

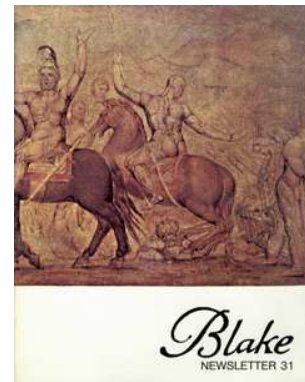
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C O R R E C T I O N

Corrections of the BMPR Handlist

Robert N. Essick

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Corrections of the BMPR Handlist

by Robert N. Essick

The following are a few additions and corrections to "A Handlist of Works by William Blake in the Department of Prints & Drawings of the British Museum," appearing as the Spring 1972 issue of the *Blake Newsletter*, vol. 5, no. 4, whole number 20.

- P. 226 of the Handlist. Drawings Royal Size Vol. 11.
LB3, "The resurrection of the dead" (1806) has been transferred to Drawings Imperial Size, vol. 1A.
- P. 226. Drawings Royal Size Vol. 12A.
LB35, "The Ancient of Days," watercolor, is very probably a copy by someone other than Blake.
- P. 236. Engravings by Blake: Royal Size Mounted (c2*) vol. I.
R30xxvi and R30xxvii, "Caius Julius Caesar" and "Epicurus," are *not* proofs.

The inventory numbers of the four Virgil engravings have been transposed in the Handlist. The proper numbers are as follows: R30xxiii, "Publius Virgilius Maro" (1867. 10. 12. 225); R30xxv, Group of five medallions (1867. 10. 12. 224); R30xxvi, "Caius Julius Caesar" (1874. 12. 12. 381); R30xxvii, "Epicurus" (1874. 12. 12. 382).

R32, "The Finding of Moses," is a proof, after the plate was cut down for publication, but before all letters.

- P. 236. Engravings by Blake: Royal Size Mounted (c2*) vol. III.
R34iii and R34iv, two of "five Dante trial proofs," are *not* proofs, but are in the same state as published impressions.
- P. 237. Engravings by Blake: Unmounted (c14*)
After *Stothard*
R48iv, *John Scott*, tailpiece, is *not* a proof in the sense that the copperplate is in the same state as published impressions. This impression, however, is printed on a card rather than the paper used in the book.

After *Fuseli*

R79, "Tornado," is a proof lacking the finish work in the design.

Gay, *Fables* (1793)

R80ii, "Fable VI," (1894. 6. 12. 31) is a proof before signature and lacking some finish work in the design.

- P. 239. Prints after Fuseli (c21*)
Add: "Tornado" for Darwin, *Botanic Garden* (1795), a proof lacking finish work in the design. 1863. 5. 9. 19.

- P. 241. Engravings after Stothard vol. I (c20)
R45, Enfield, *The Speaker*, is a proof, lacking all letters, with the profile of the angel visible rather than covered by his hair.

- P. 242. Engravings after Stothard vol. I (c20)
R49Ai, *Novelist's Magazine*, vol. VIII, *Don Quixote* (Mambrino's helmet), is a proof before all letters.

R49Aii, *Novelist's Magazine*, vol. VIII, *Don Quixote* (Death of Quixote), is a proof before all letters.

Add: R49B, *Novelist's Magazine*, vol. IX, *Sentimental Journey* (Dance of the Peasants), a proof before all letters. 49. 7. 21. 256.

R49Di should be R49C.

R49D (not R49Dii), *Novelist's Magazine*, vol. IX, *Lancelot Greaves* (the hustings), is a proof before all letters.

R49Ei, *Novelist's Magazine*, vol. X, *Sir Charles Grandison* (Miss Byron visiting Miss Irvoise), is a proof before all letters.

R49Eii, *Novelist's Magazine*, vol. X, *Sir Charles Grandison* (duel of Sir Charles, O'Hare, and Salmonet), is a proof before all letters.

R55iii and R55iv, engravings for Ritson, *Select Collection of English Songs*, pp. 86 and 108, are proofs with the signatures of Stothard and Blake not appearing in the published state. These signatures are not handwritten but are in the plate.

Bob Essick lives in Pasadena, California, and is not to be confused with Easson of Illinois, Eaves of New Mexico, or Erdman of New York.

Add: R58i, *The Wit's Magazine*, January issue, proof before letters of one of two alternate plates engraved by Blake for this issue. Names of Stothard and Blake added in pencil. 49. 7. 21. 502.

R63ii, "The Battle of Ain," is a cropped impression, with remnants of the border. There is nothing to indicate that it is a proof as the Handlist states.

- P. 242. Engravings after Stothard Vol. II (c20) R47, Bonnycastle, *Introduction to Mensuration*, title-page vignette, is a proof on India paper with a double line border not appearing in the published state, and with signatures of Stothard and Blake not in the published state.

Add: John Scott, *Poetical Works*, plates as follows:

R48i, pl. 1 (proof before all letters). 49. 7.

21. 925.

R48ii, pl. 2 (proof before all letters). 49.

7. 21. 923.

R48ii, pl. 2 (published state). 49. 7. 21. 920.

R48iii, pl. 3 (proof before all letters). 49.

7. 21. 924.

R48iv, pl. 4 (published state). 49. 7. 21. 926.

Addition: Besides the proof before all letters of "The Right Honourable Earl Spencer" engraved by Blake after Phillips listed in the Handlist (p. 239, R104, 1873. 5. 10. 2651), there is another impression of this plate, Portraits Class II, Period 4, inventory number 1863. 8. 8. 73. This impression is signed in the plate *T. Phillips R.A. pinx* (lower left), *W. Blake Sculp* (lower right), and *The Right Honourable Earl Spencer*. This impression is particularly important since its inscriptions are the basis for attributing the plate to Blake.

VDA: The Frontispiece and a Crucial Line



Additional Lines in VDA

by Mary V. Jackson

In "A Crucial Line in *Visions of the Daughters of Albion*," *Blake Newsletter* 23 (Winter 1973), pp. 72-73, Roland A. Duerksen suggests that, contrary to the generally accepted view, the bound figures in the frontispiece are not Oothoon and Bromion but rather are representations of the states of terror and meekness bound by a Bromion who is not pictured in the plate. In support of his view Mr. Duerksen points to Bromion's assertiveness, his boast of owning slaves and his tyrannical disposition. While it is true that these qualities and acts are Bromion's, they do not automatically preclude the depiction of Bromion as a manacled, fear-ridden figure, though they do indeed raise a crucial question about the force that binds him.

Mary V. Jackson (City College of New York) has published on Blake in JEGP and is writing a book on Blake.