Article

William Blake and His Circle: A Checklist of Publications and Discoveries in 2001
By G.E. Bentley, Jr. 4

Minute Particular

The Night of Enitharmon's Joy
Catalogue Entry by Gert Schiff 38
CONTRIBUTORS


The late Gert Schiff was professor of art history at New York University's Institute of Fine Arts. He wrote the definitive Fuseli catalogue raisonné, and was the author and editor of studies on Picasso and Thomas Rowlandson, amongst others.
William Blake and His Circle: A Checklist of Publications and Discoveries in 2001

BY G. E. BENTLEY, JR.

WITH THE ASSISTANCE OF KEIKO AoyAMA FOR JAPANESE PUBLICATIONS

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications for the current year (say, 2001) and those for previous years which are not recorded in Blake Books (1977), Blake Books Supplement (1995), and "William Blake and His Circle" (1994-2001). 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 Owned by William Blake
- Appendix: Books Owned by the Wrong William Blake

Part VI: Criticism, Biography, and Scholarly Studies

Note: Collections of essays on Blake and issues of periodicals devoted entirely to him are listed in one place; their authors may be recovered from the index.

Division II: Blake's Circle

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

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

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

I have made no systematic attempt to record manuscripts and typescripts, audio books, CD-ROMs, chinaware, computer printouts, radio or television broadcasts, calendars, exhibitions without catalogues, festivals and lecture series, furniture with inscriptions, microforms, music, pillows, poems, posters, published scores, recorded readings and singings, rubber stamps, T-shirts, tattoos, video recordings, or e-mail related to Blake.

The status of electronic "publications" becomes increasingly vexing. Some such works seem to be merely electronic versions of physically stable works. Some electronic publications, however, suggest no more knowledge than how to operate a computer, such as reviews invited for the listings of the book-sale firm of amazon.com, which are divided into those by (1) the author, (2) the publisher, and (3) other, perhaps disinterested, remarkers. I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority.

Editors' note: The annual checklist of publications and discoveries by G.E. Bentley, Jr. has in recent years been paired with the "Blake in the Marketplace" article by R.N. Essick in the spring issue; this year they have been separated due to space considerations.

4 Blake/An Illustrated Quarterly Summer 2002

I am indebted for help of many kinds to Dr. E.B. Bentley, Jim Bogan, Bucknell University Press, Martin Butlin, D.W. Dörrebecker, Robert N. Essick (including for the Portuguese publications here), Jean Freed, Francisco Gimeno Suances (for Spanish texts), Ib Johansen, Jeffrey B. Mertz, Steven Nachmanovitch, Oxford University Press, Morton D. Paley, Robert W. Rix, Scolar Fine Art gallery, Tate Britain (for reproductions of reviews of the Tate exhibition), Marc Vaulbert de Chantilly, Joseph Viscomi, Ray Watkinson, and John Windle.

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

Research for "William Blake and His Circle" for 2001 was carried out in Bodley, the British Library, Friends House Library (London), National Gallery of Canada, Southwark Local Studies Library, University of Toronto Library, and Wellcome Institute (London).

Symbols

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

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

Abbreviations

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

Blake Publications and Discoveries in 2001

The languages of Blake criticism continue to be dauntingly diverse. One would have to be a formidable polyglot indeed to master all that was published about William Blake just in 2001. The languages recorded here besides English (including journalese) comprehend Spanish (24 works), Japanese (16, plus 5 in English in Japanese journals), Portuguese (8, plus 2 in English in Portuguese journals), Italian (2), Norwegian (1), German (1), and French (1).

However, this does not, as one might at first think, represent a sudden burst of activity in Spain and Portugal in 2001, for many of these works were printed up to twenty-five years ago and overlooked by me. It represents, rather, sudden activity among Blake scholars who have been to the Iberian Peninsula or have friends there. Our suddenly-revealed ignorance of Spanish and Portuguese publications on Blake is astonishing and shaming (to a bibliographer attempting universal coverage of work on Blake), but it is not quite so sudden an activity as at first appears.

The places of publication outside the English-speaking world (Australia, Britain, Canada, India, New Zealand, South Africa, the United States) are also surprisingly diverse. They include Brazil (São Paulo), Denmark (Copenhagen), Japan (Kyoto, Osaka, Tokyo), Malaysia (Gombak), Mexico (Xalapa), Norway (Oslo), Portugal (Lisbon), and Spain (Barcelona, Bilbao, Castello de la Plana, Madrid, Valencia). Gombak! I hear you cry; how wonderful that there should be publications about Blake in Gombak! Even better, the essay published in Gombak is entitled "The Road Not Taken." How provincial Anglophone Blake scholars must seem to those of Gombak and Xalapa!

The number of reviews recorded here is formidable: 175 of them, mostly of the Tate and Metropolitan Museum exhibitions. The number of journalistic accounts of Blake threatens to surpass those of Blake by scholars and critics, in number of essays if not in number of pages. These reviews are chiefly valuable to indicate what readers are directed or encouraged to think about Blake. They rarely have much of value to say about Blake himself. And when they do have something to say about Blake, as with Blake and Catherine dancing naked in their garden, "like Adam and Eve", as he put it, "we may be more impressed by the journalist's creative ingenuity or chutzpa than by his knowledge of what he is talking about. There is no more evidence that "Blake and Catherine would dance naked in the garden" than that Adam and Eve did.

There are also four doctoral dissertations on Blake recorded here, from the universities of California (Riverside), Copenhagen (in English), New Mexico, and North Carolina.

Blake's Writings

Previously unknown prints from Blake's works in illuminated printing continue to turn up unexpectedly. In 2001


these included *Europe* pl. 13-14 (sold at Christie's Dec. 2001 for $26,000 to R.N. Essick) and *The First Book of Urizen* pl. 3 (sold at Christie's Dec. 2001 for £40,000 to Essick). Professor Essick has been for many years the most assiduous and successful collector of Blake's works in print and manuscript.

The only other work by Blake in illuminated printing which changed hands in 2001 was *Songs of Innocence* (J), sold at Christie's 8 October 2001 for $941,000 to Maurice Sendak. Christie's hopes had been rather higher ($1,000,000-$1,500,000), surprisingly high for a copy lacking ten of the plates of *Innocence*. The catalogue argued that "Blake himself made up [i.e., assembled and stabbed the leaves of] copy J as it stands today," but perhaps potential buyers were uneasy about this conclusion. They were right to be cautious, for the evidence of stab holes on which it is based appears to be misreported—and irrelevant. The price of $47,000 per print may have been elicited by Christie's conclusion—but it is still less than the $100,000 per print for which *Urizen* (E) sold in 1999.

One of Blake's most enthusiastic and colorful patrons was Thomas Griffiths Wainewright, dilettante, friend of Charles Lamb and Henry Fuseli, artist, forger, and poisoner. His enthusiasm for Blake has been previously known; he wrote that Blake's *job* is "as exquisitely engraved as grandly conceived" (29 March 1826) and that "His Dante is the most wonderful emanation of imagination that I have ever heard of" (Feb. 1827), and he apparently wanted to acquire "all Mr B works executed by his own hand" (28 March 1826).

However, the remarkable extent of his collection was not known. He wrote of acquiring *Marriage*, *Milton*, and *Songs* in 1826 and 1827, and *Blake Books and Blake Books Supplement* speculated that he also owned Descriptive Catalogue (F), and perhaps the Riddle Manuscript. Now Marc Vaulbert de Chantilly has discovered the catalogues of 1831, 1835, and 1837 in which Wainewright's books were sold. Wainewright's Blakes can now be shown to include *America* (G), Descriptive Catalogue (F), *Europe* (B), *For Children* (B), *Jerusalem* (B), *Marriage* (I), *Milton* (B), *Songs* (X), *Job* (1826), *Blair's Grave* (1808), and *Young's Night Thoughts* (1797). Few if any of Blake's contemporaries are known to have owned so many of his printed works during his lifetime, not even his intimate friends and patrons George Cumberland and Thomas Butts. Wainewright may have owned *Jerusalem* (B) as early as 1820, when he wrote in the *London Magazine* about the "newly discovered, illuminated manuscript, which has to name 'Jerusalem the Emanation of the Giant Albion!!'"


In English there is little to report beyond separate printings of "The Lamb," "London," and "How sweet I roam'd." My favorite is the edition of "The Lamb" (1995) in which the words "William Blake" are "signed by the author by spirit pen, through *the medium*[ ] Madam Casarosa of Tooting."

**Blake's Art**

The most extraordinary Blake discovery of 2001—and indeed perhaps of the last century and more—was of Blake's nineteen lost designs for Blair's *Grave*. Twelve of them had been engraved for Cromek's edition of *The Grave* in 1808, but Blake's watercolors for them had not been traced since 1836. In 2001 they were apparently bought for a pittance at a provincial sale—rumors in the book trade identify the place as Scarborough in Yorkshire, though none of the auction houses there will confess to me that they handled the book. The drawings were brought, apparently in ignorance of their significance, to the Swindon auction house of Dominic Winter, and they were identified and authenticated by Martin Butlin, Robin Hamlyn, Robert Essick, Rosamund Paice, David Bindman, Morton Paley, GEB, and Dr. E.B. Bentley. Seven of the drawings had never been seen before, for most of them even the titles were unknown, and such titles as had been known were not very helpful, e.g., "Friendship" and "A characteristic Frontispiece." Some of the new drawings are very wonderful and surprising.

But perhaps the most surprising of them is that for "Death's Door." The version engraved by Schiavonetti for the 1808 *Grave* is of course very well known—it was copied again in 1816, and Whitman was buried under a version of it in 1892. It was also copied by Blake in a dramatic white-line version which apparently so alarmed the publisher R.H. Cromek that he took the commission for the engravings from Blake and gave it to Schiavonetti.

Until now, we have not known whether Blake's version of 1805 or Schiavonetti's version of 1808 corresponded to the drawing of "Death's Door" which Blake had sold to Cromek. Cromek's betrayal of Blake in depriving him of the promised commission to engrave his designs for Blair's *Grave* has long been known, but the rights of the case were obscure. The newly discovered drawing makes it plain that Schiavonetti was extraordinarily faithful to the watercolor which Cromek put before him. It is Blake's engraving of "Death's Door" which is eccentric, or at least which varies from his preliminary drawing, not Schiavonetti's. Perhaps there is more to...
be said for Cromek than had previously been thought. But not much more.

There is also an edition of Blake's watercolors for Dante's Inferno introduced by Robin Hamlyn (1998).

Blake’s Commercial Engravings

There is little new to report about Blake’s commercial engravings. Flaxman’s designs for Hesiod, later engraved by Blake, were offered at Christie’s, and a colored copy (U) of Blake’s engravings in Young’s Night Thoughts (1797) was rumored to have been offered for sale at an “extraordinary price,” but neither is known to have changed hands. Apparently the vendors valued them more highly than potential buyers did.

Blake Catalogues

In terms of sales, the most remarkable catalogue newly recorded here is that of Benjamin Wheatley on 3-11 August 1831, when the most important of Thomas Griffiths Wainewright’s extraordinary Blake collection was sold. And John Windle published a very tempting Blake catalogue in 2001 with a great variety of publications on offer.

A number of catalogues of minor Blake exhibitions from up to eighty years ago are newly recorded here: the National Gallery of Canada (1922), the Philadelphia Museum of Art (1926), Pollok House, Glasgow (1971), Scolar Fine Art/Gordon Samuel (2001), and Jackson Library of the University of North Carolina, Greensboro (2001). More spectacular is the carefully orchestrated publicity for the great Blake exhibition at the Tate Gallery (London, 2000), repeated in much diminished form at the Metropolitan Museum (N.Y., 2001). There are records here of 146 notices, reviews, etc., of the exhibition thus far, and doubtless others have escaped me. One of the Tate’s most effective strokes of publicity was to enlist The Independent newspaper as a formal sponsor of the exhibition; The Independent dutifully did its part by publishing 68 reviews, notices, and puffs for it.

Scholarship and Criticism: Books

Eleven new books on Blake are recorded here, but five of them will receive short shrift from me. I have been unable to find copies of A.A. Ansari, William Blake’s Minor Prophecies (2001) and Tony Trigilio, “Strange Prophecies Anew”: Rereading Apocalypse in Blake, H.D., and Ginsberg (2001), and I am too ignorant to read Yoko Ima-Izumi, Blake Shuseisareru Onna—Shi to E no Fukugo Geijutsu: Blake’s Revision of the Female (2001), Naoji Owashi, William Blake to Kirikutokyō [William Blake and Christianity] (1995), in Japanese, and Geir Uthaug, Den Kosmiske Smie: William Blake Liv-diktning-verdenshilde (2000) in Norwegian. I can do no better than to say that Uthaug’s handsomely produced biography deals, inter alia, with Blake’s position among esoteric traditions such as those of Gnosticism, Boehme, and the Kabbala.

Two of the other newly recorded books on Blake can be dealt with fairly briskly. The Book of Urizen by the distinguished bibliographer Nicholas Barker is a 12-page essay accompanying a CD-ROM of Urizen (G), and Nicholas Marsh, William Blake: The Poems is a student text in Palgrave’s Analysing Texts series.

The other books are far more substantial. Christopher Hobson’s Blake and Homosexuality (2000) is an earnest and somewhat tendentious account of Blake’s attitude toward homosexual desire which Hobson finds especially in Milton and Jerusalem. The most valuable sections are those which deal with the publicity about legal prosecution for homosexual acts in Chapters 1 and 5.

Peter Otto’s Blake’s Critique of Transcendence: Love, Jealousy, and the Sublime in The Four Zoas (2000) focuses on “the poem’s conversation ... between Swedenborg, Young, and Locke,” especially “the religious sublime of Night Thoughts”; “It is my contention that rather than urging sublime transcendence (whether through the invocation of transcendent or immanent power), The Four Zoas hopes to thwart it” (17, 18, 8).

The books of 2001 which are likely to prove of most persisting importance are Sheila Spector’s two volume study of Blake and the Kabbala, and G.E. Bentley, Jr’s The Stranger from Paradise: A Biography of William Blake.

Sheila Spector’s “Glorious incomprehensible”: The Development of Blake’s Kabbalistic Language and her “Wonders Divine”: The Development of Blake’s Kabbalistic Myth are separate, free-standing studies, but they are so closely interconnected that they share a significant amount of preliminary matter. The purpose of both volumes is to “illuminate the process” by which Blake incorporates the materials of Kabbalism in order to elevate his own level of consciousness so that he himself might achieve the transcendent intentional relationship with the One. ... Together, the two volumes trace the evolution of Blake’s creative consciousness. (“Wonders” 12)

“Glorious incomprehensible” has a good deal of what some may find rather arbitrary speculation about the Hebraic sources of Blake’s mythological terminology; its real importance lies in its learned exploration of how Blake “transform[s] conventional English into a transcendent medium of expression” (“Wonders” 12).

“Wonders Divine” “demonstrates how Blake gradually appropriated kabbalistic mythemes until, by the major prophecies, he had replaced the conventional Miltonic myth with a Christianized version of Kabbalism” (12). The work includes an interesting analysis of each Blake poem. Despite or because of their learned density, the two volumes are likely to prove a major resource for serious Blake scholars.
The Stranger from Paradise is an extensive factual biography which has evoked curiously contradictory reviews, mostly thus far in newspapers:

(1) Bentley "writes badly," exhibiting "insensitivity to tone," and offering "erronious" readings of poems, but the book is occasionally a "useful guide"; (2) Bentley fails to give a shape to his unwieldy and constantly repetitive narrative; (3) The book is "a permanently valuable resource ... comprehensive, accurate, and judicious ... But it is not, alas, the place for the general reader to begin;" (4) It is a "fascinating book;" (5) This "definitive, documentary-style biography ... is written with ... lucidity of language and thought;" (6) It represents "fine scholarship" but is "heavy going even for sympathetic general readers;" (7) The book is "amazingly well researched ... contextualizes him [Blake] beautifully ... [Bentley]'s sense of balance is impeccable"; (8) The biography, "presented in a graceful and coherent manner," is perhaps "the best handbook to Blake ever written," but "As a biography ... this book is a failure;" (9) It is "a thoroughly reliable, fully documented and closely detailed life ... beautifully designed" and illustrated, "the most important life of Blake since Gilchrist's" in 1863; (10) "this splendid did book," "a masterful monument," "gives us the man himself in all his compelling strangeness;" (11) The book is "Certain to become the standard biography of Blake" because of "its thoroughness, originality, and sophisticated critical analysis."

I like the later reviews best.

Scholarship and Criticism: Essays


Two technical essays are especially important. In one Dr. Joyce Townsend explains how and why Blake's paintings crack.  


The last of the important essays existed only in electronic form in 2001, though it is to be printed with fewer illustrations in Blake/An Illustrated Quarterly in 2002 [Blake 35 (2002): 74-103]. In "An Inquiry into Blake's Method of Color Printing," www.ibiblio.org/jsviscom (2001) [now accessible at www.blakequarterly.org], Robert N. Essick and Joseph Viscomi demonstrate conclusively the irrelevance of the theory, argued most extensively by Michael Phillips, that Blake normally passed his color-printed works twice through the press. In particular, they prove that the "pinholes" in Songs (T), used as evidence for such double printing, do not exist. The marks reported as "pinholes" are simply ink-spots on the paper. Perhaps most persuasively, they give very extensive evidence that the misregistration which is inevitable in all double printing, though sometimes only visible through magnification, simply does not exist in Blake's color-printed works—except in one plate in Songs (E) printed a second time because the text in the first was scandalously faint. The essay is a model of comprehensive technical argument.

Roads Not Taken

Scholars occasionally attempt linguistic ingenuity—one thinks of Nelson Hilton and Sheila Spector—but none has achieved the outrageous success of journalists—yet. My favorite at the moment is "O Rose thou art chic," which has the double advantage of being hauntingly familiar and outrageously irrelevant to its origin.  

Division I: William Blake

Part I: Editions, Translations, and Facsimiles

Section A: Original Editions

Table of Stab Holes
Five holes
1.2, 3.1, 1.1, 1.2 cm. apart Innocence (J)  
America (1793[-1831])  
Copy G
History: (1) Bound about 1821 perhaps for Thomas Griffiths Wainewright and sold with Europe (B) and Jerusalem (B)  

12. 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, or centering the image on the page.  
13. For conflicting reports on these stab holes, see the entry for Songs of Innocence (J).
on 4 August 1831 by Benjamin Wheatley, Lot 426 ("Three of the rarest of this singular Artist's Productions") [for £4.4.0 to Bohn].

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

Copy B


The Book of Los (1795)

Plate 5

History: The copy of Urizen pl. 3 removed at an unknown date before 1976 from the collection of Blake prints and manuscripts including Book of Los pl. 5 <BBS 61> may be the one acquired in 2001 by Robert N. Essick.

Descriptive Catalogue (1809)

Copy F

History: (1) This copy, which apparently belonged to Thomas Griffiths Wainewright, was sold by Wheatley on 4 August 1837, Lot 665 ("green morocco") [to Money for 12s], from whom it was acquired by (2) The bookseller James Weale, for whom it was sold in 1840 ...
Plate 9 (or 22)

History: ... (4) This or pl. 22 may be the plate from “the beautifully drawn and colored ‘Urizen’” which A. E. Newton lent to the Philadelphia Museum of Art exhibition (1926) ... 

Edition
$Primeiro Livro de Urizen. Tr. [etc.] João Almeida Flor. (1983)

For Children: The Gates of Paradise (1793)
Copy B
History: (1) It is perhaps Thomas Griffiths Wainewright’s copy which was sold with Wheatley’s own library by Fletcher & Wheatley, 12 December 1837, Lot 363. 

Copy C
History: ... (5) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

Inscriptions on Designs
New Entry
Mary Wollstonecraft, Original Stories (1791)
“Every prospect smiled” (Butlin #244 1)
“How god sent for him” (Butlin #244 2)
“How delighted the old bird will be” (Butlin #244 3)
“She turned her eyes on her cruel master” (Butlin #244 5)
Date: #1791; the engravings from six other designs for Original Stories bear the imprint 2 September 1791.

Description: Blake made eleven sepia designs for Mary Wollstonecraft’s Original Stories; one is lost, six were engraved, and the surviving four which were not engraved (c. 12.4 x 6.3 cm.) bear pencil inscriptions beneath the designs.

Binding: Loose.

History: (1) The set was owned by Alexander Gilchrist (Gilchrist, Life of William Blake, “Pictor Ignatus” [1863] I:91); (2) On his death in 1861 it apparently passed to his widow Anne Gilchrist and from her to (3) Their son H.H. Gilchrist, who lent the drawings to the Academy of the Fine Arts exhibition (Philadelphia, 1892), #120; (4) Acquired by H. Buxton Forman, who sold them at Anderson Galleries, 15 March 1926, Lot 65 (with 5 letters from H.H. Gilchrist) for $1,000 to (5) A. Edward Newton, who lent them to the exhibitions at the Philadelphia Museum of Art in May 1926 and 1939 (#237) and sold them at Parke-Bernet, 16 April 1941, Lot 120 (for $1,500 to (6) A.S.W. Rosenbach), who sold them in 1946 to Lessing J. Rosenwald, by whom they were presented to (7) The Library of Congress.

An Island in the Moon (1784)
Edition

The preface is pp. 9-32.

Jerusalem (1804-[1820])
Copy B
History: (1) Bound about 1821 perhaps for Thomas Griffiths Wainewright and sold with his books by Benjamin Wheatley on 4 Aug. 1831, Lot 426 (£4.4.0 to Bohn); ...

Reprint

It consists of the “Prólogo” (13-16); “Introducción” (17-56); Jerusalem in Spanish (57-190); “Notas” (191-256); “Glosario” (257-84); Jerusalem in English (285-447).

Originally a dissertation at the Universitat de València <BBS 431>.

Marriage of Heaven and Hell ([1790-1827])
Copy F
History: ... (5) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

Copy H
History: It was reproduced in color in the Spanish edition (2000, 2001).

Copy I
History: (1) This is probably the copy ordered by T.G. Wainewright by February 1827; (2) It was sold by Benjamin Wheatley on 4 August 1831, Lot 395 (“The Marriage of Heaven and Hell, colored by the author, scarce”) [for £2.3.0 to (the booksellers John and Arthur) Arch].

Plate 11
History: ... (4) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

18. Like America (G), Descriptive Catalogue (F), Europe (B), Jerusalem (B), Marriage (I), and Songs (X) which were sold for Wainewright by Wheatley. The histories of the other copies of For Children exclude them conclusively (A, D-E) or probably (C) from this 1837 sale.


10 Blake/An Illustrated Quarterly
Editions


It was apparently reprinted in El Matrimonio del Cielo y del Infierno y Cantos de Inocencia y de Experiencia. Tr. Soledad Capurro. (Madrid, 1979) Colección Visor de Poesía Vol. 87 <BBS 158>.


It consists of “Cronología” (7-16); “Estudio: La Génesis del Pensamiento Radical en William Blake” (17-184) stressing Diggers (81-92), Ranters (106-35), and Muggletonians (135-76); color reproduction of Marriage (H) (185-213); English and Spanish texts on facing pages (215-65); “Notas y Comentarios” (267-300); and “Bibliografía” (301-06).

Poetical Sketches (1783)

Copy J

History: ... (6) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

Songs of Innocence (1789[-1811, 1831])

Copy J

Stab Holes: There are five stab holes 1.2, 3.1, 1.1, and 1.2 cm. apart.21

Framing Line: The single red ink line (not mentioned in BB) surrounding each of the first four prints (pl. 2-5—the frontispiece, title page, "Introduction," and "The Shepherd") is rather crudely drawn, perhaps intended to make the images appear straighter on the page. The lines are practically on the platemarks; on the title page they go through some of the coloring and divide the imprint from the design, and I should be very surprised were they Blake’s.

History: ... (9) Abel Berland sold it at Christie’s (New York), 8 October 2001, Lot 6 [for $941,000 to anon. (Justin Schiller for (10) Maurice Sendak)].

Copy T

Binding: Copy T is carelessly described in the Christie catalogue of 8 October 2001, Lot 6, as a “forgery,” but this probably means no more than that it was printed after his death from Blake’s copperplates and colored, as Joseph Viscomi suggests (Blake and the Idea of the Book 381).

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

Copy D

History: ... (6) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

Copy T


There is, however, in the top left corner of the platemark in three of these plates a very small ink mark, and a similar ink mark appears just outside the platemark in the fourth. I cannot determine whether these marks are accidental or purposeful. At any rate, they could scarcely have been used for registering the paper to the copperplates. These ink marks (rather than “pinholes”) are reported by Robert N. Essick and Joseph Viscomi in “An Inquiry into Blake’s Method of Color Printing”, www.ibiblio.org/jsviscom (2001) [now accessible at www.blakequarterly.org]. I am grateful to Mr. Morrow (Senior Conservator of Prints, Drawings, and Photographs at the National Gallery of Canada) for his generosity in showing me these prints and for discussing them with me.

Copy X

History: (1) Wainewright’s copy22 was sold by Wheatley, 2 May 1835, Lot 833 [for £2.6.0 to W],23 apparently (2) The bookseller James Weale, for whom it was sold in 1840.

22. The owner listed on the printed title page is Joseph Earle, but the manuscript list of owners gives “Wright Mr.”, and beside Lot 833 in Wheatley’s master copy is “W-sh,” i.e., Wainewright.

23. According to Wheatley’s file copy of the catalogue: British Library: S.C. Wheatley,26 (4); see Marc Vaulbert de Chantilly, "Property...
Copy g
History: ... (2) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ("another volume ... [with] some impressions from plates engraved for these books [18 Songs]—uncolored") ...

Copy j
History: ... (4) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

Plate a
History: ... (6) Joseph Holland had it reproduced on a zinc plate 24 and printed very persuasively in brown ink (like his original) on paper very similar to the Japanese paper in his reproduction of "Little Tom the Sailor"; the chief distinguishing feature is "Wm Blake Sculp" added below the design, which does not appear in the original.

Edition

There is No Natural Religion (?1788)
Copy F
History: ... (4) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

Section B: Collections and Selections 25
Reprints of Blake's Works Before 1863
(Addenda)
1860?
"The Chimney Sweeper" (Sudbury Leaflet)

**********************
Translation of Songs, Visions, America, Europe, Song of Los, and brief selections from Vala, Jerusalem, and Milton.

"Los bosques de la noche (Poemas, Canciones y Epigrammas). Edicion bilingue y annotada de Jordi Doce. (Madrid, Buenos Aires, Valencia: Coleccion la Cruz del Sur, Septiembre 2001) 8°; no ISBN. In Spanish.
It consists of "Introduccion" (7-42); "Cronologia" (43-48); "Nota a la edicion" (49-50); "Bibliografia consultada" (51-55); lyrical poems in English and Spanish on facing pages (56-242); "Notas a los poemas" (243-54); "Correspondencia escogida" (255-88); "Blake y sus contemporaneos" (289-328).

The Blake text is somewhat adjusted. Neither poem is included in Sudbury Leaflets: Poetry and Prose, Original and Selected (London: A.W. Bennett; Sudbury: J. Wright, 1864).

Reviews
2. *Francis Gilbert, "A book that all may read, at last: It is more than 200 years late, but Francis Gilbert welcomes an affordable edition of William Blake's illuminated books," Times 8 Nov. 2000.
3. * Jon Mee, "Revisions of the Prophet," Times Literary Supplement 1 Dec. 2000 (with the Tate exhibition) (Bindman's book is "a wonderful achievement."
4. * Leo Carey, "Books Current: "The Author & Printer W Blake," New Yorker 9 April 2001: 18 (with Bentley, The Stranger from Paradise and the catalogue of the Metropolitan Museum Blake exhibition) (makes one feel "that Blake ultimately created a medium that was as extravagant and bizarre as his message.")

Experience: A Poem by William Blake. (New York: The Saturday Press, 1930) 8°, 4 unnumbered pp.; no ISBN.
The poem is 22 lines from Vala beginning "What is the price of Experience." According to the colophon, "Of this poem, ten copies were set in Oxford type by Margaret Brian Evans in July, 1930."
The Lamb. ([No place: Designed and printed by Linda Anne Landers at Spoon Print Press [2001]) Very tall 8°, 6 decorated leaves; no ISBN.
A hundred copies were printed with decorations by Linda Anne Landers. This is distinct from her 1998 edition of The Lamb <Blake [1999]>, much larger, with different designs, and set in much larger type.

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The words "William Blake" are "signed by the author by spirit pen, through Madam Casarosa of Tooting," according to the colophon.


El Matrimonio appeared by itself in 1977.


This is apparently distinct from $Poésia completa. Traducción de Pablo Mañé Garzón. [2 vols.?] (Barcelona: Libros Río Nuevo, 1980). In Spanish and English.


25 copies of this tiny work were printed, probably by Sybille Maier.


This is apparently distinct from the Catalan and English edition called Obras Completas en Poesía: Edición Bilingüe. Tr. Pablo Mañé Garzón. (Madrid, 1980) Libros Río Nuevo, 30 <BBS 159>.


A souvenir for a one-day Blake course consisting of 10 pages plus brown paper covers (with a xerox affixed), 5 xeroxed images, quotations from The French Revolution, América, and Vala, "William Blake—chronology" (2 pp.), and "William Blake: a bibliography" (1 p.).

William Blake Archive (www.blakearchive.org)

In autumn 2001 it added Marriage (G) and Visions (P) to the 43 copies of Blake’s works in illuminated printing already reproduced.


An unaltered reprint <BBS 169>.

Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

Blair, Robert, The Grave

Drawings

John Flaxman wrote on 18 October 1805:

'Mr. Cromek has employed Blake to make a set of forty drawings from Blair’s poem of the Grave 20 of which he proposes [to] have engraved by the Designer ... the most striking are, The Gambols of Ghosts according with their affections previous to the final Judgment—A widow embracing the turf which covers her husband’s grave—Wicked Strong man dying—the good old man’s Soul received by Angels—'26

On 27 November 1805 Blake wrote that he “produced about twenty designs which pleased [Cromek] so well that he ... set me to Engrave them.”

These drawings Cromek promptly exhibited at the Royal Academy and at his house at No. 23, Warren Street, Fitzroy Square. Later he carried them with him on his Northern tour to solicit subscriptions to his edition of The Grave; he exhibited them in July 1806 at the shop of “Messrs. Knott and Lloyd, Birmingham” and in November 1807 "at Mr Ford’s, Bookseller, Market-street-lane,” Manchester.28 In April 1807 he showed “Blake’s Drawings for ‘The Grave’ [not the engravings] ... to the Queen & Princess at Windsor.”29

Cromek had twelve of the designs engraved by Schiavonetti (not Blake), but then the twenty watercolors virtually disappeared from the public record. We know that Mrs. Cromek offered them for sale for £30 in 1813 after her husband’s death30 and that they were sold at an Edinburgh auction in 1836 for £1.5.0,31 but then they vanished entirely. Scarcely anything was known of them for almost two centuries, not even which unengraved designs were included among the twenty.

27. First and Second Prospectuses (both November 1805); see Blake Records Supplement (1988) 32, and Blake Records 171.
29. Manchester Gazette 7 Nov. 1807 (Blake Records Supplement 54).
Then, in the summer of 2001, nineteen of the twenty missing designs suddenly reappeared. In them, the predominant color is pale blue. Those later engraved are very close indeed to the prints, though the critic for The Anti-Jacobin complained in November 1808 that “the defect of giving strong corporeal semblance to spiritual forms was much less glaring in them [the original drawings], than in the prints. The figures were more shadowy and insubstantial” (Blake Records 208).

Binding: The mounted drawings are loose in a red morocco portfolio with a buckle and a stamped label: “DESIGNS FOR | BLAIR’S GRAVE”; the lining paper is watermarked “BEILBY & KNOTTS 1821.” It does not now bear the title given in the 1836 auction: “Black Spirits and White, Blue Spirits and Grey.”

The unwatermarked leaves, of various sizes, are mounted on stiff brownish paper (though three, including No. 16, are a slightly different shade of grey) 33.3 x 26.7 cm., with matching framing lines around the designs. Watermarks on the mounts are faintly perceptible: RUSE | 1800 (No. 2), J WHATMAN 1801 (No. 11), and J WHATMAN (No. 13). On most of the unengraved designs (Nos. 13-14, 16-19), “Not” is inscribed on the versos.

The drawings for Blair’s Grave are as follows; the first 19 untitled and unnumbered watercolors are in the recently-discovered cache. The order of Nos. 1-12 here is that of the engravings in the printed version.

1. The drawing is inscribed “The Grave | a Poem | by Robert Blair | illustrated with 12 Engravings | by Louis Schiavonetti | From the Original Inventions | of | William Blake. | 1806;” while the etched version reads: “THE | GRAVE, | [Gothic] A Poem, | Illustrated by twelve Etchings | Executed | BY | LOUIS SCHIAVONETTI, | From the Original | Inventions | OF | WILLIAM BLAKE. | 1808.” Notice that the engraver named on the watercolor is Schiavonetti, not Blake as in the first Prospectus (Nov. 1805). When the design was engraved as the title page of the 1808 Grave, it was called “The Skeleton Re-Animated” in the account “Of the Designs” No. IX. There was no title page design in Cromek’s first Prospectus (Nov. 1805), and this design is first named in his advertisement in the Manchester Gazette for November 1807 as the ninth design. This design was plainly lettered after the second Prospectus (Nov. 1805) in which Schiavonetti is named as the engraver rather than Blake. It is therefore unlikely to have been among the designs exhibited at the Royal Academy in the early autumn of 1805. There are sketches, mostly variants, untraced (Butlin #609-10, 617), Yale Center for British Art (#611), British Museum Print Room (#612-13, the latter “on thin card”), Mrs. Seth Dennis (#614), the late Gregory Bateson (#615), and the Huntington (#616).

2. Engraved as “Christ Descending into the Grave” (called “The Descent of Christ into the Grave” in “Of the Designs” No. I in The Grave [1808]); sketches are in the British Museum Print Room (#621) and untraced (#622).

3. Engraved as “The meeting of a Family in Heaven” (called “A Family Meeting in Heaven” in “Of the Designs” No. XI); a sketch is in the British Museum Print Room (#623).

4. Engraved as “The Counsellor, King, Warrior, Mother & Child in the Tomb” (“Of the Designs” No. VIII omits the last 3 words).

5. Engraved as “Death of the Strong Wicked Man” (“The Strong and Wicked Man Dying,” No. IV); a sketch is in the Victoria & Albert (#624’).

6. Engraved as “The Soul hovering over the Body reluctantly parting with Life” (“Of the Designs” No. VI omits the last 4 words); sketches are in the Tate (#625) and untraced (#626-28).

7. Engraved as “The descent of Man into the Vale of Death” (“Of the Designs” No. II); a sketch is in the British Museum Print Room (#638).


9. Engraved as “The Soul exploring the recesses of the Grave” (“Of the Designs” No. VII); a sketch is in the British Museum Print Room (#629).

10. Engraved as “The Death of The Good Old Man”—the old man’s hand is on “THE | NEW | TESTAMENT” as in the engraved version (“The Good Old Man Dying,” No. V); a sketch is untraced (#631).

11. Engraved as “Death’s Door” (“Of the Designs” No. III). The design is very close indeed to Schiavonetti’s engraving and radically different from Blake’s treatment of the same scene in his engraving of it. The difference may make one (reluctantly) feel more sympathy for Cromek who commissioned Schiavonetti to engrave Blake’s designs, apparently on seeing Blake’s plate. Two sketches for it are untraced (#630, 632).


13. “A touchingy innocent representation of two men walking along a path into a distant landscape, the horizon of which is dominated by the sun setting behind what must be the Celestial City... inscribed ‘Friendship’ on the mount by an unknown hand,” as in the first Prospectus (Nov. 1805).

14. “An oblong composition dominated by a nude female figure, seated full-face with her arms extended, holding poppies and with butterfly-like patterned wings... [inscribed on the mount in a hand different from ‘Friendship’] ‘The Grave Personified—Unfinish’d.’ The figure, particularly the wings, is similar to the clothed figure seen in profile on the right side of the altar-like tablet in one of the alternative designs for a title-page for The Grave...” (#616). The design is very powerful and surprising; the figure with poppies in her hand occupies almost all the space, and there are grieving figures on each side of her feet. This may be “A characteristic Frontispiece” which is listed in Cromek’s first Prospectus (Nov. 1805).36 On the verso

33. The descriptions below of the designs themselves are from the essay by Martin Butlin entitled “New Risen from the Grave: Nineteen Unknown Watercolors by William Blake,” Blake/An Illustrated Quarterly 35 (2002): 68-73, which he generously sent me in typescript, but other details derive from my own examination of the drawings in London in December 2001.

34. Blake Records Supplement 54.

35. A “Design for the frontispiece to Blair’s Grave” was sold with seventeen other unidentified Blake drawings and prints at Christie & Manson, 25 March 1859, #119 (#28.0 to Noseda) (not in Butlin). The frontispiece to The Grave (1808) was Thomas Phillips’s portrait
is an exceedingly faint pencil design of hands in the air and a head, probably by Blake—or Robert Blake, as David Bindman suggests. Beside it are fragments of pasted-on paper with different chain and wire lines.

15. "A night scene, illuminated by a lantern, showing a father kneeling by the grave reading from a book accompanied by two children." It is very like the design (reversed) for "The Garden of Love" (Songs pl. 44) (Butlin #137, dated 1780-85).

16. "Christ leading the blessed souls into Heaven," related to #624.

17. "Two young adults standing by an open grave in a churchyard with a Gothic church on the left...the young girl pointing at the 'high-fed worm,' 'surfeited on the damask cheek' of the other character, 'terrorized by six cherubs, rising above a crescent moon, while the 'wicked' characters are frantic rather than ecstatic." The watercolor is far clearer which Flaxman described in his letter of October 1805; like Cromek's first Prospectus (Nov. 1805) "Death Pursuing the Soul through the Avenues of Life" (Collection of R. N. Essick; #635, mounted on "card") is inscribed on the verso: "Illustration to 'Urizen,' a poem by William Blake—who also made the drawing. It belonged to my father[.] T.H. Cromek." Cunningham, who lived with the Cromeks in 1810, described it as Urizen chasing "a female soul through a narrow gate and hurl[ing] her headlong down into a darksome pit" (Blake Records 487). The mistaken association with The First Book of Urizen may explain why Mrs. Cromek did not sell it with the other Blair designs.

22. Blake's dedication for his Grave designs (April 1807; #620, British Museum Print Room) was refused by Cromek in his letter of May 1807. A sketch for it is in the Victoria & Albert (#624).

23. "A Figure Ascending in a Glory of Clouds" (U.S. National Gallery of Art; #619) may be for The Grave. These fifteen newly-traced designs, plus "A widow embracing the turf," were probably those which Cromek exhibited publicly.

They include three of the designs mentioned by Flaxman in October 1805 (Nos. 5, 10, 19) but not the fourth, "The Widow embracing her Husband's Grave," which was listed in Cromek's first Prospectus (Nov. 1805)."}

Paper Sizes of the Drawings

1. 33.2 x 28.5 cm., the size of the mount
2. 23.0 x 12.4 cm.
3. 24.0 x 14.0 cm.
4. 14.7 x 23.5 cm. (i.e., a sideways design)
5. 20.4 x 25.5 cm.
6. 15.8 x 22.7 cm. wide (i.e., sideways design)
7. 23.5 x 13.5 cm. wide
8. 27.4 x 22.2 cm.; much larger than the others
9. 23.3 x 11.7 cm.
10. 20.2 x 25.87 cm.
11. 23.8 x 13.7 cm.
12. 23.9 x 17.45 cm.
13. 23.9 x 17.6 cm.
14. 20.3 x 29.8 cm.
15. 17.5 x 23.5 cm.
16. 23.75 x 12.85 cm.
17. 19.6 x 13.35 cm.
18. 23.6 x 17.6 cm.
19. 27.3 x 21.7 cm.
20. 15.4 x 10.8 cm.
21. 30.2 x 23.8 cm.
22. 22.9 x 18.8 cm.

36. It stayed with Blake until his death and was sold at Southgate in June 1854 with other Blake drawings which passed from his widow to Tatham.
History: (1) Blake offered forty designs for *The Grave* to Cromek (according to Blake's letter of Nov. 1805), who chose twenty of them and paid twenty guineas for them (and he acquired a twenty-first separately); (2) The Blair drawings were offered by Cromek's widow in 1813 for £30; (3) Acquired by an anonymous buyer who had a red morocco portfolio made for them; (4) Sold in the auction by Tait of Edinburgh from the *Catalogue of the Extensive and Valuable Collection of Books, Pictures, Drawings, Prints... of the Late Thomas Sivright, Esq. of Meggetland and Southouse*, 1-16 Feb. 1836, Lot 1835 ("Volume of Drawings by Blake" for Blair's *Grave*), for £1.5.0; (5) Acquired for an anonymous collection and identified in October 2001.

Blake apparently also made his own portfolio of watercolors for *The Grave* with a title page which mentions neither Schiavonetti nor engravings:

2. An Angel with a trumpet (19.8 x 10.4 cm.), acquired by Butts (#611).
3. An Angel Awakening the Dead with a Trumpet (11.6 x 9.2 cm.) (#612), acquired, probably about 1834, from Tatham (like *America* pls. 3, 6, 10, *Europe* pl. 6-7, 12, *Jerusalem* pl. 35, and the "Nelson" drawing) by J.D. Francis.
4. Alternative design for the title page, without lettering (42.5 x 31.0 cm.), sold by Evans to the British Museum Print Room in 1856 (#613).
5. "The Widow Embracing Her Husband's Grave" (15.4 x 20.8 cm.); Joseph Hogarth sold it with drawings which apparently passed from Catherine Blake to Tatham at Southgate, 7 June 1854 (#633).
6. "The Gambols of Ghosts According with Their Affections Previouse to the Final Judgment" (46 x 31.6 cm.; watermark: IHS IxVILLEDARY), which passed from Mrs. Blake to Tatham (#636).
7. "The Descent of Man Into the Vale of Death" (24.2 x 26.6 cm.), acquired by Butts (#638).
8. "A Destroying Deity: A Winged Figure Grasping Thunderbolts" (20.6 x 29.7 cm.), which passed from Mrs. Blake to Tatham (#778).
9. "Churchyard Spectres Frightening a Schoolboy" (17.9 x 11.6 cm.), acquired by Mrs. Gilchrist (Butlin #342).

**Dante, *The Divine Comedy***


**Part III: Commercial Book Engravings**

*Illustrations of the Book of Job (1826, 1874)*

New Location: North Carolina (Greensboro).

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Editions

*Illustrations of the Book of Job* Invented and Engraved by William Blake 1825[,] Reduced in Facsimile by Alfred Dawson 1880.

Phillips's portrait of Blake as engraved by Schiavonetti and the 22 *Job* prints, all reduced in size, are reproduced as "photo-intaglios" by the Typographic Etching Co. as in the Second Edition of Gilchrist, *Life of William Blake* (1880) <BB#1680>, where the method and the company are identified. (The portrait of Blake was added in 1880, and different versions of the *Job* prints appeared in the first edition of 1863.) The only text is the title above on the blue upper cover. The 23 india-paper prints (on rectos of laid paper backing leaves 32.5 x 24.5 cm., much larger than in Gilchrist) are loose in the folder. The only copy known to me is in the collection of Robert N. Essick.


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

Copperplates

History: (1) The thirteen copperplates engraved by Schiavonetti after Blake's twelve designs plus the frontispiece portrait of Blake by Thomas Phillips passed at the death in March 1812 of the original publisher Robert Hartley Cromek to (2) His widow Elizabeth; according to an undated letter from Thomas Stothard, "M' Cromack has ... sold blayrs grave for one hundred & twenty pounds" 37 to (3) Rudolph Ackermann (1754-1834) who printed them with Blair's *Grave* (1813; the imprint on the plates altered to 1813) and with Jose Joaquin de Mora's *Meditaciones Poéticas* (1826; the titles and imprints on the plates altered to Spanish); (4) The copperplates were acquired by John Camden Hotten who printed them (1813 [i.e., 1870], the imprints on the plates restored to the versions of 1813); (5) They were bought approximately by H. Buxton Forman, in whose posthumous sale at Anderson Galleries, 15 March 1920, appeared Lot 50: "The ORIGINALE Twelve Copper Plates Engraved by William Blake, for 'The Book of Job'" [i.e., engraved by Schiavonetti for Blair's *Grave*, which has twelve plates; the 22 plates for *Job* were then still in the Linnell family]; (6) Acquired by George C. Smith, who had them "Printed from the Original Plates in the Possession of an [anonymous] American Collector" (N.Y., 1926), listed them in his anonymous catalogue: *William Blake: The Description of a Small Collection of His Works In the Library of a New York Collector* [unnamed] (1927), Lot 52, and sold them posthumously with his library at Parke-Bernet, 2-3 December 1938, Lot 38 [$750]; (7) Acquired by Lessing J. Rosenwald, who
lent them to the exhibition at the Philadelphia Museum of Art (1939), Lot 119, and gave them to (8) The U.S. National Gallery of Art.

1808 Quarto and Folio
New Location: York (Toronto).

Dante, Blake's Illustrations of Dante (1838)
1838 New Location: National Gallery of Canada.

[Darwin, Erasmus], The Botanic Garden (1791, 1795, 1799, 1806)
1795 New Location: Wellcome Institute (London).

Flaxman, John, Compositions from the Works Days and Theogony of Hesiod (1817)
Drawings: The 38 bound designs watermarked 1809 and 1813, in 1970 in the possession of the dealer H.D. Lyon, were offered at Christie's (London), 7 June 2001, #78 (6 designs and the binding reproduced), estimate £80,000-£120,000 (not sold); as R.N. Essick (“Blake in the Marketplace, 2001,” Blake 35 (2002): 120) suggests, “Perhaps no potential purchaser could overcome the suspicion that these may be early copies after the plates by a skilled hand other than Flaxman's.”

Hartley, David, Observations on Man (1791)
New Location: Wellcome Institute (London).

Hayley, William, Little TOM the Sailor (1800)
F. Joseph Holland had the head-piece and tail-piece of his copy (printed in black) “photographed on [metal] plates and printed [in brown] on excellent Japanese paper made by Kochi, intended for a Christmas card for special friends” (as he wrote to GEB on 19 June 1969); the result is very persuasive.

Lavater, John Caspar, Aphorisms (1788, 1789, 1794)
1788 New Location: Wellcome Institute (London).

Lavater, John Caspar, Essays on Physiognomy (1789-98; 1810; 1792 [1817])
1789-98 New Location: Wellcome Institute (London), with signature and notes of Dawson Turner.

Scott, John, Poetical Works (1782, 1786, 1795)

Stedman, John Gabriel, Narrative (1796, 1806, 1813)
1796 New Location: Wellcome Institute (London), plates colored.

In Blake's plate of "The skinning of the Aboma Snake," "some work may have been done in the copperplate itself to strengthen the lines defining these trees" “projecting above the undergrowth on the left side of the plate and just above the head of the man standing lower left, [which] print much more darkly in the 1806 and 1813 ed.,” according to R.N. Essick, “Blake in the Marketplace, 2001,” Blake 35 (2002): 130.

Varley, John, A Treatise on Zodiacal Physiognomy (1828)
New Location: Wellcome Institute (London).

Young, Edward, Night Thoughts (1797)

Copy U

Copy BB
Binding: Bound in brown leather with tooled edges and spine, spine broken, blue and red marbled end-papers, 40.7 x 31.8 cm., 9 sheets watermarked, “Explanation of the Engravings” between the Advertisement and Night I title page. “Bright atypical coloration [Grey Death type] applied after binding.”

History: (1) Acquired by Greville Lindall Winthrop, who added his bookplate and bequeathed it in June 1943 to (2) Houghton Library (Harvard University; Accession Number *42-5188F).

Part IV: Catalogues and Bibliographies

1780

In 1780, the Blake entry is reported as “W Blake.—315, Death of Earl Goodwin” (535).

24 May 1828, Stewart, Wheatley, & Adlard sale Lot 1130, Blake's “sublime” Night Thoughts drawings, which were “alone sufficient to immortalize him,” were bought in at £52.10.0 when they did not achieve the reserve of £157.10.0.

38. All this information derives from William Blake's Designs for Edward Young's NIGHT THOUGHTS, ed. John E. Grant, Edward J. Rose, Michael J. Tolley, Co-ordinating Editor David V. Erdman (Oxford: Clarendon Press, 1980) 1:72, an entry scandalously overlooked by GEB for 20 years until the lacuna was pointed out by my friend John Windle.

39. Marc Vaulbert de Chantilly interprets the Wheatley's code (“Norris KBO/e/”) for me. BB said they “were withdrawn at £52.10s.”
3-11 August 1831


The "well known Amateur of the Fine Arts" is Thomas Griffiths Wainewright, the grandson of Ralph Griffiths (founder and editor of The Monthly Review) and nephew of Ralph's son George Edward. In April 1831 Wainewright had absconded to France.

His Blakes were sold on the second day, 4 Aug. 1831: #395 "The Marriage of Heaven and Hell [1], colored by the author; scarce" [for £2.3.0 to (the booksellers of Cornhill John and Arthur) Arch].
#424 Blair, Grave (1808) [for £1.6.0 to Rich].
#426 America (G), Europe (B), and Jerusalem (B), "Three of the rarest of this singular Artist's Productions" [for £4.4.0 to Bohn].

11 Aug. 1831: #1746 Young, Night Thoughts (1797) "with the singular designs by Richard Blake" [for £1.13.0 to Williams—N.B. The passport on which Wainewright escaped to France was in the name of Williams].


1921

B. (N.Y., 1921 [i.e., 1969]) <BB #617B>.
C. §(N.Y., 1921 [i.e., 2001]).

The 2001 reprint gives in black and white the four plates originally in color.

1922


Anon., "Blake's Illustrations to the 'Book of Job' and Dante's 'Inferno'" (11-17).

May 1926


The only account of the exhibition was the essay by A. Edward Newton, "Works of William Blake," Bulletin Philadelphia Museum of Art 21 (1926): 162-65, which mentions 15 drawings Newton is known to have owned, plus 9 books and loose prints from books in illuminated printing and some commercial engravings (only Hogarth and Canterbury Pilgrims named), the drawings certainly and the books and prints almost certainly from Newton's own collection. "The very rare catalogue issued by Blake when the original picture ['Canterbury Pilgrims'] was exhibited in 1812" is probably A Catalogue of the Fifth Annual Exhibition of the Associated Painters in Water Colors (1812), in which the tempera of the "Canterbury Pilgrims" was Lot 254, though of course the Catalogue was not "issued by Blake."

1971

§Alastair A. Auld. William Blake: Six Paintings in the Stirling Maxwell Collection, Pollok House ([1971]).

1982


The only original work is Blair's Grave (1808).

1990


12 February-2 June 1996


Review


2 April-6 July 1997


Reviews


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10 November 2000

Blake's Heaven: A Tribute Exhibition to William Blake at Scolar Fine Art Gordon Samuel, 35 Bruton Place, London W1J 6NS... In association with James Huntington-Whiteley, 38 Hopefield Avenue, London NW6 6LH... [2001].

The exhibition was in two parts; the first, 18-27 October, was of modern British religious art and pastoral landscape; the second, 1-17 November, was works after Blake by contemporary (20th century) artists.

James Huntington-Whiteley, introduction (4-5) ("Blake should be seen as an inspirational rather than an influential figure").

The Blake section includes some very striking images, such as Rabindra Singh (b. 1966), "after Blake's Temptation and Fall" (*Paradise Lost*), The Beast of Revelation—after Blake's 'Beast of Revelation,' which shows a lurid monster rising from the sea with seven heads including William Clinton (most prominently), Margaret Thatcher, Idi Amin, a blindfolded bishop, and Hitler.

Reviews

2. "John Russell Taylor," "Around the galleries," *Times* 8 Nov. 2000: 21 ("a very illuminating exploration of the way in which Blake has continued to influence British art right through the 20th century and into the 21st").

9 November 2000-11 February 2001


The Abrams hard-cover version of the Tate exhibition catalogue adds a "Checklist of Works Exhibited at The Metropolitan Museum of Art" (299-304), with far fewer works than in the Tate exhibition and some additions.

Reviews, Notices, etc.

Tate Exhibition

16. "Louise Jury, "Art's world bows to Blake the 'Soho nutcase': A poet and artist dismissed as mad in his lifetime is to be honoured by Tate Britain, writers and pop stars," *Independent on Sunday* 17 Sept. 2000: 11 (Alex James says that Blake kind of invented the idea of a Soho nutcase, which is what I've always aspired to).
18. Waldemar Januszczak, "Visions of the Damned: He saw things. He heard voices. And he believed the end of the world was just around the corner. Is it any wonder that, almost 200 years after William Blake's death, we are just beginning to decipher the method behind the painter-poet's madness? Waldemar Januszczak reports," *Sunday Times* [London] 15 Oct. 2000.
20. "Michael Bracewell, "Blake's high priestess: Throughout her career, rock iconoclast Patt Smith has had one hero—the artist William Blake. Here she explains to Michael Bracewell how his unique view of the world came to be enshrined in her work," *Sunday Times* [Magazine] 28 Oct. 2000: 35, 37, 39 ("one of my favourite things about Blake, [is] that the last thing he sent out for [on his deathbed] was a new pencil, so he could draw his wife. That says it all for me").
21. "Nigel Reynolds, "Blake's 100 Jerusalem works go on show for first time," *Daily Telegraph* 2 Nov. 2000: 12 (the 100 plates of *Jerusalem* will all be shown "in Britain" for the first time at the Tate exhibition).
23. "Birch, "Young British Artists," *Private Eye* 3 Nov. 2000 (a cartoon: "Think how much he could have achieved, with a really good agent!").
29. "Louise Jury, "The best of Blake from Albion and beyond: The poet and artist's greatest works have been brought together at Tate Britain, "*Independent on Sunday* 5 Nov. 2000.
32. "Alan Taylor, "Dark Satanic Thrills: William Blake was often dismissed as a crank in his lifetime, but as a new exhibition on his life reveals, this poet and painter with an extraordinary imagination was a complex visionary not easily pigeon-holed," *Sunday Herald* 5 Nov. 2000: 16-20.
39. "Richard Cork, "Nor did his sword sleep in his hand: William Blake, the iconoclast's iconoclast, gets his due—200 years on—at the Tate. Richard Cork can only applaud," *Times* 8 Nov. 2000: 29.
41. "Samantha Ellis, "Mystic realist: Angels, demons and many-headed beasts burst out of William Blake's works, and even in his books poetry plays second fiddle to pictures... Tate Britain, SW1 from tomorrow..." *Evening Standard* 8 Nov. 2000.
68. "Jonathan Glancey, "Twist heaven and hell: Blake's life was one of squalor and frustration; most people thought him mad. No wonder he dreamed of a green and pleasant land," Guardian 9 Nov. 2000: 12.
70. "Paul Johnson, "A very English genius who just loathed soap: A major exhibition now open shows how Blake's vision can still inspire us," Daily Mail 10 Nov. 2000 ("a huge and beautiful exhibition"); "Blake and Catherine would dance naked in the garden, 'like Adam and Eve' as he put it").
76. "Anon., "A jewel in her crown," Independent on Sunday reality magazine 12 Nov. 2000 (the "latest collection of jewellery by Philippa Kunsich was designed especially for the William Blake retrospective").
77. "Sholto Byrnes, "V. Old Labour sees the signs of free love," Independent on Sunday 12 Nov. 2000: 30 (Michael Foot says that Blake's "Jerusalem" lyric is a hymn to free love).
78. "Jacqueline Brown, "Order vs. chaos: it's the great Blake debate," Independent on Sunday 12 Nov. 2000: 4-5 ("icky pieces of faux-archaic-Sienna with a dash of half-digested Michelangelo thrown in, these are interesting not as works of art so much as artefacts"); "madness is his method," but the exhibition gives "a sense of order that is at most misleading").
79. "Mark Hudson, "So could Blake, master of word pictures, really paint as well?" Mail on Sunday 12 Nov. 2000: 80 (in the pictures, "the unwavering mood of manic exaltation becomes exhausting"); "I don't believe he was a great artist in the absolute sense").
80. "Waldemar Januszczak, "First Tate Britain lost its way. Now, by dedicating a huge show to mad old William Blake, it reveals it has lost all reason, says Waldemar Januszczak," Sunday Times 12 Nov. 2000 ("Visiting the Blake show is like being chained to the soapbox of a ranting religious lunatic at Speaker's Corner"); "the Blake show ... has little real art in it"); for a response, see No. 92.
82. "Donald Parsnip, "Donald Parsnip's Weekly Journal: Today, some lessons in the game of art and a tribute to the great William Blake," Independent on Sunday 12 Nov. 2000 ("Don't Miss: naturist day at the Tate Gallery as part of the great Blake moment followed by grand tiger burning event").
84. "Daniel Cosh, "Successfully taking on an old cliche: Daniel Cosh takes a trip to a new exhibition of the work of William Blake and is impressed with the result," Morning Star 15 Nov. 2000.
87. "Charlotte Higgins, "What to say about ... William Blake at Tate Britain," Guardian 17 Nov. 2000 ("Point out that William Blake has been all things to all people").
89. "Cedric Porter, "God's revolutionary: Immortal hands: Lambeth's role in the career of artist and writer William Blake is just one strand in a fascinating exhibition that looks set to establish Blake's reputation as a great artist, as well as a great writer. Cedric Porter takes a closer look at the man who was William Blake," Pulse (South London's top new and used-car guide) 17 Nov. 2000: 1, 7 (the Adam and Eve in the garden story illustrates Blake's "non-conformism").
91. "Martin Gayford, "Moments of true greatness," Spectator 18 Nov. 2000: 71-72 (the exhibition is "indigestible, with its enormous quantities of large images," but "Blake had moments of true greatness").
92. "Elizabeth Forrest, "Flying with Angels," Sunday Times 19 Nov. 2000 (in a letter to the editor, she says she was "disappointed and sad" to read Januszczak's essay, No. 80 above).
95. "Louisa Buck, "Blake and the rock goddess: Seventies icon Patti Smith is in town to pay homage to a fellow maverick poet. Louisa Buck met her," Evening Standard 30 Nov. 2000: 27 ("I feel like I'm walking with Blake, that's here with me").
96. "Kevin Jackson, "The Thursday Interview: Patti Smith: More than a rock chick: She was a punk before punk was invented. Now Patti Smith reads the Romantic poets and even believes in Jesus. Has she finally grown up?" Independent 30 Nov. 2000 (like Robert Mapplethorpe she "was really into Blake").
97. "Dr. Thomas Stuttaford, "Medical Briefing: Was Blake mad or just bizarro," Times 30 Nov. 2000: 10 (today probably "Blake would be treated with ... an atypical anti-psychotic drug").
100. "Martin Gayford, "Blake's heaven: William Blake: visionary, fruitcake, or Regency rock star? Martin Gayford looks for answers at Tate Britain's revelatory new show," Harpers & Queen Nov. 2000 ("He was too magnificently weird to be mainstream").
101. "Sue Hubbard, "Still Burning Bright: Poet and artist William Blake was ridiculed as an eccentric mystic in his day, self-publishing his own books and painting his visions. Now, as Tate Britain hosts a major Blake show, Sue Hubbard looks at his apocalyptic legacy," Art Review Nov. 2000: 41-43.
* Observer and praise of "Marilyn Butler's splendid essay").


110. Nick Hastel, "Songs of innocence and experience: Pop: Patti Smith, St James's Church, Piccadilly, London," Independent 5 Dec. 2000 ("She leaves to a roaring ovation and returns in tears, deeply grateful. Blake would have been proud").

111. "Dr. Kathleen Raine, "Man of Vision: With the work of William Blake the subject of a major exhibition now at the Tate Britain, London, Dr. Kathleen Blake, poet, mystical scholar, pays tribute to this imaginative 18th-century genius," Lady 19 Dec. 2000: 32-33 ("That Blake's work so well embodies what Plotinus describes is borne out by the ... [exhibition] at the Tate Britain").


113. "Sir Nicholas Goodison, "A British Visionary: Sir Nicholas Goodison examines the enduring appeal of William Blake and looks at the Art Fund's special relationship with his work," Art Quarterly Autumn 2000 (about the 200 Blake works in public collections acquired with the assistance of the National Art Collections Fund).


118. "Matthew Collings, "Blake and Today's Art—Not Related: Blake was apocalyptic, 'Apocalypse isn't', Modern Painters Winter 2000: 60-62 ("let's not say he has a burning relevance for today's modern art. He would have a burning bonfire for it") [62].


122. "Lucy Fisher, "Burning with Talent: Artist, engraver, poet and thinker, William Blake is honoured in a show as ambitious as his output," Time 8 Jan. 2001: 48-49 ("He was such a one-off").


127. "David Bindman, "London and New York: William Blake," Burlington Magazine 143 (March 2001): 172-74 (on the literary focus of the exhibition; "Tate Britain can claim to have done Blake proud") [174].

April 2001


15 September-31 October 2001


An essay on Blake (not a catalogue) with reproductions presumably of what was exhibited, mostly Blake Trust facsimiles; *Illustrations of the Book of Job* is the library’s “only original Blake title.” See http://library.uncg.edu/depts/specoll/exhibits/blake.

8 October 2001


Lot 6 is *Songs of Innocence (J)* (estimate $1,000,000-$1,500,000) [$941,000 to anon, (i.e., Justin Schiller acting for Maurice Sendak)].

The description records for the first time that the leaves “exhibit [a set of] stab-holes in the gutter margins ... [which] appears to match” the earlier of the two sets of stab holes in the *Innocence in Songs (E).* (According to Blake Books [414], these three stab holes are “about 5.0 cm from the top and 3.5, 3.4 cm apart.”) The catalogue concludes “on the basis of this new evidence ... that Blake himself made up copy J as it stands today, with its complement of 21 [rather than the normal 31] plates.” (Dr. Michael Phillips is thanked in the Christie’s price list for advice about *Innocence (J).*

However, this “new evidence” of stab holes merely demonstrates that the *Innocence* plates (pl. 2-27, 53-54) in *Songs (E)* were once stabbed together with *Innocence (J)* (pl. 2-12, 16-18, 22-27, 54).40 Clearly this stabbing was intended merely to keep these *Innocence* plates together; no one would suggest that Blake intended to issue together a copy of *Songs of Innocence* with 20 duplicate prints in it. The “new evidence” therefore scarcely bears upon when and by whom the prints in *Innocence (J)* were collated.

And in fact even never evidence indicates that stab holes in *Innocence (J)*, q.v., do not at all match those in the *Innocence* in *Songs (E).*

Notice, etc.

1. Anon. (Reuters), “Outrageous fortune needed for Shakespeare Folio,” *Chicago Tribune* 11 Sept. 2001, Section 1:4 (Abel Berland’s Shakespeare folio [1623] [estimate $2,000,000-$3,000,000] and *Songs of Innocence (J)* [estimate $1,000,000-$1,500,000] will be sold at Christie’s [N.Y.]).

18 December 2001

*Old Master, Modern and Contemporary Prints* [to be sold at auction by Christie’s] Tuesday, 18 December 2001 The Properties of The Estate of Walter J. Johnson, Mr. Paul Betjeman, The Harry Anna Investment Fund Inc., sold to benefit the Florida Elks Youth Camp Inc. and the Florida Elks Children’s Therapy Services Inc. [and others] (London: Christie’s, 2001).

The Blake lots, all reproduced, are Cumberland’s calling card (Lot 83 [withdrawn at £1,300]), Urizen pl. 3 (Lot 84 [£40,000 to Edward Maggs for R.N. Essick]), and Europe pl. 13-14 (Lot 85 [£26,000 to Edward Maggs for R.N. Essick]).

Notice, Review, etc.


Part V: Books Owned By

William Blake of London (1757-1827)

Appendix: Books Owned by the Wrong

William Blake in the Years 1770-1827

Mary Deverell, *Sermons* (1776)

SERMONS | ON | VARIOUS SUBJECTS. | BY | MARY DEVERELL, | Gloucestershire. | THE SECOND EDITION, | REVISED AND ENLARGED BY THE AUTHOR. | WITH | An additional DISCOURSE on the Duty of | THANKSGIVING. | = | LONDON: | Printed for the AUTHOR, by W. STRAHAHN; | And sold by Messrs. DODSLEY, Pall-Mall; LEWIS, Piccadilly; ROBSON, | and MITCHELL, New Bond-street; WILKIE, St. Paul’s Church-Yard; CROWDER, Pater-Noster-Roy; DILLY, Poultry; and DAVENHALL, | Cornhill: Also by T. CADELL, Bristol; BALLY, Bath; G. HARRIS, | Gloucester; and most Booksellers in Town and Country. | M DCC LXXVI [1776]

“Subscribers Names to the Second Edition” (21 pp.) include “William Blake, Esq; Blandford, Dorsetshire.”

40. On the same evidence, one might wonder whether *Songs (I)*, printed in brown, with three stab holes 3.4 and 3.4 cm. apart, may not have been stabbed with *Innocence (I)* and the *Innocence* plates in *Songs (E)*; *Songs (I)* was apparently given by Blake to Thomas Phillips who painted his portrait in 1807.
Part VI: Criticism, Biography, and Scholarly Studies


Announcement of “a three-month ban to enable a British institution to raise about £650,000 to buy God Blessing the Seventh Day.” (By the summer of 2001 it was in the United States, according to R.N. Essick, “Blake in the Marketplace, 2001,” Blake 35 (2002): 111.)

Among Friends of Jackson Library [University of North Carolina, Greensboro] 1, Issue 3 (Fall 2001).

*Dr. William K. Finley (Special Collections Librarian). “Dreamer of Dreams: William Blake, Poet and Artist.” 2-4. (A summary of his life and works.)


“Arts Minister William Howarth has placed a temporary ban on the export of ... God Blessing the Seventh Day, by William Blake.”

Anon. “Exhibition of the Works of British Artists at the Gallery of the [British] Institution.” Library of the Fine Arts III (March 1832) 244-56 <Toronto>.

In the context of Henry Howard’s “The Dream of Queen Catherine,” “There was a clever drawing by Blake of the same subject sold at Sir T. Lawrence’s sale [Christie, 21 May 1830], of which this reminds us in no inconsiderable degree” (247).


*Barker, Nicholas. The Book of Urizen. ([No place: The publisher of the CD is “Octavo”] 2001) 4", 12 pp., no ISBN.

A scholarly pamphlet accompanying a CD-ROM of Urizen (G).


These letters from Catherine Blake were first published in John Gore, “Three Centuries of Discrimination,” Apollo 105 (1977): 346-57.


A factual biography incorporating all the significant evidence (a good deal of it previously unpublished) and including, in a tardy appendix (493-98), the more important Blake sections from the newly discovered Journal of John Clark Strange.

Notices, Reviews, etc.


3. *Phillip Hensher, “Come and see my etchings: There’s little of Blake the poet here, but this biography does illuminate his engravings,” Observer 13 May 2001 (Bentley “writes badly,” exhibiting “insensitivity to tone,” and offering “erroneous” readings of poems, but the book is occasionally a “useful guide” because of its “concentration on Blake as a craftsman.” The reproduction in the review is of the very interesting Blake window in St Mary’s church, Battersea, where Blake was married). 4. “Thomas Wright, ‘Ankles, swollen, 434n’: No detail is too dull for this plodding Life,” Daily Telegraph 19 May 2001 (“Bentley fails to give a shape to his unwieldy and constantly repetitive narrative”).

5. *Jonathan Bate, “Immortal hand and eye: Jonathan Bate on a pains-taking Life which does not address the poet’s mysteriousness,” Sunday Telegraph 20 May 2001 (“For scholars, this will be a permanently valuable resource ... comprehensive, accurate, and judicious .... But it is not, alas, the place for the general reader to begin”).

7. Thomas Kilroy, "Conversing with angels: Like Joyce and Pound, Blake suffered a particular kind of failure, the failure to communicate everything," Irish Times [Dublin] 2 June 2001 (with the Tate exhibition catalogue) ("G.E. Bentley’s definitive, documentary-style biography ... is written with ... lucidity of language and thought"); incidentally "Thomas Kilroy’s new play, Blake, is about William and Catherine Blake").

8. Lucy Beckett, "Divine madness ...", Tablet 9 June 2001: 840 (this is "an almost encyclopaedic volume, with copious illustrations, that any Blake enthusiast will want to buy ... Born into another time, or taught the basic doctrines of Trinitarian Christianity, Blake would have been a [conventional] Christian mystic").

9. Andrew Motion, "Spirit-sightings and glimpses of heaven: The hardworking poet is an awkward subject, finds Andrew Motion," Financial Times 23-24 June 2001 ("while his approach makes for fine scholarship, it is heavy going even for sympathetic general readers. ... It is especially useful in placing Blake within the context of late 18th century dissenting England. ... [in the Realm of the React [i.e., Beast]]").

10. Bubbles kingpin, "Bentley’s Generous Act," amazon.com 25 June 2001 ("amazingly well researched ... contextualizes him beautifully ... it is Bentley’s sober critical eye (of fairness) which is always refreshing—his sense of balance is impeccable"; N.B. "Bubbles" is not a pseudonym of G.E.B).

11. James King, "His fearful symmetry is still unframed," Globe and Mail [Toronto] 7 July 2001: D9 ("a coherent, accurate account of Blake’s life, "splendid-looking" and "presented in a graceful and coherent manner, perhaps "the best handbook to Blake ever written," but "As a biography ... this book is a failure").

12. Grevl Lindop, "A palace of his own: William Blake, honest labourer and astonishing conversationalist," Times Literary Supplement 31 Aug. 2001: 6 ("a thoroughly reliable, fully documented and closely detailed life ... beautifully designed" and illustrated, "the most important life of Blake since Gillchrist’s").

13. Anon., "New Blake Biography," Blake Journal No. 6 (Oct.) 2001: 86 (announcement of a forthcoming review of Bentley’s The Stranger from Paradise, a book which "has both the stamp of authority and the readableness which we would expect of the author").

14. Michael Payne, "Book on William Blake illuminates his great work," Sun [Sunbury, Pennsylvania] 4 Nov. 2001 ("Thanks to the work of such scholars as G.E. Bentley, who has devoted his professional life to understanding Blake’s project, it is now possible for Blake to have the kind of audience he wanted and that he so thought possible").


17. M. Minor, Choice 39, 4 (Dec.) 2001: 680 ("Certainly to become the standard biography of Blake because of "its thoroughness, originality, and sophisticated critical analysis").


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31. (Corrections of misquotations, of "blue" for "golden ochre," and of 16 June [for 12 December] 1792 for the first advertisements for Imlay's book.)

Newsletter

Blake/An Illustrated Quarterly
Volume 35, Number 2 (Fall 2001)

1. Andrew M. Stauffer. "Blake's Poison Trees." 36-39. (A persuasive demonstration that "the Manchineel tree of the tropical Americas ... offers closer parallels to Blake's poem of hypocrisy and wrath" than the better known Upas tree of Java which is usually taken to be his source [36].)
2. *Donald Fitch. "Blake Set to Music: Supplement 2001." 40-61. ("More than 300 entries" of "Blake-inspired music that has come to light in the past ten years" [40] since the publication of his Blake Set to Music [1990].)

Review
4. Anon. "www.rochester.edu/college/eng/blake." 63. (The Blake "web site now has a Features section, which will include both new material and online versions of items previously published in the print edition" beginning with "an extract from Janet Warner's novel 'Blake's Wife'," "G.E. Bentley, It's review of [Donald Fitch's] Blake Set to Music (from the summer 1996 issue), and Thomas Dillingham's review of Finn Coren's two-CD album The Blake Project (from fall 1998).")
5. Anon. "Winter Issue." 63. (The next issue will include "Robert N. Essick and Joseph Viscomi ... 'An Inquiry into Blake's Method of Color Printing,' and Martin Butlin ... [on] some Blake watercolors that have come to light.")

The Blake Journal:
The Journal of the Blake Society at St. James's No. 6 ([16 October] 2001)
3. *Peter Cochran. "Blake, Byron and the Blushing Archangels." 5-17. ("I wish to examine some of the similarities" between Blake and Byron [5], with a reproduction of an unidentified copy of The Ghost of Abel.)
4. *Suzanne Sklar. "Apocatastasis Now: A Very Condensed Reading of William Blake's Jerusalem." 18-25. ("Jerusalem ... may be read as an epic of the dynamics of forgiveness—and ultimate apocatastasis," "a theological doctrine proclaiming the universal redemption of all 'free creatures'" [18].)
5. "Tim Heath. "The Botanic Blake: Transcript of a talk given to the Blake Society on 25th Jan. 2000." 26-37. (He recalls "a few of the horticultural events of the 1790's and ... how they reappear in the body of his work" [26].)

Letters To and From the Editors
11. Adrian Peeler. 74. ("For me, nothing can substitute for reading aloud.")
12. Andrew Solomon. 74-75. ("Is it not a shame that so many respected scholars ... choose to deal only with historical facts and technical matters, and seem to distrust all intuitive understanding as 'speculative'?"

Reviews
14. Michael Grenfell. Review of "William Blake at the Tate: 9th November 2000-11 February 2001." 79-80. ("All in all, then, a veritable millennial celebration of Blake's art.")
15. Michael Grenfell. Review of Andrew Solomon, William Blake's Great Task. 81-82. ("An excellent annotated reader on Blake's Jerusalem ... a veritable torchlight to lead the way.")
16. Michael Grenfell. "Blake on CD! Yorgos Tsakiris: Songs of Innocence and Experience (Blue Green Records) (obtainable through the Blake Society); Jah Wobble: The Inspiration of William Blake (All Saints Records: ASCD29 (PO Box 2767, London NW1 8HU))." 83-85. (Wobble's music, including some instruments without words, is an "eclectic mixture" which "is quite unique"; it is accompanied by a booklet which "situate[s] Blake as part of a long line of Cockney mystics.")
18. Anon. "New Blake Biography." 86. (Announcement of a forthcoming review of Bentley's The Stranger from Para-
dise which "has both the stamp of authority and the readiness which we would expect of the author.")


An analysis of the horses in Stothard's painting and Blake's engraving, with the premise that reason is the rider and passion the horse; "in Blake's picture, the emotionally expressive horses proceed toward Canterbury in spite of each human rider's distortion or dearth of control" (76); one rider has both reins on the right side of the horse's neck, another does not have his feet in the stirrups, and another has his reins fastened to the saddle.


Blake in the Marriage and Einstein in his Theory of Relativity "share an anti-Newtonian belief in a reality" (164).


It is concerned with "dissection and its depiction in art" and in John and William Hunter and William Cowper (1666-1709), anatomist and surgeon; "Blake's use of anatomical imagery is critical, transformational, even antagonistic" (19).


5. "Julien Green. "William Blake, profeta." Tr. Matamoro Blos. 64-74. (From his Suite Anglaise [1926].)


It consists of
1. *"Canciones y epigramas." Ed. Jordi Doce. 6-19.
5. "Julien Green. "William Blake, profeta." Tr. Matamoro Blos. 64-74. (From his Suite Anglaise [1926].)


It consists of
1. *"Canciones y epigramas." Ed. Jordi Doce. 6-19.
5. "Julien Green. "William Blake, profeta." Tr. Matamoro Blos. 64-74. (From his Suite Anglaise [1926].)


It consists of
1. *"Canciones y epigramas." Ed. Jordi Doce. 6-19.
5. "Julien Green. "William Blake, profeta." Tr. Matamoro Blos. 64-74. (From his Suite Anglaise [1926].)

moments,” “a queer reading of Blake”; “For gay poets, Blake is on the side of the angels” which is “gay slang for a young man” (154, 150, 153, 149).


Michael Phillips, in his William Blake: The Creation of the Songs From Manuscript to Illuminated Printing (2000) and in the catalogue of the Tate exhibition (2000), claimed, particularly on the basis of one “pinhole” each in four pulls of Songs (T)⁶ and manifest misregistration in one pull of Songs (E), that Blake made his color prints by passing the copperplate through the press twice, first with the text and then with the colors. However, these “pinholes” do not exist (see Songs [T] above), and, according to Essick and Viscomi, the double printing of “Nurse's Song” in Songs (E) is a unique instance, the text (not the coloring) being printed again to correct scandalously faint inking on the first printing. “There is no physical evidence that Blake ever experimented with the pinhole method of registration” or passed his color prints through the press more than once except in Songs (E). There are 81 color reproductions. The essay is to be printed with fewer illustrations in Blake [Blake 35 (2002): 74-103].


On Blake’s relationship to Mahayana Buddhism.


Part III consists of Chapter 7 (209-34): “Mock on Voltaire Rousseau” (Blake manifests “the assumption by the poet of the biblical writers themselves” [210]).

Chapter 8 (235-58): “Cognition and Re-cognition” (about “the paradox of his intense preoccupation with the poetry of the Hebrew Scripture and his traumatic recoil from the entire doctrine and discipline of the Law which forms the substance of that system” [235]).


*Chapter 10 (288-325): “The Poetics of Incarnation” (about “incarnational hermeneutics” in Milton versus the “conventional hermeneutics” of Paradise Lost [289], with an analysis of Blake’s Job designs).


About the poems and novels of the great grand-daughter of Blake’s patron Thomas Butts.


“The underlying conflict that Blake dramatises in the feminist aspect of his Visions of the Daughters of Albion” is that although Mary Wollstonecraft “might think of herself as the rationalist she urged other women to become, she was nevertheless—despite herself, and almost against her will—a woman of feeling” (73).


The Job plates and the portrait of Blake by Phillips engraved by Schiavonetti added to Vol. II in the second edition (1880) were re-issued in Illustrations of the Book of Job Invented and Engraved by William Blake 1825[,] Reduced in Facsimile by Alfred Dawson 1880.


Catherine Blake’s two letters of 1829 to Lord Egremont are quoted on 357. (They were also given, in ignorance of this publication, in G.E. Bentley, Jr., “Blake’s shadow,” *Times Literary Supplement* 17 March 1978: 320.)


A reading.


“Now, thanks to a project spearheaded by UVA’s Institute for Advanced Technology in the Humanities, we can fill our computer screens with the visionary creations of William Blake.”


“Blake’s early works show relatively few signs of his later sympathy toward homosexual desire” (23). Chapters 1 and 5 on the publicity and legal prosecution for homosexual acts are particularly valuable.

Review


General reflections on Blake.


On the uses of illustrations.


28 Blake/An Illustrated Quarterly
lication of Creative Writing and Critical Comment 4 ([Gombak, Malaysia] (1999)): 147-72.


A lecture for undergraduates concluding that “Blake is a major value,” chiefly on the basis of Poetical Sketches and a few Songs interpreted via T.S. Eliot, though the student “should be told unequivocally that none of the elaborated prophetic works is a successful work of art”(1999: 60, 62).


About “The schizophrenic reading experience Blake envisions” (65).


An impressive essay on the narrative and geographical difficulties of America.


The facts that Francis Douce acquired the Chaucer prospectuses of both Blake and Stothard but bought only Blake’s print “offers a new context for assessing Blake’s craft and invention” (77).


About “Nurse’s Song” (Innocence) and “The Clod & the Pebble.”


Blake’s Critique of Transcendence argues, first, that The Four Zoas is structured as a coherent, albeit complex and multi-voiced narrative, which details the history and outlines the relations that constitute the body of the fallen Albion. Second, far from being opaque, the illuminations (drawings and proof engravings) are arranged in a multifaceted “visual” narrative, that stretches across the entire length of the poem. Third, text and illumination sustain an intimate, mutually clarifying relation to each other. The latter offers a perspective, often from the point of view of the body, of events described in the former (10).

It focuses particularly on “the poem’s conversation ... between Swedenborg, Young, and Locke,” especially “the religious sublime of Night Thoughts” (17, 18).


This is “An early version” of his Blake’s Critique of Transcendence (2000), Chapter 5 (101-13), “A Cacophony of Voices.”


Speculations based on the very sparse facts about Blake’s house in Lambeth; “An earlier version of parts of this paper were published in the London Topographical Society Newsletter, 39 (November 1994) pp. 2-6.”


His argument that Blake’s color prints were passed twice through the press is controverted in Robert N. Essick and Joseph Viscomi, “An Inquiry into Blake’s Method of Color Printing,” www.ibiblio.org/jsviscom (2001) [now accessible at www.blakequarterly.org].

Reviews
1. K.E. Smith, Blake Journal No. 6 (2001): 76-78 (“The most obvious distinctive strength of this book lies in its ability to interweave the technical side of Blake’s art into its biographical-historical context” [76]).

2. *Vincent Carretta, “Exhibition Review,” Eighteenth-Century Studies 34 (2001): 440-45 (with the Tate exhibition) (it “tells the full story” and serves as a “significant corrective” to Essick and Viscomi [443]).


Reviews


An illuminating interview with Dr. Joyce Townsend, “conservation scientist at the Tate Britain,” on why and how Blake’s paintings crack.


According to the abstract, “The thesis discusses Blake in conjunction with a number of often little known or sometimes lost voices of popular radicalism and Enthusiasm”; it deals particularly with Swedenborgians, Joseph Johnson, Henry Thorild, Henry Hardy, Alexander Geddes, and C.B. Wadstrom.


Winstanley anticipates Blake.


“Blake’s city of art is the same as the city being restored in the Buddha’s vision” (36).

Review


On what Blake read.


An illuminating interview with Dr. Joyce Townsend, “conservation scientist at the Tate Britain,” on why and how Blake’s paintings crack.


A general essay on Blake.

*Selma, José Vicente. **William Blake.** (Valencia, Dicembre 1982). Querx: Cuadernos de Cultura, Monografía Num. 3. In Spanish.

It consists of:


Review
1. Michael Grenfell, Blake Journal No. 6 (2001): 81-82 ("An excellent annotated reader on Blake's Jerusalem... a veritable torchlight to lead the way").


Partly about Portuguese translations of Blake's poetry.


She traces the development of Blake's language ("defined as the external manifestation of intentionality" [21]) through four chronological stages: (1) "Pre-Intentionality: 'Newtons sleep'" (Chapter 2); (2) "The Fact of Intentionality: And twofold Always'" (Chapter 3); (3) "The Concept of Intentionality: 'soft Beulahs night'" (Chapter 4); and (4) "The Divine Intentionality: 'my supreme delight'" (Chapter 5). The book "explores the ways in which Blake uses hebraic etymologies and mystical grammars to transform conventional English into a transcendent medium of expression" ("Wonders Divine" 12).

As companion volumes, "Glorious Incomprehensible" ... and "Wonders Divine" ... are interconnected, language providing the component parts that are, in turn, structured by myth. Rather than unnecessarily repeat any basic explanations or support, each volume relies on concepts established in the other. [171]

The "Preface: Blake as a Kabballist" (11-13 in "Glorious incomprehensible"), "Acknowledgments" (15-16), and "A Note on the Texts" (17) are identical in the two volumes, the "Introduction: Blake's Problem with Language" (21-33) is partly word-for-word, and 12 of the same illustrations are reproduced in each book. In Chapter 1: "Contexts: The Language of Eighteenth-Century England" (35-56), "much of the discussion is abstracted" (177) from her "Blake as an Eighteenth-Century Hebraist," 179-229 of Blake and His Bibles, ed. D.V. Erdman (1990).


A learned work which "demonstrates how Blake gradually appropriated kabbalistic mythemes until, by the major prophecies, he had replaced the conventional Miltonic myth with a Christianized version of Kabbalism" derived particularly from Franciscurus Mercurius van Helmont in the 1690s; "Kabbalism, with its fourfold psychology and cosmology, provides a useful paradigm for illustrating Blake's use of myth" (12, 19)—she provides a Kabbalistic analysis of each Blake poem. The book is particularly useful on the nature of myth.


It consists of...

I. "Shijin Blake to Shuhen no <Shijin tachi> [Blake the Poet and his surrounding 'Poets']" (260-84), consisting of 1. William Collins (260-68) and "Blake to [and] Collins" (267-68); 2. Christopher Smart (268-76) and "Blake to [and] Smart" (275-76); 3. William Cowper (276-84) and "Blake to [and] Cowper" (282-84).


III. "Dohangashi Blake to Shuhen no <Shijin tachi> [Blake the Engraver and his surrounding 'Poets']" (350-64), i.e., Edward Young (350-57) and Thomas Gray (357-64) with "Blake ni yoru Sashie [Blake's Illustrations]" for each (354-57, 360-64).


A learned demonstration that Jews mourned barefoot, and that, especially in the biblical book of Ruth, taking off shoes indicates renunciation of the right to property.


Chapter 2 gives "interpretations ... based on Bataille's ideas concerning the violent annihilation of the subject and object" in The Book of Thel and Visions of the Daughters of Albion.


Chiefly about "Blake's treatment of Milton" (210), especially in Milton.


Since my Norwegian is somewhat frayed, I will repeat what my friend Mr. Uthaug tells me; his book, the first biography of Blake in Norwegian, places Blake in his historical context, dealing in some detail with the Songs, Milton, and Jerusalem, placing him among esoteric traditions such as Gnosticism, Boehme, and the Kaballa, and accepting Blake's visions as living realities rather than as literary or artistic metaphors.


It contains "Blake et Mortimer, histoire d'un retour" <Blake (1999)>. Blake et Mortimer is a comic-strip series which

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has nothing to do with the artist-poet William Blake and the artist John Hamilton Mortimer (1741-79).

Especially about Greek philosophy.

A history-based fiction; in 1788, Catherine Blake had a daughter born dead.


Review

A general account.


A fruitful essay on Blake’s relationship with Alexander Pope; “Blake read Pope’s Homer closely” (55).

About the very influential books of Petrus Camper, The Connexion Between the Science of Anatomy and The Arts of Drawing, Painting, Statuary, Etc. Etc., tr. T. Cogan, M.D. (London, 1794), and Charles Bell, The Anatomy and Philosophy of Expression as Related to the Fine Arts (1806), and Blake’s selective classicizing of the Stedman designs (328-34).

Division II: Blake’s Circle

Flaxman, John (1756-1826)
Sculptor, Friend of Blake
Barrena Fernández, Maria Victoria Martín, Gloria Solache, José Luis Turón, Mónica Valverde. “Catálogo.” 47-133.


It quotes letters from Lord Egremont to Flaxman, his sister Mary Ann, and his assistant and brother-in-law Thomas Denman (358-59).

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


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


The vendor is not identified; the materials include the Ivym MSS.

Materials from the archive and from members of the Linnell family were exhibited at the Fitzwilliam Museum from 17 July through 4 November 2001; they were apparently described online at http://www.fitzmuseum.cam.ac.uk/msspb/exhibit/Linnell/index.htm.

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Artist, Blake’s Disciple


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M I N U T E  P A R T I C U L A R

The Night of Enitharmon’s Joy

CATALOGUE ENTRY BY GERT SCHIFF

It was Martin Butlin who first brought to our attention the importance of the late Gert Schiff’s catalogue entry on the color-printed drawing formerly known as Hecate, which was published in Japanese in the catalogue of the exhibition of which Dr. Schiff was Commissioner: William Blake 22 September-25 November 1990 (Tokyo: National Museum of Western Art, 1990) 137-38 (see G. E. Bentley, Jr., Blake Books Supplement 308-09). Dr. Schiff wrote the majority of the entries (with about one quarter supplied by Martin Butlin) and, in the second edition only, an introductory essay. The entry has therefore remained unread by most Anglophone readers, but it deserves to be widely known in the world of Blake scholarship, as it advances a very interesting hypothesis as to the significance of the design, and retells it accordingly. We are therefore grateful to Martin Butlin for suggesting that we publish it, and to Robert N. Essick for lending us Dr. Schiff’s English text and for providing several points of information. For permission to print the entry, we wish to thank Chief Curator Akira Kofuku and the National Museum of Western Art, Tokyo, and, for permission to reproduce Hecate, Deborah Hunter, Photographic and Licensing Manager, National Galleries of Scotland. We are also grateful for the assistance of David Weinglass, Chris Heppner, Richard Bernstein, and Beth Mandelbaum.—MDP

‘The Night of Enitharmon’s Joy’, formerly called ‘Hecate’ c. 1795
Color print finished in pen and watercolor, 43 x 57.5 cm.
Signed “Fresco WBlake inv” b.l.
Probably the second pull after the first one in the Tate Gallery (Butlin 316)
Literature: Butlin 317
The National Gallery of Scotland, Edinburgh

Blake left this print untitled, and it has been known to generations of scholars under Rossetti’s misnomer of “Hecate”—notwithstanding the fact that this classical goddess is invariably depicted with three conjoined bodies, their faces turned outwards, in the directions of three branching crossroads. Hagstrum and, following him, Jones, noticed that instead Blake’s group consists of three separate figures: a mature woman, sitting with raised knees and partly eclipsing the facing bodies of a girl to her left and a boy to her right. Both authors derived specific interpretations from this observation. Hagstrum (1976, p. 329): the two figures are separated by the goddess of jealousy; Jones (1972, pp. 125-129): their innocent love is spoiled by institutional religion. Heppner, who had independently recognized that the figure does not represent Hecate, linked the composition in an exemplary analysis to witchcraft: the central figure resembles the Witch of Endor (The Witch of Endor Raising the Spirit of Samuel, New York Public Library, Butlin 144); the cave is her habitation; the winged animal, her familiar; the book, her conjuring book. She is intent upon a ritual which might be “a dedication of the children to an underworld deity... (their) initiation... into sexuality viewed as shame and guilt... (or) even... a premature marriage ceremony conducted under powerful and unfavorable circumstances.” Heppner rightly emphasizes that, since we do not know the underlying narrative—whether it was found or created by Blake—we cannot arrive at his full intention. Yet he concedes that “Hagstrum’s Jealousy and Jones’s institutional religion, both described as separating lovers, seem pointed in a relevant direction” (1981, pp. 355-365). Lindsay concurs with these interpretations by defining the “witchcraft depicted... as a Vala-like envy which eclipses vitality by impeding the union of Cupid and Psyche” (1989, p. 29).

“Cupid and Psyche” is a figure of speech. More important is the introduction of Vala, Blake’s evil goddess of Nature, for this points at the possibility that the missing narrative might include, in addition to witchcraft, elements of Blake’s own mythology.

It seems highly significant that in all interpretations the function of the central figure is defined as separating the lovers. This holds also for the rites proposed by Heppner. For those barely pubescent children who were initiated into sex through lurid rituals of witchcraft may thereby well have lost their capacity of loving. That the two youthful figures look ashamed was the magic word that freed Heppner “from the encrusted texts through which (he) had always looked at the print” (p. 356). Boy and girl hang their heads as if they hardly dared to look into each others’ eyes. While the boy (only in the present copy) raises his arm in a half-hearted attempt at a caress, the girl keeps her hand obediently behind her back. The woman’s demeanor is expressive of the most perfect indifference. Her mind is neither with the children nor with her menagerie—a sign that both are safely under control. Only in the Tate Gallery’s copy does her forefinger point at a particular spot in her book; in our and in the Huntington version, her hand rests aimlessly—yet possessively—on the page. In the Tate copy she stares at nothing in particular; in the present pull one imagines her sight becoming blurred; in the remaining one, her eyes are closing with sleep.

Two observations in the literature point in the direction where, according to my own reading, the subject might be found. Several writers (Bindman 1977, p. 100; Paley 1978, p. 38; Lindsay p. 29) notice that the book with its blurred writing is none other than Urizen’s Book of Brass, in which he codified his repressive law (cp. Butlin, pls. 329, 378, 380, and Erdman, TIB, pp. 183, 187). Bindman, while still considering the figure as “Hecate,” notes that “the mystery and
darkness for which she stands would be an apt parallel to Enitharmon's '1800 year sleep' in *Europe*.

The likeliest explanation of this print is, I think, that it allegorizes Enitharmon's scheme to enslave mankind by way of sexual repression:

Now comes the night of Enitharmon's joy! Who shall I call? Who shall I send? That Woman, lovely Woman! may have dominion? Arise O Rintrah thee I call! & Palamabron thee! Go! tell the human race that Womans love is Sin! That an Eternal life awaits the worms of sixty winters In an allegorical abode where existence hath never come: Forbid all Joy, & from her childhood shall the little female Spread nets in every secret path. (£ 5:1-9, E 62)

There could be no better visualization of her resolve to "separate male and female in every civilization" (Bloom 1963, p. 151) than this group of three. For under this premise it is obvious that the young lovers are bewitched by Enitharmon's ban on sex as enforced by her adoption of Urizen's book. By depicting Enitharmon as a brooding witch, Blake shows that both her religion of chastity and her promise of an afterlife are nothing but evil spells. And how well does the figure's somnolence fit her impending, world-historical sleep!

My weary eyelids draw towards the evening, my bliss is yet but new. (£5:10, E 62)

Works Cited