copy T from Mrs Blake in 1831. This suggests that the corrections to copy T were added (1) by Blake before 1827, (2) by Catherine Blake perhaps in 1828-1831, or (3) by Linnell after 1831. Corrected copies B-F, and S went to Thomas Butts, Charles Tulk, George Cumberland, John Flaxman, Nancy Flaxman, and William Hayley.

42 Blake Books (1977) 346; Blake Books is the source of most of the bibliographical information given here. None of the uncorrected copies has a known history earlier than 1885, except for those belonging to Samuel Palmer.

43 Blake Books 349n1.
The two copies of Blake's Poetical Sketches [copies A, N], you have just purchased, are, to the best of my belief, all that [still] existed among my father's papers or books. Upon searching through them before giving up the house at Red Hill last March [1890], I found the copies in a parcel of old letters which had been put away in 1861 [when Samuel Palmer moved to Furze Hill House], and evidently forgotten. One sheet was missing, but this I afterwards found among other papers.44

We do not know when and under what circumstances Samuel Palmer acquired these copies of Poetical Sketches in sheets, but we may speculate. Since Linnell bought a copy from Mrs. Blake in 1831, perhaps Palmer acquired all those left at her death that year.

What Copies Did Palmer Own?

Samuel Palmer's own copy of Poetical Sketches was copy R, and he gave copy G to John Linnell Jr. Samuel Palmer was probably the friend of Blake who lent a copy of Poetical Sketches to Alexander Gilchrist (d. 1861); this is apparently copy I, which was sold uncut in 1888 as Gilchrist's copy.

Among Samuel Palmer's papers, his son A. H. Palmer found a number of copies of Poetical Sketches. "One of these copies [Copy A] afterward [June 1890] was sent to the British Museum," as Pearson annotated the May 1890 letter above.45

A second copy of Poetical Sketches found by A. H. Palmer in his father's collection is copy N, referred to in the 1890 letter; it was in the sale of Thomas Gaisford on 23 April 1890. A third is copy U (with the last three leaves in facsimile) sold by A. H. Palmer to John Pearson, who offered it in his Catalogue 60 (1885).

In addition, A. H. Palmer may have been the source of copy H which Pearson sold in 1916.

Samuel Palmer thus owned copies A, G, I, N, R, and U and perhaps copy H as well. This includes all the uncorrected copies of Poetical Sketches save copies K-M, P, and X whose histories are not known before the twentieth century; perhaps Palmer owned them as well.

The Condition of Palmer's Copies

All the copies of Poetical Sketches which Palmer certainly owned were in sheets when he got them.

Since one of the two copies found by A. H. Palmer [copies A, N] lacked a sheet which was later located, presumably these two copies were still in sheets when he found them.46

Copy U was defective, missing the last three leaves;47 these were replaced in facsimile before 1885. With copy U should be associated copies K-L, and P which also have leaves supplied in facsimile. It seems exceedingly likely that these defective copies came from Samuel Palmer. This would mean that copies A, G, I, K-L, N, P, R, and U all belonged to Samuel Palmer.

All Palmer's copies A, G, I, N, R, and U were in sheets. It therefore seems likely that copies K-L, and P were also in sheets when Palmer received them.

"The facsimile pages were printed... before 1887, when they were described in a Pearson catalogue, and probably before the death in 1883 of Francis Bedford, who bound copies K and U." 48 It seems virtually certain that the facsimile leaves were provided either by Samuel Palmer or after his death in 1881 by his son A. H. Palmer.

Copy A

History: (1) Acquired by Samuel Palmer, perhaps after the death of Catherine Blake in 1831, put away with old letters in 1861, and rediscovered in March 1890 by his son (2) A. H. Palmer (according to the letter he wrote now with copy N); A. H. Palmer sold it to the dealer John Pearson; (3) Sold by the dealer Quairich on 19 June 1890 for £42 to (4) The British Museum.49

Copy N

History: (1) Acquired by Samuel Palmer, perhaps after the death of Catherine Blake in 1831; tucked away "in a parcel of old letters which had been put away in 1861" and found in March 1890 by (2) A. H. Palmer (according to his letter to the dealer John Pearson; (3) Acquired by Thomas Gaisford, who added his book-plate, and sold it at Sotheby's, 23 April 1890, lot 184, for £48 to Quairich. . . .

Receipts signed by Blake
1806 September 9
It is reproduced in Blake 32 (1999): 119.

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

Copy P

Binding: Pl. 34-36 are numbered in the style of the Innocence plates though bound with Experience, as Joseph Viscomi points out in The Wormsley Library (below). History: . . . (7) . . . Lent to the exhibition at the Pierpont Morgan Library 27 January-2 May 1999 and described in *The Wormsley Library: A Personal Selection by Sir Paul Getty, K.B.E. Catalogue by H. George Fletcher, Robert J. D. . . .

44 The letter with Poetical Sketches copy N is transcribed in Willis Vickery, Three Excessively Rare and Scarce Books and Something of Their Author (Cleveland: Printed for the Author, 1927) 19.

45 Copy A was sold by Quairich to the British Museum (now the British Library) on 15 June 1890.

46 The two copies in sheets "forgotten" since 1861 and found in 1890 by A. H. Palmer must be different from the three copies in sheets found between 1862 and 1881 by John Linnell Jr.

47 In copies K-L, P, U, gatherings H, I, and K are in facsimile. (In copy P, only gatherings I and K are in facsimile.) Copy Q has leaf [A2] in facsimile, probably supplied at a different time for a different owner.
Songs of Innocence and of Experience (1794[-1831])

Copy Z


Pl. a

Description: Joseph Viscomi and R. N. Essick conclude from the ink color (terra cotta red, used by Tatham in posthumous pulls but not by the Blakes), the flatness and evenness of the inking, the heavy printing pressure, and the slightly larger size (compared with undoubted lifetime impressions) that this is a posthumous pull, according to Essick, "Blake in the Marketplace, 1999," in this issue. History: (8) Acquired by Justin Schiller in 1995; sold at Christie's (NY), 4 May 1999, #1 (reproduced in color; estimate $20,000-$30,000) for $20,700, but the buyer returned it to Schiller.

Edition


Review


Visions of the Daughters of Albion (1793[-1818])

Copy H

History: ... The volume with Visions (H), Europe (G), and Song of Los (H) was broken up; Europe (G) and Song of Los (H) were (Bi) acquired by Mrs. Landon K. Thorne and given in 1972 to (Bii) The Pierpont Morgan Library. <BB 475 carelessly omitted to note, under Visions (H) that Europe (G) had been given to the Morgan Library and indeed went so far on 65, 142 as to indicate that it still belonged to Mrs. Thorne.>

Edition


Pl. 5 (and perhaps other plates) "from VISIONS OF THE DAUGHTERS OF ALBION: By William Blake With an Introduction by J. Middleton Murry (Dent)" was issued as a "Supplement to 'The Bookman,' Christmas, 1932."

Section B: Collections and Selections 51


The first printing was in 1931, the 14th in 1990 <BBS pp. 148-149>.


51 Here and below I ignore mere reprints.

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56 Vickery 28: none of the information in bold face above is in BB. Hughes also owned America (C), Ghost of Abel (C), Poetical Sketches (E), No Natural Religion (F), Blake's letter of May 1809, and a colored set of Job prints.

Reviews
6 §AB Bookman’s Weekly 100 (1997): 19+ (with The Urizen Books)


Reviews
10 Michael Phillips, Burlington Magazine 139 (1997): 338-39 (with Ackroyd, Blake; Bentley, Blake Books Supplement; Heppner, Reading Blake’s Designs; and the Blake Trust Publications: The Continental Prophecies, Jerusalem, Milton, Songs of Innocence and of Experience, and The Urizen Books) (all six Blake Trust publications are “extraordinarily faithful to the originals,” and the apparatus is “exemplary”).

§The Healing Power of Blake: A Distillation. Ed. John Diamond, M.D. (Bloomington, Illinois: Creativity Publishing, [copyright] 1998). B. Second Printing (March 1999). Sideways 8°, [180 unnumbered] pp., ISBN: 1-890995-03-7. Brief, unidentified snippets from Blake, sometimes only one or two lines per page, framed by “A Note on the [sideways] Layout” (3); “Preface” (5-7); “Introduction” (9-12); quotation about Blake’s death (174); statement about “The purpose of poetry” (176); statement about the editor (178). “No other poet, perhaps no other person, can through his writings... so raise our Life Energy, the Healing Power within us” as Blake, and “for this reason... I have used him, more than all the other poets... as an essential component of my healing practice” (6). The excerpts are mostly from Blake’s prophecies, and “I have taken many liberties with them, even versifying his prose” and repunctuating the text (11).


Review
1 Angela Esterhammer, Blake 33 (1999): 24-27 (with Zwischen Feuer und Feuer, tr. Thomas Eichhorn [1996]) (“Möhring’s translation of Milton is excellent” [26]).

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A folded card with a design not related to Blake.

The Rossetti Manuscript: Cradle Song. (Millburn: The Post-Haste Press, 1933) "Ten copies were printed."


§Tyger Tyger. (Bushey Heath, Herts: Taurus Press, 1972) Broadside illustrated by Paul P. Piech. 75 copies.


5 Alexander S. Gourlay, Blake 32 (1998-99): 76-77 ("a thoroughly creditable performance" [76]).


Review

Part II
Reproductions of Drawings and Paintings
Section A:
Illustrations of Individual Authors

Bunyan, John, Pilgrim's Progress

The anonymous purchaser of the Pilgrim's Progress watercolors was Allan Parker.

Section B:
Collections and Selections

Blake-Varley Sketchbook (Folio)

In his biography of Blake in his Lives of the Most Eminent British Painters, Sculptors, and Architects (1830), Allan Cunningham described "a large book filled with drawings," which included "Pindar as he stood a conqueror in the Olympic games," Corinna, Lais the Courtesan, the "task-master whom Moses slew in Egypt," Herod, and "a fiend" who "resembles ... two men ... a great lawyer, and a sub­ corner of false witnesses." Only three of these Visionary Heads survive today: Pindar, Corinna, and Lais. The leaves are virtually identical in size: Pindar: 41.5 x 26 cm; Corinna 26.2 x 41.7 cm; Lais 26.7 x 41.9 cm. Note that leaves razored out of a volume are likely to differ significantly in width (as these do) but not much in height. No other Visionary Head recorded in Butlin is significantly like these in size.

Further, the drawings are on paper bearing the watermark W TURNER & SON, and this watermark is found on no other surviving drawing, manuscript, or print by Blake.

32 Blake Records 497.
34 A drawing inscribed by Varley "The Egyptian Task master who was killd & Buried by Moses" and "Saul King of Israel somewhat Influenced by the evil Spirit" (Butlin #696) differs in size (20.3 x 32.5 cm) from the other surviving designs in the Folio Book of Visionary Heads (27 x 42), lacks the watermark they exhibit, and is probably another version of the "Task Master" seen by Cunningham.
35 The watermark is not known for Pindar (#710), which has not been recorded since 1942.
All these drawings belonged to John Varley, for whom most of the Visionary Heads were made and who is apparently the "friend" who showed Cunningham the volume.

Binding: (1) A folio volume of leaves c. 27 x 42 cm watermarked W TURNER & SON contained portraits of "Corinna," "Herod," "Lais and Pindar," "Pindar at the Olympic Games," "The Task Master Slain by Moses," "A Fiend," and probably other Visionary Heads; (2) Probably dismembered between 1880, when "Pindar at the Olympic Games" was still "in the Varley family," and 1885, when Alfred Aspland sold "Corinna" and "Pindar at the Olympic Games." History: (1) About 1820, Blake drew his Visionary Heads in the folio volume for John Varley, and Varley showed them to Allan Cunningham, who described six of them in 1830; (2) The volume was dismembered, probably after 1880, and only three of the leaves can be traced today: two heads of Corinna (Butlin #708) in the University of Kansas Museum of Art, Lais and Pindar (Butlin #711) in the Harris Museum and Art Gallery (Preston, Lancashire), and Pindar at the Olympic Games (Butlin #710) in the collection of Ruthven Todd (last recorded in 1942)—the rest are untraced.

Blake-Varley Sketchbook (large)
The anonymous purchaser of the Larger Blake-Varley Sketchbook was Allan Parker.

Part III
Commercial Book Engravings

Blair, Robert, *The Grave* (1808, 1813, ...)
The drawing of "Churchyard Spectres Frightening a Schoolboy" (Butlin #342), almost certainly an unengraved design for Blair's *Grave*, was acquired by R. N. Essick, according to R. N. Essick, "Blake in the Marketplace, 1999," in this issue.

Dante, Blake's Illustrations of Dante (1838)
New Location: Copy of unidentified date: City Art Museum (St Louis) (see BB #890).

Flaxman, John, *Compositions from... Hesiod* (1817)
New Location: Kentucky.

Flaxman, John, *The Iliad of Homer* (1805)
New Location: Kentucky.

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56 The number "45" on "Lais and Pindar" (#711) added by Adam White seems to match the "45" added to the Wat Tyler counterproof (#740) when White inscribed it "given me by [Varley's brother-in-law] J. W. Lowry may 27, 1854." Both drawings may have been part of White's extra-illustrated Gilchrist (1863) along with his "Lais" (#712), Boadicea (!) (#718), Edward III (!) (#736), The Lute Player and Profile of a Man (#760)—and perhaps Marriage pl. 20.


58 Pindar and Lais is inscribed by Limnell "drawn by Blake Sept 18, 1820."

Hayley, William, *Ballads* (1805)
Pl. 5 ("The Horse"): The "proof before signature... in the collection of Mr. Raymond Lister" <BB 571> is in fact a lightly inked impression showing fragments of the signature and evidence of having been removed from a copy of the book," according to R. N. Essick, "Blake in the Marketplace, 1999," in this issue.

Hayley, William, *Designs to A Series of Ballads* (1802)
R. N. Essick, "Blake in the Marketplace, 1999," in this issue gives a census of sets with all four ballads:

(A) Cambridge University Library <BB> (formerly Keynes [not the Fitzwilliam Museum as Keynes promised]).

(B) Robert N. Essick (acquired 1999; formerly 4th Earl of Gosford, sold 1884 to Frederick Locker Lampson).

(C) Huntington <BB> (formerly Frank T. Sabin, Frederick R. Halsey [1903], Henry E. Huntington [1915]).

(D) Huntington <BB> (formerly Swanborne).


(G) Trinity College (Hartford, Connecticut) <BB> (formerly Allan R. Brown).

(H) Untraced, in parts in original blue wrappers (formerly B. B. MacGeorge, sold 1924; W.E. Moss, sold 1937 to Maggs).

Hayley, William, *Essay on Sculpture* (1800)
New Location: Kentucky.

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

Hayley, William, *The Triumphs of Temper* (1803, 1807)
1803 New Locations: Trinity College (University of Toronto), Victoria College (University of Toronto).

Lavater, John Caspar, *Essays on Physiognomy* (1789-98; 1810; 1792 [i.e., ?1818])
Plate 2 ("Democritus") at vol. 1: 159: A pull on India paper

Malkin, Benjamin Heath, *A Father's Memoirs of His Child* (1806)
New Location: Kentucky (Richard's C. Jackson's annotated copy).

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23 April 1999

Sotheby (NY) sale of the Betsy Cushing Whitney estate 23 April 1999

Sale of Urizen (E), q.v.

Reviews and News Stories

1 Sharon L. Lynch (Associated Press Writer). "William Blake Book Brings $2.5M." Yahoo! [electronic] News AP Headlines, 7:23 PM ET, 23 April [1999]. ("It was thought to be the highest price ever paid for a piece of English literature, said Selby Kiffer, Sotheby's senior vice president.")

2 Holland Cotter, "Rare Blake Book Sells for $2.5 Million at Sotheby's." New York Times, 24 April 1999, B14. (Urizen [E] "was bought by a private collector who made the bid by telephone.")


7 Anon. "Whitney Sale of Books and Manuscripts Includes Book By Blake, $2.5 Million." Antiques and The Arts Weekly, 30 April 1999, 99. ("There was applause... as William Blake's First Book of Urizen sold for $2,532,500... after a heated bidding battle among eight bidders.")

28 April-30 June 1999

$Tyger of Wrath. [Exhibition 28 April-30 June 1999 of the Blakes in the National Gallery of Victoria, Melbourne, Australia].


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Part V
Books Blake Owned

Wordsworth, William, Poems (1815) <BB #733>
History: ... (3) Acquired in 1956 by L. F. Thompson (according to George Harris Healey, "Blake and Wordsworth," TLS, 5 April 1957, 209), who gave it to (4) Cornell University Library.

Appendix
Books Owned by the Wrong William Blake


The "William Blake, Esq. Sunbury House, Middlesex" in the List of Subscribers (274) is not the poet, who lived then at 17 South Molton Street, though it may be the same individual as the "William Blake, Esq." who subscribed to Smith's Remarks on Rural Scenery (1797) <BBS 327>.

Part VI
Criticism, Biography, and Scholarly Studies


Reviews


Charles Lamb admired "The Tyger."

According to Bodleian Library Record (1940) <BB #1039>, the gifts include Miss A. G. E. Cartwright's Songs of Innocence (L).

Despite "the rumour that his [Blake's] house in South Molton Street, London, has been scheduled for conversion to a betting shop," the betting firm could not get the lease, and instead "the property ... is about to fall to a couturier."

On the exhibition of Blake's Gray watercolors at the Tate.
"To bring his [Blake's] diversity into one republication ... is impossible," but the Blake Trust will try, beginning with Jerusalem.
G. E. Bentley, Jr. will speak about the Blakes in the Muskegon Museum of Art.
A long, well-informed promotional release on the first phase of the electronic William Blake Archive at the University of Virginia.
An apology for his "thoughtless error" in overlooking the facsimiles of The of Muir (1884, 1920) and of Hollyer (1924) in his review of the Blake Trust Thel, 2 Dec. 1965 [1104].

Defends "The Tyger," in response to Collins' 9 May letter. For ramifications of this TLS teapot tempest, see Collins,


The India ink and watercolor drawing for America pl. 7 on blue (really greenish-grey) paper, 16.8 x 27.3 cm, was (1) Offered in American Art Association Gallery Old Master catalogue (“1901”), Lot 783; (2) Acquired by Charles Edwin West (3) Acquired in 1945 by The Old Print Shop of Harry Shaw Newman and offered in Anon., "An Original Drawing by William Blake," Portfolio [Old Print Shop, NY] 4 (1945): 148-52, for $400 (the source of all the information above); (4) Acquired by a gentleman; (5) Offered by his grand-daughter in the spring of 1999 to Sotheby's (NY), identified by Robert N. Essick (confirmed by GEB) as a Camden Hotten copy of the falling man at the bottom left of pl. 7, and withdrawn.


“We are glad of a pretext [the publication of Sampson's Poems of William Blake] to write about them.” “There are no words in our language so unalterable as his.”


Deals with Blake (Jerusalem), D.G. Rossetti, and Charlotte Salomon.

§Bal mont, K. *Proetets sovremennich simvolistov (Vilyam Bleik, 1757-1827) [Father of Modern Symbolists (William Blake, 1757-1827)].* Part I, 43-48 of his *Garnie Vershini [Mountain Peaks].* (Moscow, 1904) In Russian <BB #1122, incomplete>.


Pace Beynon, in Wales Blake's “Jerusalem” lyric from Milton is sung enthusiastically in Welsh, with “England” translated as “Cymru.”


About “the insensibility of Mr. Churton Collins to the peculiar qualities of Blake's . . . writing.”


Review

1 David Worrall, Year's Work in English Studies 77 [for 1996] (1999): 464 ("Robert [i.e., James] Parker's life . . . has now [been] substantially charted").


“This essay is a kind of précis of the biography of William Blake which I am completing” (93).


Counting only the cost of copper and paper (and not of overheads, labor, advertising, and royalties), Blake probably made exceedingly modest profits only on books printed from copper he had previously bought for another purpose, such as Songs of Experience, Europe, and Urizen.


“John Walsh seems to completely miss the point” about Joseph of Arimathea and the Welsh in Blake's "Jerusalem" lyric from Milton; the Welsh and Scots don't like a hymn “talking about England instead of Britain.” For a reply, see Barton.


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

Wheatley's 'An Hymn to the Morning' [1773], ... leads to a better understanding of Blake's child speaker and of the intense irony used to portray his situation" [Blake 4].)

Review

Blake/An Illustrated Quarterly
Volume 30, Number 1 (Summer 1996)

Review
1 David Worrall, Year's Work in English Studies 77 [for 1996] (1999): 465 (it has "many riches").

Blake/An Illustrated Quarterly
Volume 30, Number 2 (Fall 1996)
1 Lane Robson and Joseph Viscomi. "Blake's Death." Pp. 36-49.

Review
1 David Worrall, Year's Work in English Studies 77 [for 1996] (1999): 464 (The essay "allows us to understand better Blake's last illness").

Blake/An Illustrated Quarterly
Volume 31, Number 4 (Spring 1998)

Blake/An Illustrated Quarterly
Volume 32, Number 3 (Winter 1998/99 [23 March 1999])
1 * Eugenie R. Freed. "In the Darkness of Philistea: The Design of Plate 78 of Jerusalem." Pp. 60-73. (A generic cock-headed "teufel" with a forward-bending comb in Hans von Gersdorff's medical treatise Feldbuch der Wundartzney (1517, 1532) is sufficiently similar to the figure in Jerusalem pl. 78 to suggest that Blake's scene depicts "man's diseased imagination, sinking in an aura of deep melancholy and about to be engulfed by the darkness of Philistea" (I 78:30 ... )" [70]. For corrections, see Blake 32 [1999]: 150.)
2 J. B. Mertz. "An Unrecorded Copy of Blake's 1809 Chaucer Prospectus." Pp. 73-74. (Francis Douce's copy of "Blake's Chaucer: The Canterbury Pilgrims" is in Bodley.)

Reviews
3 Alexander S. Gourlay, review of Diana Donald, The Age of Caricature: Satirical Prints in the Design of George III (1996). Pp. 74-75. (Because "the topic is simply too large and too complex to be susceptible to summary on this scale ... the result is barely adequate even as an overview" [74].)
6 Michael Ferber, review of Nicholas M. Williams, Ideology and Utopia in the Poetry of William Blake (1998) <Blake (1999)>. Pp. 81-84. ("If I found myself often quarreling with it, it is well worth quarreling with" [81].)

Newsletter
9 Anon. "The Animated Blake." P. 87. (Announcement of a "literary freak-show ... created and performed by James Jay" at the Seattle Fringe Festival, March 1999.)
10 Anon. "New Directions of Blake Scholarship and Teaching." P. 87. (Solicits papers for a Conference of the Midwest American Society for Eighteenth-Century Studies.)
11 Morris Eaves, Robert N. Essick, and Joseph Viscomi. "William Blake Archive Update." P. 87. (Announcement of "a major new wing of the site, devoted to documentation and supplementary materials 'About the Archive'.")

Blake/An Illustrated Quarterly
Volume 32, Number 4 (Spring [July] 1999)
3 Warren Stevenson. "Blake at the Winter Solstice." P. 149. (A poem concluding "that it is dangerous to read Blake ... and more dangerous not to.")
4 Ian Singer. "Blake Books for G. E. Bentley, Jr." P. 150. (A poem beginning "My great work of words would be | A work willing others, a bibliography.")
6 Anon., "Blake at the Oscars." P. 150. (Blake was quoted by Roberto Benigni.)
Catherine was the daughter of John and Mary Wright, born

Blake: An Illustrated Quarterly
Volume 33, Number 1 (Summer [26 October] 1999):
1 David Perkins. "Animal Rights and "Auguries of Innocence." Pp. 4-11. (In "the couplets on cruelties to animals . . . that are auguries," "the voice is that of innocence . . . at a moment of crisis" and "the auguries were designed to be inexplicable" [7, 8].)

Reviews
4 G. E. Bentley, Jr. Review of David Linnell, Blake, Palmer, Linnell and Co.: The Life of John Linnell (1994). Pp. 21-23. (The book "introduces a great deal of new information—and reproduces some beautiful and too-little-known pictures"; "the portrait of Linnell presented here is both judicious and altogether more amiable than was previously easy to see" [23, 21].)
6 Dr. Elizabeth B. Bentley. "Urizen in New York City." Pp. 27-30. (A description of the sale of Urizen [E] at Sotheby's, 23 April 1999, for $2,300,000 [+ 10%], which was not only "a RECORD PRICE FOR A BLAKE," but "per square inch and even for number of pages . . . the highest price [for any book] in book auctions, yet, over $100,000 per page" [30].)

Blake Sightings. Pp. 63. (Odd references to Blake.)
7 Anon. "New Book on Stedman." P. 63. (Nathaniel Weyl is looking for information "concerning John Gabriel Stedman and his relationship with Blake and other antislavery intellectuals in the 1790s.")
8 Anon. "Updating Donald Fitch's Blake Set to Music." P. 63. (Fitch would "like to hear from anyone who has information about musical settings of Blake created in the past decade.")


Reviews
4 Steve Clark, TLS, 5 Dec. 1997, 26 ("thorough and astute").

On his "use of artistic media and his metaphorical representations of those media in poetry, prose, and visual art," with chapters on language, "linearism," mirror metaphors, and mechanism.


It consists of

1 Toni Cerutti, "Introduzione." Pp. 5-8.
3 Paolo Colaiacomo. "Tel e Daisy." Pp. 33-42. (Comparison of *Thel* with *Daisy Miller*.)


"Pity" stands in a striking revisionary relationship with its Shakespearean source" (106).


Essays from the conference at St Mary's University College, Strawberry Hill, in July 1994:

Steve Clark and David Worrall. "Introduction." Pp. 1-6. (*Blake in the Nineties* is an assessment of Blake's own work in the 1790s but also a consideration of critical debates during the 1990s" [1].)

1 *Robert N. Essick. "Blake and the Production of Meaning." Pp. 7-26. ("Blake from let us say 1804 onwards, became an increasingly tonal printmaker" [21], as seen particularly in *Jerusalem* copy C.)
5 Nelson Hilton. "What has *Songs* to do with *Hymns*?" Pp. 96-113. (A learned comparison of Blake's *Songs* with the hymn tradition.)
6 Angela Esterhammer. "Calling into Existence: *The Book of Urizen*." Pp. 114-32. ("This essay is an attempt to trace the devolution of performative language from the God of Genesis to the tyrant in *The Book of Urizen*" [114].)
7 Steve Clark. "Labouring at the Resolute Anvil: Blake's Response to Locke." Pp. 133-52. ("An attempt to redefine the relation between Blake and Locke"; "Blake's mythology is most compelling where it incorporates its apparent adversary most directly" [133, 149].)
10 David Worrall. "Blake and 1790s Plebeian Radical Culture." Pp. 194-211. (A persuasive essay on "Blake's proximity to 1790s plebeian radical discourse" [194].)
11 Keri Davies. "Mrs Bliss: a Blake Collector of 1794." Pp. 212-30. ("Rebekah Bliss's library is not only of great importance to Blake studies, but also to the history of book-collecting in Britain as one of the earliest female collectors" [212].)


A third copy of "Albion Rose" in the second state (1804) has been found in an anonymous collection near Barcelona with a mysterious inscription apparently by Blake (not reproduced).


"Blake's verses are intelligible and excused as the extravagant and hysterical expression of rapt enthusiasm" (149).

For ramifications of this *TLS* teapot tempest, see Collins, 'The Quarterly Review' and Mr. Stephen Phillips's Critics," 9 May 1902; Anon., "Mr. Churton Collins and the Quarterly Review," 16 May 1902; W. B. Yeats and J. Churton


About an article in the current *Quarterly Review* which takes Blake's "When the stars threw down their spears" from "The Tyger" as "a touchstone for what constitutes true poetry."


The dissertation "examines images of the human body in Blake's designs and verse."


In *The French Revolution*, "Blake's representation might well be drawing on a print published in London on 17 October 1789 which bears the title 'The Iron-Mask'" with a quotation from *Paradise Lost*.


About "your reviewer's . . . comparison of Miss Raines's and my interpretations of the Arlington Court picture"; Miss Raines's version is not yet published.


Evidence for romantic imagination comes from Blake and Wordsworth.


About Blake's misreading of Chaucer's Pilgrims in his picture and description of them.

Eigo Seinen: The Rising Generation
Volume 67, Numbers 1-5 (Tokyo, 1927)


A review of the literature on the work of the poet.


The account of Martin the "fire raiser" and Blake, "a tall, pale man," plainly derives from the irresponsible essay in the *Revue Britannique* (1833) <BB #958> which describes two inmates of Bedlam, Jonathan Martin the York Minster Incendiary and William Blake, "un homme grand et pâle."

Review


Essick's text (7-13) is a history and evaluation of Blake's designs; "technique became the determiner of style... Every cut is a vector of energy" (9). It is supplemented by an "Appendix to A Troubled Paradise," which records "Current ownership of the Preliminary Drawings for, and Proofs and Relief Etchings of, Blake's Illustrations for Thornton's Virgil" (43-44 [silently reprinted from Blake 31 (1998): 136-37]), and "A Bibliography to A Troubled Paradise" (45-47).

John Windle, "A Blake Collector's Vade Mecum" (33-41) suggests what to look for in designs engraved by or after Blake, excluding the inaccessible books in Illuminated Printing.


Evenden says that drypoint is visible not only in Dante's "Whirlpool of Lovers," as Todd says [TLS, 29 Aug. 1968 <BB #2849>] Harry Hoehn had found, but also in the plate reproduced in Binyon's Engraved Designs, pl. 33.

Todd says (1090) he had told Hoehn "that he was mistaken in supposing that he had made a 'discovery'."


The important references to Blake of 19 Feb., 24 June 1796, 12 Jan. 1797, 30 Nov. 1805, first given in the edition of James Greig (1922-28) <BB #1591>, are reprinted less inaccurately on 2: 497, 588-89, 3: 756-57, 7: 2652. The thousand-page index is extraordinarily detailed and useful about art and many other matters such as food, illness, travel, and inns.


Based on Lacan, dealing particularly with Coleridge, Keats, Blake, and Wordsworth.


Review 1 Sir Peter Parker, Journal of the Blake Society of St James 3 (1998): 76-77 (the book is "not good, it is wonderful" [76]).


A doctoral dissertation.


A doctoral dissertation.


A doctoral dissertation.


A doctoral dissertation.


Grant objects to the inaccuracy of the review of Milton (14 Sept. [820]).

The reviewer says Blake "and virtually all European major poets and painters . . . derived from" Plato, Plotinus, Boehme, et al.

For earlier episodes of this firefight, see Grant, Our Reviewer, and Geoffrey Keynes, "Illuminations," TLS, 2, 9 Nov. 1967, 1045, 1069 <BB #1730>.


Review 1 Sir Peter Parker, Journal of the Blake Society of St James 3 (1998): 76-77 (the book is "not good, it is wonderful" [76]).


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About Blake's Jerusalem, Keats, and Dickens.


A poem spoken by Catherine Blake with anecdotes of Blake.


The dissertation matured into his The Chained Boy (1999).


A "historicist close reading" which "traces William Blake's changing view of revolution through his character Orc" (9, 7).


The public library in "Battersea is forming a collection of works by and about William Blake.


A description of "William Blake's house at Old Lambeth [which] has now fallen into the hands of the housebreakers."


Especially about fiber.


The Journal of the Blake Society at St James

No. 3 ([October] 1998)


3 *Valerie Parslow. "Blake and Gnosis—Blake's Great Task?" Pp. 20-31. ("Blake's gnostic tendencies, if they indeed existed," seem "to reveal the concealed gift of gnosis . . . which he calls Jerusalem who . . . is knowledge, liberated and revealed" [29].)


5 *Sunao Vagabond. "God, Man, George Steiner and Me." Pp. 35-42. (The ruminations of a "guru ... washing ... [his] autobiographical linen" [35].)


7 James Bogan. "London Stone." P. 51. (Merely an engraving of "London Stone" [?1781].)
9 Peter Cadogan. "George Goyder, President of the Blake Society, Born on June 22nd 1908, died on January 19th 1997, aged 88." Pp. 60-62. (A very warm obituary.)
11 Anon. "Blake and the Book: Conference at St Mary's University College, Strawberry Hill 18th April 1998." P. 75. (List of speakers and their lecture titles.)

Reviews
12 Sir Peter Parker. Review of Stanley Gardner, The Tyger the Lamb and the Terrible Desart (1998). Pp. 76-77. (The book is "not good, it is wonderful" [76].)
14 Christopher Rubinstein. Review of Warren Stevenson, Romanticism and the Androgynous Sublime (1996). Pp. 82-83. ("This book which meets the needs of a reader new to Romanticism and the Androgynous Sublime ... better understood as logolotrv." [78].)

Information

The Journal of the Blake Society at St James
No. 4 ([September] 1999
1 The Editors [Andrew Solomon and Michael Grenfell], "Editorial." P. 2. (Describes the journal and this issue.)
2 *Christopher Rowland. "Blake and the Bible: Biblical Exegesis in the Light of William Blake's Illuminated books." Pp. 3-19. ("The neglect of Blake by modern biblical exegetes and theologians is to the impoverishment of biblical study and theology" [18].)
3 Lisa Gee. "William Hayley." Pp. 20-32. (In her dissertation in progress, she will try to "Be nice to William Hayley. No-one else is" [21].)
4 Suzanne R. Hoover. "Blake and the Poetry of Stone." Pp. 33-41. ("Blake's imagination was very deeply and interestingly stirred by sculpture" [33].)
6 *Tim Linnell. "John Linnell and William Blake." Pp. 44-55. (An attempt "to present a better balanced picture of Linnell, and ... to explain ... the true nature of his relationship with Blake" [45].)

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8 Christopher Rubinstein. "The Eye Sees More than the Heart Knows: Some possible hidden meanings in Visions of the Daughters of Albion." Pp. 66-75. (Anagrams for "The big three of VDA" include for Oothoon "On to Ohio without me"; for Bromion "an amalgam of [Daniel] Boon[e] and [Gilbert] Imlay," plus "I'm no orb," "No I rob 'm," "Iron mob," "I'm born O"; for Theotormon "No to Mother," "Ohio Torment," "Not more hot," "The norm too," "the moon too," "the moon rot" [69-73].) "There is at least a strong probability that he [Blake] was aware of them and created the names accordingly" [68].)

Reviews

Information
12 Anon. "Blake Exhibition: Advance Notice." P. 84. (At the Tate Gallery, November 2000-February 2001.)


Reviews
5 Mary Lynn Johnson, JEGP 98 (1999): 122-27 (with Kathryn S. Freeman, Blake's Nostos [1997]) (Lincoln "succeeds brilliantly . . . making it [Vala] more available to old and new readers alike . . . as four partially developed poems rather than one" [124]).

3 G. E. Bentley, Jr., Blake 33 (1999): 21-23 (the book "introduces a great deal of new information—and reproduces some beautiful and too-little-known pictures"; "the portrait of Linnell presented here is both judicious and altogether more amiable than was previously easy to see" [23, 21]).

§Maissuradze, M. V. "I'deya i obraz cheloveka v liricheskikh ziklakh V. Bleika 'Pesni Nevinnosti' i 'Pesni opita' [Idea and Image of a Person in Blake's Literary Cycles 'Songs of Innocence' and 'Songs of Experience']." Dissertation (Tbilisi, 1990), 23 pp. In Russian.


"The parricidal imagination of Blake and Shelley . . . [is] above all a direct outcome of their political commitment to social reform or revolution" (83).


There are sections particularly on Swedenborg (280-84), Boehme (288-90), and "The Tyger" (290-95); "Of course, Blake . . . may on his own have arrived at age-old archetypal insights and he need not necessarily have derived everything from predecessors" (278).


She "concentrate[s] . . . on the St Stephen's wall paintings, on the ways they differ from the biblical Job and have affinities with Blake's Job" and finds that "there are certain features in Blake's series for which the only known source at present is the St. Stephen's Westminster 'Job'" (126, 118).


Review


Ruth Weissberg's mural for the Huntington's Virginia Steele Scott Gallery is based on Blake's engraving of "A Whirlwind of Lovers."

Niesewand, Nonie. "The secret of the Dome is out: Will-

Partington, J. E. “Blake’s Cottage.” TLS, 7 June 1917, 273.
In “an almost unprecedented act of vandalism,” “Blake’s cottage [in Felpham] . . . is being altered out of knowledge”; “The dear old thatched verandah and porch are gone, and the trees . . . are cut down. . . . Surely such a cottage should have been retained as a national possession.”

About “the background of ideas concerning the primitive and the original” as they influenced Blake’s works of 1778-95.

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

Review 1 Thomas A. Vogler, Blake 33 (1999): 51-62 (“It is a promising, but in the end a frustrating and disappointing book” [51]).

The Blake sections are:

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On Blake's aesthetic strategy.


In Blake's drawing of "Jacob's Dream," the male, female, and childish angels seem to be Swedenborgian but altered by Blake.


It is said to be reprinted ("abridged") from her Supplement of Reading (1990) <BBS 616-17>, but none of the essays there has this title or this length.


Reviews

Spring 2000


“Perhaps the single best attempt at conflating the Greek mysteries with Freemasonry is ... Tiriel,” “a full-fledged Greek tragedy” which substitutes “a freemasonic rite for the ancient mysteries” (165, 167, 169).


The thesis focuses on Blake, Shelley, and Byron.


Jerusalem is a resolution of the conflict between Songs of Innocence and Songs of Experience; though Blake “may sing of brotherhood and forgiveness ... he was a pugnacious, quarrelsome man” (213).


Review 1 Christopher Rubinstein, Journal of the Blake Society at St James 3 (1998): 82-83 (“this book which meets the needs of a reader new to most of Blake’s verse, and respects his or her enthusiasm, is welcome” [83]).


A general appreciation.

Stone, Reynolds; and Our Reviewer. “Master of Argument.” TLS, 6 March 1948, 1325.


"I have been working intermittently over the past ten years on the problem of a possible relation between Muggletonian thought and the imagery and concepts of William Blake."


Examines Blake’s Dante illustrations in the context of Byron and Dickens.


Vasil’yeva, T. N. "Bleik v perepiske s druziyami i sovremennikami [Blake in Correspondence with Friends and Contemporaries]." Pp. 3-51 of [Problems of Romanticism in Foreign Literatures of the XVII-XIX Centuries]. (Kishinev, 1972) <BB #A2898 expandedX In Russian.

Review


See I. J. Robinson, “A Creeping Jesus,” *TLS*, 27 Aug. 1925, 557 <BB #2540>, who said it was a Sussex proverb.


“Th priestes have done for William Blake again”; the Church of Scotland hymnary will drop Blake’s “Jerusalem” lyric from *Milton* because “Most people who sing it don’t know what the words mean.” For replies, see Beynon and Barton.


Because of Blake’s experience with the Gordon riots, “which he joined . . . of his own free will,” “the prison is a significant vehicle” of his faith in “the ideals of revolution” (9).


Review
1 Michael Ferber, *Blake* 32 (1998-99): 81-84 (“If I found myself often quarreling with it, it is well worth quarreling with” [81]).

Wilson, Simon. “Romantic History Painting and William Blake.” Chapter 8 (57-65) of *British Art from Holbein to the present day.* (London: Tate Gallery and Barron’s, 1999).

“Wordsworth Circle” 30, No. 3 (Summer 1999)
A judicious summary.

She remarks of Lamb:

His strongly-marked, deeply-lined face, [was] furrowed more by feeling than age, like an engraving by Blake, where every line told its separate story, or like a finely chiselled head done by some master in marble, where every touch of the chisel marked some new attribute. [164]


Praise for Sampson’s careful preservation of Blake’s capital letters in his editions of Blake.


Division II
Blake’s Circle


Review
1 Alexander S. Gourlay, *Blake* 32 (1998-99): 74-75 (because “the topic is simply too large and too complex to be susceptible to summary on this scale ... the result is barely adequate even as an overview” [74]).


The book is divided into two sections. The first is a series of essays (with an index) on large subjects such as “Viewing” (187-97, by Suzanne Matheson), “Prints” (207-14, by David Bindman), and “Poetry” (220-29, by Jerome McGann). Of course most of these essays are careful summaries of existing knowledge, but that by Suzanne Matheson on “Viewing” (i.e., exhibitions) is an original contribution to the field.

The second half of the book is an alphabetical encyclopedia which seems to be about half biographical. The individuals comprehended include William Blake (Jon Mee), John Flaxman (D. W. Dorrbecker), Henry Fuseli (DWD), William Hayley (JM), Joseph Johnson (JM) and his Circle (JM), John Linnell (JM), “London’s most celebrated gentleman thief,” William Owen Pughe, William Sharp (DWD), J.G. Stedman, Thomas Stoathard (DWD), Emanuel Swedenborg, and Thomas Taylor. There is nothing on R.H. Cromek or George Cumberland or James Parker.

The rest of the encyclopaedia is devoted to abstractions such as Amiens (Peace of), Gagging Acts, the Gordon Riots, History Painting, Pious Perjury, Rebellion of 1798, the Society for Constitutional Information, the Society for the Suppression of Vice, and Treason Trials (notice the emphasis on politics).
Cumberland, George (1754-1848)
Blake's Friend, Correspondent, and Collaborator

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


A 2-page flyer for the exhibition at the Zurich Kunsthau. Review

Heath, James (1757-1834)
Engraver
Heath, Charles (1785-1848)
Engraver
Heath, Frederick (1810-78)
Engraver
Heath, Alfred (1812-96)
Engraver

Volumes II-III appeared in 1993 <Blake (1994)>. Volume III contains very extensive Errata, Addenda, and Corrigenda to Volumes I-II (224-88) and an "Index to the Monographs [i.e., names] in Volumes I and II" but none to Volume III.

Linnell, John (1792-1882)
Artist, Friend and Patron of Blake
Linnell's letter about Blake to Bernard Barton of 6 August 1838, partly quoted in Geoffrey Keynes, Blake Studies (Oxford: Clarendon Press, 1971), 184-85, was offered (but not sold) at Sotheby's (NY), 22 June 1999.

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

Gordon Cooke, [introduction] (3-5). All 17 entries, most of them proofs, are reproduced.

Wilson, Simon. "Samuel Palmer and the Ancients." Chapter 9 (66-68) of British Art from Holbein to the present day. (London: Tate Gallery and Barron's, 1999).

Wainwright, Thomas Griffiths (1794-1852)
Dilettante, Forger, Patron of Blake
Through the mouth of a twentieth-century medium named Catherine Haze Blake, the life of Thomas Griffiths Wainwright is told by the subject and by his relatives and victims, most of them extensively involved in "faking" of various kinds. According to Wainwright's wife Eliza, "At one party—unrecorded in any of the life records—William Blake in 1823 pinched my bottom" (114).

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