

BLAKE

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C O N T E N T S

Articles

Blake in the Marketplace, 1999

By Robert N. Essick

100

William Blake and His Circle: A Checklist
of Publications and Discoveries in 1999

By G. E. Bentley, Jr.

135

A D V I S O R Y B O A R D

G. E. Bentley, Jr., University of Toronto, retired
Martin Butlin, London
Detlef W. Dörrbecker, University of Trier
Robert N. Essick, University of California, Riverside
Angela Esterhammer, University of Western Ontario

Nelson Hilton, University of Georgia
Anne K. Mellor, University of California, Los Angeles
Joseph Viscomi, University of North Carolina at Chapel Hill
David Worrall, St. Mary's College

C O N T R I B U T O R

G. E. BENTLEY, JR., has just completed *The Stranger from Paradise in the Belly of the Beast: A Biography of William Blake*.

ROBERT N. ESSICK is Professor of English at the University of California, Riverside.

E D I T O R S

EDITORS: Morris Eaves and Morton D. Paley

BIBLIOGRAPHER: G. E. Bentley, Jr.

REVIEW EDITOR: Nelson Hilton

ASSOCIATE EDITOR FOR GREAT BRITAIN: David Worrall

PRODUCTION OFFICE: Patricia Neill, Department of English, University of Rochester, Rochester, NY 14627

MANAGING EDITOR: Patricia Neill

TELEPHONE 716/275-3820

FAX 716/442-5769

PRODUCTION OFFICE EMAIL: pnpj@uhura.cc.rochester.edu

Morris Eaves, Department of English, University of Rochester, Rochester NY 14627

Email: meav@uhura.cc.rochester.edu

Morton D. Paley, Department of English, University of California, Berkeley CA 94720-1030

Email: mpaley@socrates.berkeley.edu

G. E. Bentley, Jr., 246 MacPherson Avenue, Toronto, Ontario M4V 1A2. The University of Toronto declines to forward mail.

Email: GBentley@chass.utoronto.ca

Nelson Hilton, Department of English, University of Georgia, Athens, GA 30602

Email: nhilton@uga.cc.uga.edu

David Worrall, St. Mary's College, Strawberry Hill, Waldegrave Road, Twickenham TW1 4SX England

Email: worralld@mailnt.smuc.ac.UK

I N F O R M A T I O N

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

Blake in the Marketplace, 1999

BY ROBERT N. ESSICK

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

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

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

Urizen copy E, not seen by scholars for many decades, attracted a large cohort of Blakeans (including E. B. Bentley, G. E. Bentley, Jr., Morris Eaves, Joseph Viscomi, John Windle, and your reporter) to view the volume on the day before the sale. We were all motivated by the fear that this would be our only opportunity to study a copy of *Urizen* soon to disappear into an anonymous private collection. The party reassembled the next day to witness what we hoped would be a spirited contest between two or more angels (devils?) struggling for possession of a treasure. We were not disappointed. Six bidders soon raced through the low estimate of \$500,000; four stayed the course as the bidding passed \$1 million. Two dropped out in the neighborhood of \$1.5 million. The battle between the remaining contenders, both delivering their bids via telephone, was swift; neither flinched until one suddenly dropped out when the other had the winning bid at \$2.3 million. With the buyer's premium added, the total came to \$2,532,500. This was of course a record for a work by Blake, surpassing the \$1.32 million the same collector paid in 1989 for *Songs of Innocence and of Experience* copy D. I believe that the *Urizen* sale also established the second highest price ever achieved at auction for a printed book in English, exceeded only by the £4.6 million paid by J. Paul Getty, Jr., in 1998 for Caxton's c. 1476 edition of *The Canterbury Tales*. The purchaser of *Urizen* was the American private collector who, over the last 20 years, has created an outstanding collection of Blake's illuminated books, including copies of *Songs of Innocence*, *The Book of Thel*, *America*, *Songs of Innocence and of Experience*, and *Jerusalem*. I have not been able to determine the identity of the "underbidder" (the person with the bid immediately prior to the winning bid), but imagine what it must be like to bid \$2.2 million for a book of 24 pages and not get it.

The day before the sale, the assembled Blakeans joined forces and spent some two hours going through the Whitney *Urizen*, thanks to Kimball E. Higgs, Assistant Vice President of Sotheby's Book Department. Joe Viscomi acted as unofficial ringmaster of the show, explaining, as only he can, the minute particulars of color printing. The sequence of plates is unique: 1, 3, 5, 9, 2, 6, 14, 7, 10, 8, 11, 22, 13, 15, 18, 17, 19, 12, 20, 21, 23, 26-28 (Bentley numbers, used throughout this discussion). Thus, the rediscovery of copy E does not change the fact that no two copies of *Urizen* have the same plates in the same order. The mobility of full-page illustrations is hardly surprising; the placement or absence of text plates needs more consideration.

Rather than beginning with the title page and "Preludium" (pl. 2), as in all other copies, copy E opens with the title page followed by pl. 3, headed "Chap: I" at the top of its left column of text and "Chap: II" half-way down the right column. As in copies D, F, G, and J (H and I are fragments), the absence of pl. 4, a continuation of chapter II and the beginning of chapter III, creates a textual juncture between the first line of chapter II verse 3 on pl. 3 ("Shrill the trumpet: &

myriads of Eternity.") and what, in copies A-C, is the sixth line of chapter III verse 2 on pl. 5 ("In living creations appear'd"). Verse 3 of chapter II thereby assembled reads as follows:

3. Shrill the trumpet: & myriads of Eternity,
In living creations appear'd
In the flames of eternal fury.

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

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

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

consequent shifts in pronoun reference strengthen critical perspectives emphasizing the conjunctions (even interminglings) between Urizen and Los rather than their opposition.

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

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

The most significant design variant appears in pl. 9. In the copy E impression (illus. C), the shape to the right of, and presumably slightly behind, the human figure looks like a grazing horse, complete with an eye and slight indications of a nose. The presence of one of "the beasts of the field" hints that this portrayal of Urizen, bent low to the earth, is indebted to the description of Nebuchadnezzar in Daniel 4:32-33. This same area right of Urizen appears as follows in other copies: A, B, and the separate impression in a private American collection (Butlin #279), a bifurcated, rock-like form; C, head-like, but more triangular than in E, with a slight suggestion of a dark eye(?) and nose or mouth; D, dark rocks; F, triangular rock form, very slightly head-like;

G and J, rocks (copies H and I do not contain pl. 9). In copy E, the "eye" and "nose" are created by spots of color printing a bit denser than surrounding passages; there is no evidence of work with brush or pen on the impression to create these features. Thus, the horse-like image may be an accidental product of color printing rather than the result of an intentional act. Such circumstances raise basic issues about accident, agency, and intention in Blake's illuminated books. Blake chose to employ color printing; at that general level, human will is clearly indicated. But he may have merely allowed the medium to produce the "horse" effect in this instance: after-the-fact acceptance (assuming that he noticed the horse at all) rather than before-the-fact agency. Such circumstances disconcert basic assumptions about the relationship between artifact and artist—as does the work of Jackson Pollock and other "action" artists of the post World War II period. It may be no accident that, during both Blake's and Pollock's times, the purposeful incorporation of the accidental within artistic production occurred when the ability to control events seemed far beyond the capabilities of individuals, or even communities. That period in the late eighteenth-century also saw Hume's questioning of all cause/effect relationships and Kant's attempts to answer Hume by resituating the metaphysics of causality on epistemological grounds. Blake's deployment of his media has wide-ranging ideological and philosophical implications when viewed from an interstitial perspective prompted by his own writings on the arts.

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

Pls. 7 and 21 offered another type of evidence of fiddling. The figures on these plates are densely colored in flesh tones in a way that obscures the underlying articulation of the mus-

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

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

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

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

Another June auction brought forth a previously unknown colored copy of Blake's *Night Thoughts* engravings—see the listing below for basic sales and bibliographic details. This discovery raises once again the many questions surrounding the coloring of the volume. No colored copy of the engravings consistently follows the water colors, even though the publisher, Richard Edwards, owned the colored drawings and could have instructed a colorist, or team of colorists, to base their work on Blake's originals. Alternatively, did Blake and/or his wife Catherine tint one copy of the engravings as a model for copyists to follow? A definitive answer has yet to emerge, although it would seem an unnecessary expense (at least of the Blakes' time) to color a set of the

engravings when the original water colors were readily at hand. The new copy, now in my collection, was certainly not colored by Blake and offers no new evidence concerning that issue. Setting aside the matter of Blake's participation, we must next consider the distinction, important for any book with hand-colored illustrations, between the "edition" coloring of multiple copies, executed on behalf of a publisher or bookseller and intended for sale to the public, and "one-off" coloring of a single copy executed by (or on behalf of) its owner. The former may fairly be considered part of the production of the book; the latter is not.

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

bound sheets, and thus the unit of production was the individual print, not a collated copy of the book). This palette, or determinable range of finite colors, coupled with the way the tints are applied, are far better indications of edition coloring than the specific color of a singular motif (e.g., Death's gown) or even of a number of motifs. The basic division between Type I and Type II coloring should also be questioned. Does the distinction register different colorists (or teams of colorists) working at roughly the same time, or (as Grant believes) two coloring sessions at different times? The colored copies of the same plate reproduced by Grant to exemplify the differences between Type I and Type II also show significant similarities. The representative examples of the fly-title to *Night the Third* even seem to share the same palette.

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

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

sponsive to fashion than nature, provide a better standard for the approximate dating of the commercial coloring of prints than the "fine" arts of painting and water color.

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

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

Grant (53) cites Martin Butlin as the authority for dating Type I coloring to "about 1797" and Type II to "about 1805." It seems reasonable to assume that at least one of the major coloring styles was part of the book's publication in 1797. The provenances of several Type I copies—e.g., those once owned by Thomas Butts (now in an anonymous collection), Samuel Boddington (now Library of Congress), Sir John Soane (now Soane Museum), Third Earl Spencer (now John Rylands Library) and Rebekah Bliss (sold 1826, now Princeton)—suggest a reasonably early date of coloring, although not necessarily before 1805. Type II is taken as a later style because it is "similar in effect to the coloured copies of Hayley's *Triumphs of Temper* (1803, owned by Mr. George Goyder) and *Ballads* (1805, owned by the late S. Foster Damon) of about 1805" (Grant 53). But both these volumes provide poor standards of coloring. Each is a one-off copy rather than the product of edition coloring and may have been executed at any time after publication. Further, as Grant

points out (92n84), "in fact the character of the colour in the Goyder and Damon pages [meaning "prints"?] is not particularly close to that of Type II *Night Thoughts*." The matter is further complicated by W. E. Moss's conjecture that his Type II copy (now Library of Congress) was first owned by the book's publisher (see Grant 70), a provenance that strongly suggests a 1797 date of coloring since Edwards went out of business shortly after the publication of *Night Thoughts*.

A better way of at least guessing at the date of a second coloring session is prompted by the 1833 watermark in the "Explanation" leaf of an uncolored copy sold CL, 7 Dec. 1988, #120. One reasonable explanation for this oddity is that some bookseller had a remainder stock of the 1797 *Night Thoughts* but lacked a sufficient number of "Explanation" leaves and had it reprinted, line for line, in the same typeface. If there was a reissue of the book in 1833 or a bit later, then this would have also been the most logical time for another commercial, "edition" coloring session. The new copy, with its two major coloring styles, hints at the possibility that some of the remainder sheets available c. 1833 had already been colored c. 1797 and that the second, far less elegant tinting style was added, hastily and cheaply, to a sufficient number of uncolored impressions to produce completely colored copies. This theory implies that Type II coloring was not executed c. 1833 but probably at some earlier time, perhaps even in 1797 along with Type I copies. Such a redating is also hinted at by the stylistic similarities between Types I and II and Moss's conjectural provenance for his Type II copy. But several other scenarios are possible, including a one-off status and a very late date for the second style of coloring in the new copy. Clearly, a great deal more expertise, insight, and hard work needs to be expended on the colored *Night Thoughts* engravings before we are to get this can of worms under control.

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

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

In my 1998 sales review, I speculated that David Thompson recently purchased several works by Blake, including his *Pilgrim's Progress* water colors and the Larger Blake-Varley Sketchbook. This is completely false; I have no clear evi-

dence that Thompson owns any works by Blake, although rumors persist on the London art market. The Bunyan illustrations and the sketchbook are owned by a British private collector, Alan Parker.

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

The year of all sales and catalogues in the following lists is 1999 unless indicated otherwise. The auction houses add their purchaser's surcharge to the hammer price in their price lists. These net amounts are given here, following the official price lists. The value-added tax levied against the buyer's surcharge in Britain is not included. Late 1999 sales will be covered in the 2000 review. I am grateful for help in compiling this review to Elizabeth B. Bentley, G. E. Bentley, Jr., Sidney Berger, Nancy Bialler (Sotheby's New York), John Bidwell (Princeton University Library), William Cole, Warren Dennis, Georgia Eaves, Morris Eaves, Clark Evans (Library of Congress), Alexander Gourlay, Lee Hendrix, Kimball E. Higgs (Sotheby's New York), Thomas V. Lange, Tim Linnell, Nicholas Lott, Bryan Maggs, Saree Makdisi, Jane Munro, Max Reed, Alesandra Schmidt (Watkinson Library), James Stanger, Michael Thompson, Joseph Viscomi, and John Windle. Once again, Patricia Neill's editorial assistance and John Sullivan's electronic imaging have been invaluable.

Abbreviations

BBA	Bloomsbury Book Auctions, London
Bentley	G. E. Bentley, Jr., <i>Blake Books</i> (Oxford: Clarendon P, 1977). Plate numbers and copy designations for Blake's illuminated books follow Bentley.
BR	G. E. Bentley, Jr., <i>Blake Records</i> (Oxford: Clarendon P, 1969).
Butlin	Martin Butlin, <i>The Paintings and Drawings of William Blake</i> , 2 vols. (New Haven: Yale UP, 1981).
cat.	catalogue or sales list issued by a dealer (usually followed by a number or letter designation)
CE	Christie's East, New York
CL	Christie's, London

CNY	Christie's, New York
CSK	Christie's, South Kensington
Essick	Robert N. Essick, <i>The Separate Plates of William Blake: A Catalogue</i> (Princeton: Princeton UP, 1983).
illus.	the item or part thereof is reproduced in the catalogue
pl(s).	plate(s)
SL	Sotheby's, London
SNY	Sotheby's, New York
st(s).	state(s) of an engraving, etching, or lithograph
Swann	Swann Galleries, auctioneers, New York
#	auction lot or catalogue item number

Illuminated Books

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

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

Drawings and Paintings

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

Separate Plates and Plates in Series

"Chaucers Canterbury Pilgrims." SNY, 29 April, #5, 5th st. on "thin wove paper" (i.e., the wove paper used for the



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

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

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

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

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

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

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

The churchyard scene was illustrated in at least three editions of *The Grave* published before 1805. In an ed. of 1785 the editor, G. Wright, comments that "the above description [of the schoolboy] has met with universal approbation, and is doubtless one of the most natural and pleasing pictures [emphasis mine] throughout the whole poem" (quoted in Essick and Paley 74). If Wright's comment represents a consensus view,

then it would seem probable that Cromek, whose eyes were always firmly fixed on the marketplace, would require his illustrator to attempt a visual rendition of the famous scene. No illustration of the passage is named in Cromek's first prospectus of 1805, listing 15 designs (only 12 were published), but we know from John Flaxman's letter of 18 Oct. 1805 to William Hayley that Blake was preparing "a set of 40 drawings" for *The Grave* (BR 166). It was conventional for an illustrator to execute a large group of preliminary drawings from which the much smaller group of those engraved and published would be selected—witness Blake's 156 water colors for the first 4 "Nights" of Young's *Night Thoughts*, of which 43 were engraved. In his letter to Hayley, Flaxman refers to several specific designs, including *The Gambols of the Ghosts According with Their Affections Previous to the Final Judgment* (included by Butlin among the *Grave* designs, #636). *Gambols* was neither listed in the first prospectus nor published, and thus the absence of *Churchyard Spectres* from these documents cannot in itself be a reason for excluding the drawing from the group illustrating Blair's poem.

At 17.9 x 11.6 cm., *Churchyard Spectres* is a bit smaller than the published *Grave* illustrations (among those with a vertical format, pl. 2 is the shortest at 23.1 cm., pl. 9 the narrowest at 12 cm.). But the drawing was probably once somewhat larger; the incomplete spires at the top and the way the man's arm is cut into on the right margin suggest cropping. *Death Pursuing the Soul through the Avenues of Life* (listed in the first prospectus and included by Butlin among the *Grave* designs, #635) was similarly cropped top, right, and perhaps bottom to 24.7 x 11.4 cm. The medium and degree of finish exhibited by *Churchyard Spectres* fits comfortably within the *Grave* cluster, one that ranges from pencil sketches with touches of wash (*Gambols*)

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

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

Job engravings. BBA, 10 Dec. 1998, #82, title pl. only on wove paper, foxed, with 15 unrelated pls. not by Blake (Christopher Hiestad, £115). Drouot-Richelieu auction, Paris, 17 Feb., #11, complete "Proof" issue on laid India, no information on condition (140,000 francs—about \$24,000). Bromer Booksellers, march cat. 105, #113, complete set, 1826 printing on Whatman paper after removal of the "Proof"

to highly finished monochrome wash drawings (*Death Pursuing*) to partly colored drawings (*The Widow Embracing Her Husband's Grave*, Butlin #633). The stylistic spectrum is also broad, including the pathetic-picturesque (*Widow Embracing*) as well as the horrific-sublime (*Death Pursuing* and "Death of the Strong Wicked Man," pl. 5 among the published engravings).

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

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

inscription, tipped onto stubs and bound in 19th-century calf, edges rubricated (\$36,000). John Windle, May cat. 30, #98, complete "Proof" issue on laid India, leaves trimmed, light marginal foxing, early cloth rebacked (\$38,750); same copy and price, Nov. online cat. 31, #56. CE, 17 June, #230, 1874 printing, apparently loose in slipcase, "minor foxing on margins," no mention of paper type (presumably laid India) or sheet size (\$9220 on a ludicrously low estimate of \$800-1200). Larkhall Fine Art, June online cat., pl. numbered 15 only, 1st printing on Whatman paper after removal of the "proof" inscription, slight foxing mostly in margins, illus. (£1500). Roger Genser, Sept. Pasadena Book and Print Fair, title page only, 1826 printing on Whatman paper (\$775); pl. numbered 6 only, 1826 printing on Whatman paper (\$1600). Heritage Book Shop, Nov. online cat., 1826 printing on Whatman paper, complete, late 19th-century morocco (\$45,000). John Windle, Nov. online cat. 31, #57, complete 1874 printing on laid India, some marginal foxing, ink number lower right on all but the title pl., loose in new cloth box (\$28,750).

"The Man Sweeping the Interpreter's Parlour." Essick impression 2L acquired Feb. by John Windle, San Francisco; Nov. online cat. 31, #16 (price on inquiry). Previously offered SL, 11 Dec. 1998, #111 (not sold; estimate £30,000-40,000).

"Winged Figure Flying through Clouds," after Stothard, a book illus. known only in separate impressions. John Windle, Nov. online cat. 31, #26 (\$3750).

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

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

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

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

Ariosto, *Orlando Furioso*. John Price, Jan. cat. of "Poetry," #3, 1785 ed., 5 vols., pls. foxed or browned, contemporary calf slightly worn (£300). James Cummins, June cat. 68, #8, 1799 ed., 5 vols., pls. foxed, later calf worn (\$600). Robert Frew, Aug. private offer, 1785 ed. extra-illustrated, 5 vols., contemporary vellum in the style of Edwards of Halifax with hand-painted illus. on each upper cover (£3,500—a price based on the handsome binding, not the presence of a single Blake pl.). John Windle, Nov. online cat. 31, #3, pl. only, 2nd st. (\$200).

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

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

Blair, *Grave*. Phillip Pirages, Feb. Pasadena Book Fair, 1808 quarto, foxed, bookplate of Pamela Lister, quarter morocco (\$3000); same copy and price, June cat. 43, #86. Argosy Book

Store, March online cat., 1813 quarto, half morocco worn (\$1500). Maggs, April cat. 1267, #51, 1870 issue of the pls. only, apparently loose, some foxing, no description of any binding or portfolio, from the library of John and Mifanwy Piper (£350). eBay online auction, April, pl. 8 only, 1813 imprint, slight marginal soiling (\$105). SL, 13 May, #122, 1813 "folio" (but probably the quarto), pls. colored, some of the coloring "contemporary" but much of it "post-1840," pls. washed and bleached, slightly browned, some marginal spotting, later morocco rebacked, morocco box, a Muir facsimile of "The Ancient of Days" illus. although there is no mention of any such inserted pl. in the cat. description (£3680). CE, 17 June, #227, 1813 quarto, later half morocco by Riviere, slightly worn (\$1265). Robert Frew, Aug. private offer, 1808 quarto, contemporary half calf slightly worn (\$1360); same copy?, Nov. online cat. (£850). eBay online auction, Oct., "1813" quarto, illus. showing the blind-stamped cloth binding that indicates the 1870 ed. (starting bid \$999; withdrawn); same copy now advertised as the 1870 ed., eBay online auction, Nov. (starting bid \$699; not sold). James Cummins, Nov. online cat., 1813 quarto, half morocco (\$900). Robert Clark, Nov. online cat., [1870] ed., original cloth rebacked, worn (£450). John Windle, Nov. online cat. 31, #32, pls. only for the 1808 folio issue, "Of the Designs" from the quarto issue tipped in, possibly issued as a "pls. only" portfolio, some spotting and soiling, contemporary half calf (\$3750); #33, 1808 quarto, slight foxing, with the signature of the early purchaser W. Walker (see his letter to Hayley of 31 Aug. 1808 making reference to one of the *Grave* designs, BR 199), later in the William Bateson collection, early boards with modern half calf (\$1750).

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

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

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

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

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

Darwin, *Botanic Garden*. Pacific Book Auction, 25 Feb., #37, 1791 ed. of Part 1, 1790 ed. of Part 2, binding not described but damaged (no price record). BBA, 8 July, #101, 1799 ed., 2 vols., foxed and browned, contemporary calf very worn, with Darwin, *Zoonomia*, 1796, vol. 1 (of 2) only, foxed, contemporary calf very worn (not sold; estimate £100-150). Nudelman Rare Books, Nov. online cat., 1791 eds. of both parts, foxed, covers detached (\$325). John Windle, Nov. online cat. 31, #6, pl. 1 only (\$750); #7, pl. 6 only (\$950). Darwin, *Poetical Works*, 1806. Bow Windows Bookshop, Jan. cat. 153, #21, 3 vols., some gatherings misbound, foxed, uncut in modern boards (£200).

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

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

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

Flaxman, *Iliad* designs. Avenue Victor Hugo Bookshop, 1805 ed., Oct. online cat., bound with Flaxman, Aeschylus designs, 1795, three-quarter leather slightly worn (\$2000—an exceptionally high price). BBA, 16 Sept., #276, 1870 ed., with Flaxman's *Odyssey* designs, 1870, foxed and browned, original cloth-backed boards very worn (C. White, £5 on an estimate of £60-80).

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

Gay, *Fables*. McLean Arts & Books, March online cat., "cloth boards," number of vols. and ed. not indicated (\$700). J. N. Bartfield, April private offer, 1793 ed., 2 vols., quarter morocco (\$950). Swann, 22 April, #70, apparently 1793 ed., 2 vols., scattered foxing, later half calf (\$488). John Windle, May cat. 30, #94, 1793 ed., 2 vols. in 1, morocco worn (\$875). eBay online auction, June, 1793 ed., 2 vols., "rebound," title

page to vol. 1 illus., no mention of Blake (not sold). Robert Clark, Aug. cat. 53, #194, 1793 ed., 2 vols., slight foxing, contemporary calf rebaked (£265). eBay online auctions, Sept., 1793 ed., vol. 1 only, contemporary calf (\$202.50); 1793 ed., 2 vols., light foxing, 19th-century half calf worn, covers detached (\$305). Boston Book Co., Nov. online cat., 1793 ed., 2 vols., calf worn, covers detached (\$600). David Holmes Autographs, Nov. online cat., 1793 ed., 2 vols. in 1, browning and offsetting, calf rebaked (\$450). Abbey Antiquarian Books, Nov. online cat., 1811 ed., 2 vols., full calf worn, covers detached (£360). John Windle, Nov. online cat. 31, #39, 1793 ed., 2 vols., full morocco by Lloyd, Wallis, and Lloyd (\$2000); #40, 1793 ed., 2 vols. in 1, morocco slightly worn (\$675).

Gough, *Sepulchral Monuments*, 1786. Cheffins, Grain & Comins auction, Cambridge, 28 Oct., #98, pl. 10, "Portrait of Queen Philippa," only, proof before letters, pencil inscriptions possibly by Gough (£440 on an estimate of £200-300). The reproduction of this impression in Raymond Lister, *Infernal Methods: A Study of William Blake's Art Techniques* (London: Bell and Sons, 1975) pl. 1, suggests that there may be some shading lacking in the image.

Hamilton, *The English School*, 1831-32. Boston Book Co., Nov. online cat., 4 vols., slight foxing, full morocco (\$325).

Hayley, *Ballads*, 1805. Simon Finch, Feb. San Francisco Book Fair, uncut in original boards amateurishly rebaked, letter about this copy by Geoffrey Keynes inserted (£1500). CE, 17 June, #225, lacking pl. 1, uncut in original boards rebaked (\$322). Cheffins, Grain & Comins auction, Cambridge, 28 Oct., #99, pl. 5, "The Horse," only (no price information; estimate £80-120). Described as a "proof before completion" by the auction house, a "proof before signature ... in the collection of Mr. Raymond Lister" in Bentley (571), and a proof lacking signature and considerable shading on the figures in Roger R. Easson and Robert N. Essick, *William Blake: Book Illustrator*, vol. 1 (Normal, Illinois: American Blake Foundation, 1972) 43. Nicolas Lott, the astute print dealer, informs me that this is in fact a lightly inked impression, showing fragments of the signature and evidence of having been removed from a copy of the book. The reproduction of this impression in Raymond Lister, *Infernal Methods: A Study of William Blake's Art Techniques* (London: Bell and Sons, 1975) pl. 9, tends to confirm Lott's assessment. John Windle, Nov. online cat. 31, #11, pls. 1-3, 5 only, all final st. (\$2000 the lot); #49, all pls. in 1st st., original boards newly rebaked (\$3750).

Hayley, *Designs to a Series of Ballads*, 1802. Ursus Books, Jan. private offer, complete with all 4 ballads (acquired by R. Essick through J. Windle). See Appendix 2 for further information on this and other complete copies. John Windle, Nov. online cat. 31, #10, pl. 1 only (\$8500); #47, front mat-

ter and Ballad the First only (hence, containing pls. 1-5 of 14), the Monckton Milnes, Earl of Crewe, W. E. Moss copy, half morocco with the wheat-sheaf emblem of the Earl of Crewe on the upper cover, some offsetting of the pls. (price on inquiry).

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

Hayley, *Life of Cowper*, 1803-04. Robert Clark, Feb. cat. 52, #257, 1st ed., 3 vols., scattered foxing, contemporary calf rebaked (£220). Quaritch, Aug. private offer, 1st ed., pl. 4 in 2nd st., 3 vols., quarter calf (£900). Robert Clark, Aug. cat. 53, #285, 1st ed., 4 vols. in 3, with the supplement of 1806 bound in vol. 3, scattered foxing, contemporary calf rebaked (£285). Heritage Book Shop, Sept. online cat., apparently 1st ed., 3 vols., contemporary calf (\$500). Argosy Book Store, Nov. online cat., apparently 1st ed., 3 vols., lacking pl. 6, contemporary half calf very worn (\$400). Second Life Books, Nov. online cat., 1st ed., 3 vols., light foxing, contemporary calf rebaked (\$650). John Windle, Nov. online cat. 31, #12, pls. 1-2 only (\$200 the pair); #13, pl. 4 only, 2nd st. (\$350).

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

Hayley, *Triumphs of Temper*, 1803. Phillip Pirages, Feb. Pasadena Book Fair, large-paper issue, modern quarter calf (\$1500); same copy and price, Nov. cat. 44, #386. John Wm. Martin, April online cat., apparently small-paper issue, contemporary calf (\$375). Ursus Books, June cat. 13, #10, small-paper issue, modern quarter calf (\$750). Phillip Pirages, Nov. cat. 44, #387, small-paper issue, contemporary calf (\$750). John Windle, Nov. online cat. 31, #48, 2 copies of the small-paper issue, calf rebaked (\$475 each).

Hogarth, *The Beggar's Opera by Hogarth and Blake*, 1965. De Simone Company, Feb. cat. 48, extra-illus. with another impression of Blake's pl. after Hogarth crudely hand colored, cloth box (\$1150). Previously offered July 1998 cat. 46, #10 (\$1250).

Hogarth, *Works*. SNY, 29 April, #81, "1822" title page but possibly the Quaritch reprinting of c. 1880, 153 pls. on 116

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

Hunter, *Historical Journal*, 1793. James Fenning, Jan. cat. 160, #198, octavo issue, recent quarter calf (£850). Charles Traylen, April cat. 128, #681, quarto issue, contemporary calf, joints repaired (£3300). Quaritch, Aug. private offer, quarto issue, engraved title page untrimmed, contemporary quarter calf (£6000). James Cummins, Nov. online cat., quarto issue, contemporary calf rebaked (\$4250). Reads Rare Book Shop, quarto issue, "untrimmed," slight foxing, contemporary calf rebaked (\$3189).

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

Lavater, *Aphorisms*. Quaritch, March cat. 1259, #120, 1788 ed., half calf repaired (£600). Sevin Seydi, May cat., #478, 1794 ed., pl. in 2nd st. (some copies have the 3rd st.), pl. a little foxed, lacking half title, uncut in early (but not publisher's) marble boards (a bargain at £100). CE, 17 June, #233, 1788 ed., contemporary calf; with Enfield, *The Speaker*, 1785, contemporary calf; Hayley, *Triumphs of Temper*, 1803, contemporary calf; and A. and J. Taylor, *City Scenes*, 1818 (containing Blake's "Holy Thursday" from *Songs of Innocence*), contemporary quarter morocco (\$748). E. M. Lawson, July cat. 291, #22, 1788 ed., contemporary calf (£420). Alex and Emily Fotheringham, Sept. cat. 14, #64, 1794 ed., half calf worn (£160). Heritage Book Shop, Sept. online cat., 1788 ed., contemporary morocco (\$650). Robert Clark, Nov. online cat., 1788 ed., foxed, contemporary calf rebaked, worn (£165). James Cummins, Nov. online cat., 1794 ed., some browning, disbound (\$150). Henry Sotheran, Nov. online cat., 1789 ed., later calf (\$322). John Windle, Nov. online cat. 31, #60, 1794 ed., full calf (\$495).

Lavater, *Essays on Physiognomy*. John Windle, March private offer, pl. 2 only (\$200); pl. 2 only, a worn impression printed on thin (India?) paper mounted on a backing sheet

(\$250); Nov. online cat. 31, #15, pl. 2 only (\$300). Argosy Book Store, April private offer, 1789-98 ed., 3 vols. in 4, contemporary morocco (\$2000). BBA, 24 June, #412, 1789-98 ed., 3 vols. in 5, foxed, contemporary russia worn, 2 vols. rebaked, other covers detached (not sold; estimate £400-600). Bernard Shapero, Aug. private offer, "1792" ed., 3 vols. in 5, contemporary morocco (£1250). Marlborough Rare Books, Aug. private offer, 1789-98 ed., 3 vols. in 5, very fine contemporary morocco (£1500). BBA, 16 Sept., #220, 1789-98 ed., 3 vols. in 5, foxed, contemporary russia, 2 vols. rebaked, others with covers detached, worn (J & S Wilbraham, £322). Thomas Goldwasser, Nov. online cat., 1789-98 ed., 3 vols. in 5, uncut in three-quarter morocco worn, covers detached (\$1250).

Malkin, *Father's Memoirs*, 1806. Taylor Bowie, Feb. San Francisco Book Fair, contemporary calf, presentation inscription from Malkin to Mrs. Hayton (sold to John Windle); same copy, Windle Nov. online cat. 31, #65 (\$975). E. M. Lawson, March cat. 290, #59, uncut in original boards, original paper label (£550). CE, 17 June, #226, slight staining to pls., uncut in original boards worn (\$460).

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

Rees, *The Cyclopaedia*, 1820. Swann, 25 March, #107, 5 pls. vols. only, foxed and browned, modern buckram (\$805). Storey's Ltd., Aug. private offer, 39 vols. of text and 6 vols. of pls., contemporary quarter calf, fine condition (£4000). John Windle, Nov. online cat. 31, #19, Blake's 7 pls. only (\$950 the set).

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

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

Salzmann, *Elements of Morality*. Quaritch, March cat. 1259, #139, 1791 ed., 3 vols., modern calf, 1 pl. illus. (£4000). Heritage Book Shop, Nov. online cat., 1792 ed., 3 vols., 1 pl. partly hand colored, later quarter calf (\$6500).

Scott, *Poetical Works*, 1782. Sevin Seydi, May cat., #603, contemporary calf, rebaked and worn (£325). eBay online auc-

tion, Aug., calf worn (\$255). eBay online auction, mid-Nov., some browning, contemporary calf worn (not sold); same copy, late Nov. (\$168.05). John Windle, Nov. online cat. 31, #22, pls. 1 and 3 only (\$175 the pair).

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

Shakespeare, *The Plays*, 1805. Boston Book Co., Nov. online cat., 9 vol. issue, occasional foxing, contemporary calf worn (\$250).

Stedman, *Narrative*. Gert Jan Bestebreurtze, Nov. 1998 cat. 99, #209, 1806 ed., 2 vols., pls. hand colored, later vellum (14,500 Dutch Guilders—about \$7000). CE, 16 Dec., #216, 1796 ed., 2 vols., 1 unspecified pl. missing, 6 pls. laid down or repaired, modern half calf (\$1380). Any Amount of Books, Feb. cat. 22, #49, pls. 3, 5, 9, 13 only, extracted (£220 the lot); same group, March online cat. (£160). BBA, 4 March, #50, 1806 ed., 2 vols., some tears, foxed, half calf worn, 1 cover detached (not sold; estimate £400-600). The Book Chest, Nov. online cat., 1813 ed., 2 vols., modern three-quarter calf (\$3000). Atlas Books, Nov. online cat., 1796 ed., 2 vols., some spotting, later quarter calf worn (£1400). Second Life Books, Nov. online cat., 1796 ed., apparently 2 vols., contemporary calf rebaked (\$3500). Chapel Hill Rare Books, Nov. online cat., 1806 ed., 2 vols., all but 1 pl. hand colored, 1 pl. (not by Blake) missing, contemporary calf worn, some repairs (\$3500). Harrington Antiquarian Books, Nov. online cat., 1796 ed., 2 vols., slight foxing to pls., uncut in quarter calf little worn (£2930). G. R. Minkoff, Nov. cat. 99-C, #32, 1796 ed., 2 vols., full calf (\$3500).

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

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

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

Whitaker, *The Seraph*, Bentley issue C (c. 1825-28). John Windle, Nov. online cat. 31, #25, pl. only (\$125).

Wit's Magazine, 1784. eBay online auction, Nov., all issues uncut in original boards, printed label on spine, the frontispiece printed from the 2nd and more highly finished of two pls. (Bentley's pl. 2), front cover detached, browned, water damage at end, title page and all 5 Blake pls. illus. (no bids on a reserve of \$1700); same copy, eBay online auction, early Dec., illus. as above (no bids on a reserve of \$1299).

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

Wollstonecraft, *Marie et Caroline*, trans. Lallemand from *Original Stories*, Paris, [1799]. Ximenes Rare Books, Oct. private offer, with the half-title, uncut in original blue paper wrappers, printed spine label slightly rubbed (acquired by R. Essick). For the presence in this work of anonymous re-engravings of 5 of Blake's 6 published illus. for Wollstonecraft's *Original Stories*, see G. E. Bentley, Jr., "Marie Wollstonecraft Godwin and William Blake in France: The First Foreign Engravings after Blake's Designs," *Australian Journal of French Studies* 26 (1989): 125-47; and Bentley, *Blake Books Supplement* (Oxford: Clarendon P, 1995) 265-69, listing only 2 copies, Bibliothèque Nationale, Paris (lower margin of each pl. defaced with the library's collection mark), and the University of Indiana (lacking pl. 5).

Wollstonecraft, *Original Stories*, 1791. Ken Leach, Jan. cat. 99-1, #244, sts. of pls. not recorded, "spine cracked, front cover loose and frontis loose" (\$2500). C. R. Johnson, Feb. cat. 42, #57, sts. of pls. not recorded, pls. "inoffensively heightened in old watercolour," contemporary sheep rebaked (£1800). CE, 17 June, #222, sts. of pls. not recorded, some browning throughout, contemporary calf worn (\$2530). John Windle, Nov. online cat. 31, #109, pls. in 1st st., contemporary calf (\$6750).

Young, *Night Thoughts*, 1797, colored copy. Warner's auction, Leicester, 23 June, no lot number (or at least none discoverable), with the "Explanation" leaf, fly-title to Night the Second in the 2nd st., leaves trimmed to 41.4 x 32.8 cm. (untrimmed copies are approx. 42.5 x 33 cm.), each folio of 2 leaves mounted on a stub and bound (c. 1890?) in quarter calf over brown cloth, printed title page evenly time- and dust-stained (as though left unbound, and hence unprotected, for many years), printed title page and final leaf pasted

to backing sheets, slight mildew damage (now cleaned) to 2 leaves (£12,000—exclusive of fees—to Sims Reed for stock); Sims Reed, Aug. private offer (acquired by R. Essick). This copy not previously recorded. I have not been able to find any information about the book's prior ownership; Max Reed of Sims Reed believes that the volume may have been owned (but only for a few months?) by the auctioneer. See the introductory essay, above, for a discussion of the book's coloring.

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

Interesting Blakeana

T. Percy, ed., *Reliques of Ancient English Poetry*, 1765. Quaritch, Oct. cat. 1266, #75, 3 vols., contemporary calf, joints strengthened (£1000). A copy in the Wellesley College Library is inscribed "Mary Ann Linnell [John Linnell's wife] / The gift of M^r W- Blake" (Bentley 691).

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

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

J. Egerton, *Egerton's Theatrical Remembrancer*, 1788. Quaritch, March cat. 1259, #97, contemporary calf (£300). Lists "W. Blake. 'King Edward the Third.' ...Printed in a Pamphlet, called, 'Poetical Sketches.'"

C. H. Tatham, *Etchings, Representing the Best Examples of Ancient Ornamental Architecture*, 1799. The Bookpress, Nov. online cat., modern half sheep (\$2500). Blake appears in the list of subscribers.

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

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

S. Richardson, *Correspondence*, ed. Barbauld, 1804. James Jaffe, March online cat., 6 vols., slight foxing, contemporary half calf (\$750). In his letter to William Hayley of 16 July 1804, Blake alludes to this ed. of "Richardson" and notes his high regard for "M^{rs} Klopstocks Letters Vol 3."

I. Reed, auction catalogue of his library, 1807. BBA, 21 Jan., #115, uncut in original boards worn (William Zachs, £207). Lot 6577 in this Reed auction was the copy of Blake's *Poetical Sketches* now in the Turnbull Library, Wellington, New Zealand.

J. Thomas, *Religious Emblems*, 1809. Thomas Schwarz, Nov. online cat., occasional foxing, uncut in original printed boards, later spine (\$650). Blake appears in the list of subscribers.

C. Cennini, *Trattato della Pittura*, Rome, 1821. Quaritch, Feb. cat. 99/4, uncut and largely unopened in original wrappers, modern slipcase (£250). Blake apparently owned a copy—see Bentley #717.

J. T. Smith, *Nollekens and His Times*. Ursus Rare Books, May cat. 209, #88, 1828 ed., 2 vols., later half calf rebounded and worn (\$300). eBay online auction, May/June, 1829 ed., 2 vols., (original?) green cloth worn (a bargain at \$14.99). Ken Spelman, Nov. online cat., 1828 ed., 2 vols., contemporary half calf (£120). Vol. 2 contains an important early biography of Blake.

A. Cunningham, *Lives of the Most Eminent British Painters, Sculptors and Architects*, 1829-32. Henry Sotheman, Nov. online cat., 1st ed., 6 vols. in 3, recent quarter calf (\$480). Vol. 2 contains an important early biography of Blake.

T. Sivright, auction cat. of his collection, Edinburgh, 1836. Quaritch, Dec. 1998 private offer, quarter calf (£350). Lot 1835 in this auction cat. is a "Volume of Drawings by Blake, Illustrative of Blair's Grave, entitled, 'Black Spirits and White, Blue spirits and Grey'" (£1.5s.). For discussion, see G. E. Bentley, Jr., "Thomas Sivright and the Lost Designs for Blair's Grave," *Blake* 19 (1985-86): 103-06.

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

The Pictorial Edition of the Book of Common Prayer, ed. H. Stebbing, n.d. (1841?). Harrison's Books, Aug. private offer, publisher's stamped calf, presentation inscription dated Dec. 1841 (£48; acquired by R. Essick). The pictorial decorations include an historiated initial (p. 192) based on pl. 2 of Blake's illustrations to Blair's *Grave* and a border design (p. 199) borrowing figures from pls. 1 and 10. The first is noted in the List of Illustrations as "Christ with the keys of Hell and Death—Blake." The vol. also contains 8 designs based on Flaxman, 1 on Stothard, and 1 on Fuseli (the last not acknowledged in the List of Illustrations). The presence of Blake's designs was first recorded in G. E. Bentley, Jr., "Echoes of Blake's *Grave* Designs in 1838," *Blake* 12 (1978-79): 207-09.

G. Cumberland. A small album of 13 etchings by Cumberland, assembled in 1849 by his son, George Cumberland, Jr., for presentation to his late father's friend, the publisher Mathew Gutch of Bristol. Quaritch, Nov. cat. 1267, #17, 1 pl. illus. (£1200; acquired by R. Essick). Previously sold BBA, 10 Dec. 1998, #90 (Quaritch, £667). The album contains the following: printed obituary of George Cumberland, dated 11 Aug. 1848, signed by "J. E.," the signature extended in ink by George Jr. to "J. Eagles"; presentation letter from George Jr. to Gutch, dated 22 July 1849; Cumberland's poem "To the Nightingale," apparently a counterproof of the plate etched without reversing the lettering; etched frontispiece to Cumberland's poem, *Lewina, The Maid of Snowdon*, 1793; portrait of "Iyo," a Chinese merchant, soft-ground etching dated 1785, title inscription in reverse lettering (hence, not reversed on the copperplate); a coastal landscape, etching; etched river scene with figure, possibly intended for Cumberland's *A Poem on Landscapes*, 1793; small etching of a landscape with a gateway and portcullis; small etched portrait of a bearded old man in a high fur hat, Rembrandtesque in subject and manner; small etched portrait, entitled on the facing verso of the album by George Jr., "M^r. John Highmore—from nature"; small etched



2. George Cumberland. Etching of a river scene with figure, 12.1 cm. diameter, probably intended for Cumberland's *A Poem on Landscapes*, 1793, but possibly executed some years earlier. From an album of 13 etchings by Cumberland. Essick collection. In "Some Uncollected Authors XLIV: George Cumberland 1754-1848," *The Book Collector* 19 (1970), caption to pl. IV, Geoffrey Keynes titles the print "A River Scene with a figure resembling Blake," but offers no further explanation. I believe that Sir Geoffrey made this suggestion on the basis of similarities between the figure in this print and the three men in *Stothard and Friends Prisoners during a Boating Excursion at Upnor Castle on the Medway*, an etching of c. 1781 so titled and attributed to Stothard in Mrs. A. E. Bray, *Life of Thomas Stothard* (London: John Murray, 1851) 20-21. For an illus. and the most recent scholarship on this print, see G. E. Bentley, Jr., "Blake's First Arrest, at Upnor Castle," *Blake* 31 (1997/98): 82-84. One of the men in the Medway scene may be Blake; Keynes "guess[es]" that the background figure, third from the left, might be Blake in his *Complete Portraiture of William & Catherine Blake* (London: Trianon P for the Blake Trust, 1977)

118. I find it impossible to identify the figure in Cumberland's rondel as Blake or anyone else, but the comparison between the two prints opens up several intriguing possibilities. They are etched in a remarkably similar style; even the posture and composition of the figures is similar. If it were not for the attributions to different artists, I would say the prints are by the same hand. Might Cumberland have had something to do with the production of the Stothard print? The two men were good friends in the early 1780s. In 1779 they went together on a sailing expedition up the Medway and took another excursion on an unidentified river in 1781—see Shelley M. Bennett, *Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800* (Columbia: Univ. of Missouri P, 1988) 11. The etching style of both prints strongly resembles others by Cumberland; I can find no other etchings by Stothard dating from the early 1780s in this or any other style. One must of course allow for the possibility that the professional artist, Stothard, greatly influenced the work of the amateur, Cumberland.

portrait, entitled on the facing verso by George Jr., "Rev^d. S. Breadon—from nature"; tailpiece to *Lewina*, etching with aquatint, the facing verso inscribed by George Jr., "Jointly with Tho^s Stothard R. A."; soft-ground etched portrait, entitled on the facing verso by George Jr., "John Horne Tooke Eng by G. C."; soft-ground etching of a house, entitled on the facing verso by George Jr., "Residence of John Horne Tooke at Wimbledon by G. C."; small aquatint of a structure, entitled on the facing verso by George Jr., "Saxon Monument at Lord Holland's near Ramsgate." Geoffrey Keynes ascribes the composition of the etched poem to Blake in "To the Nightingale: Perhaps an Unrecognized Poem by William Blake," *Book Collector* 30 (1981): 335-45, but this attribution has not been generally accepted. 3 similar albums of Cumberland's prints have been recorded, 1 in the Bristol City Art Gallery (14 etchings) and 2 in the Keynes Collection, Fitzwilliam Museum (14 and 26 etchings). See illus. 2.

The Imperial Dictionary of Universal Biography, ed. J. F. Waller, [1857-63]. Claude Cox, May cat. 132, #120, 3 vols., contemporary half calf worn, 1 cover loose (£45). Contains (1: 611-12) an enthusiastic entry on Blake, signed "W. T." (identified as Walter Thornbury in the "List of Contributors").

Songs of Innocence and Experience, with Other Poems by W. Blake, Pickering ed., 1866. Phillip Pirages, June cat. 43, #85, the 1st issue with the 5th stanza of "Mary" and lines 113-14 of "Auguries of Innocence" printed (both suppressed in the 2nd issue), 1 of 50 copies of this issue (according to a pencil note by R. H. Shepherd, editor of the vol., in the Huntington Library copy), full morocco by H. Sotheran & Co. (\$950). Only the 2nd copy of this issue I have seen on the market in 30 years. Book 'Em, Nov. online cat., original green cloth with printed spine label (most copies are in brown cloth), Richard C. Jackson's copy with his bookplate, signature, and the following ink inscription in his hand on the recto of the front-free flyleaf: "This is a verbatim reprint of Blake's original edition of his Songs of Innocence and Experience and the Miscellaneous Poems comprised [sic?] in what is called the Rossetti Manuscript, in the hands of the Publisher (our beloved friend) at the time of their being made more fully public than they were at the time of the printing of Gilchrist's so called life of Blake in 1863. With respect to this last work, such was my father's disgust at Gilchrist's Journalistic performance, that he would not allow him to use any of his Blakean material. A rare & beautiful copy" (\$225; acquired by R. Essick). For Jackson's publications on Blake, 1901-13, see Bentley 841; for his claims about his Blake collection, see Bentley, "Richard C. Jackson, Collector of Treasures and Wishes: Walter Pater, Charles Lamb, William Blake," forthcoming in this journal.

The Marriage of Heaven and Hell, Camden Hotten facsimile, 1868. John Windle, May cat. 30, #99, "original quarter dark-green morocco" (actually roan?), occasional foxing (\$1200); same copy and price, Nov. online cat. 31, #67.

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

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

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

L. Binyon, autograph manuscript of an unpublished essay, "William Blake Painter, Poet, Seer," 19 pages, c. 1925. James Cummins, April private offer (\$1500).

Poems from Blake's Songs of Innocence, illus. Maurice Sendak, 1967. CNY, 9 Dec. 1998, #169, with an ink drawing signed by Sendak on the verso of the front-free endpaper facing the title page, opening showing the drawing and title page and p. 9, "The Lamb," illus. color (\$6900 on an estimate of \$3000-4000). Very probably a record price for a letterpress ed. of one of Blake's illuminated books; or, to take a different perspective, probably a record price for any 20th-century edition of Blake's writings. John Windle, July private offer, no drawing (acquired by R. Essick).

3 refrigerator magnets, bearing (respectively) 4 lines from "The Tyger," 8 lines from "The Sick Rose," and the complete

"Ah! Sunflower," each with decorative wallpaper-like designs unrelated to Blake's illustrations. eBay online auction, May, all 3 illus. (\$15.64 the lot). The market for Blake refrigerator magnets is clearly heating up; I was outbid.

Blake's Circle and Followers

Works are listed under artists' names in the following order: paintings and drawings sold in groups, single paintings and drawings, letters and manuscripts, separate plates, books by (or with plates by or after) the artist.

BARRY, JAMES

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

CALVERT, EDWARD

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

"The Chamber Idyll," wood engraving. Larkhall Fine Art, June online cat., from the Carfax portfolio of 1904, illus. (£4000).

"Ideal Pastoral Life," lithograph. Garton & Co., Sept. cat. 74, #2, from the Carfax portfolio, illus. (\$8070).

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

FLAXMAN, JOHN

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

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

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

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

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

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

Autograph letter signed to William Hayley, 28 Aug. 1786. Quaritch, Nov. cat. 1267, #23 (£750).

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

Dante designs. Tamerlane Books, Oct. online cat., 1867 ed., contemporary cloth (\$90). Heritage Book Shop, Oct. online cat., engraved by Reveil, Paris, n.d., light foxing, three-quarter morocco worn (\$450).

Flaxman, *Anatomical Studies*, 1833. Robert Clark, Feb. cat. 52, #281, publisher's later cloth (£200). James Fenning, Aug. cat. 165, #108, light foxing, original cloth rebaked (£300). B & L Rootenberg, Oct. online cat., contemporary cloth (\$450). Marlborough Rare Books, Oct. online cat., frontispiece foxed, original cloth rebaked (£480).

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

Flaxman, *Lectures on Sculpture*. Robert Clark, Oct. online cat., 1829 ed., some foxing of pls., 20th-century boards (£165). Gage Postal Books, 1865 ed., Oct. online cat., "covers worn, binding split" (£5).

Hesiod designs. Heritage Book Shop, Oct. online cat., engraved by Reveil, Paris, n.d., light foxing, three-quarter morocco worn (\$300). See also Flaxman, Hesiod designs, under Letterpress Books with Engravings by and after Blake, above.

Iliad designs. Heritage Book Shop, Oct. online cat., 1796 ed., original wrappers (\$400). Quaritch, Nov. cat. 1267, *Flaxman's Umriese zu Homers Iliade*, Leipzig, 1804, "captions supplied to each plate in English in a neat pencilled hand," 19th-century half morocco (£225). See also Flaxman, *Iliad*

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

Odyssey designs, Paris ed., c. 1820, with lithographic pls. Robert Frew, Oct. online cat., contemporary half calf (£450).

FUSELI, HENRY

Martha Hess. Pencil, 11.9 x 8.5 cm., a preliminary drawing for a pl. in Lavater's *Essays on Physiognomy*. Spink-Leger, Sept. "Head and Shoulders" cat., #20, illus. color (£18,000). Previously sold CL, 24 Nov. 1998, #56 (£8050).

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

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

"The Weird Sisters," mezzotint by J. R. Smith after Fuseli, 1785. SL, 29 June, #146, illus., with "Tempest," stipple engraving by Simon after Fuseli for Boydell's Shakespeare (not sold; estimate £2000-3000).

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

Bible, published Macklin, 1800. Heritage Book Shop, July cat. 205, #29, 6 vols., contemporary morocco (\$8500).

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

Boydell, *A Collection of Prints...Illustrating the Dramatic Works of Shakspeare*, 1803. BBA, 10 Dec. 1998, #2, 2 vols., 89 pls., contemporary roan-backed boards very worn

(Walpole, £3220). CSK, 11 Dec. 1998, #268, 2 frontispieces and 89 pls., some spotting, contemporary calf worn (£2645).

British Classics, published Sharpe, 1803-12. Heritage Book Shop, July cat. 205, #44, with Drake, *Essays*, 27 vols. in all, large-paper issue, some pls. foxed, full morocco by Hering (\$1500). The *British Classics* contains 2 pls. after Fuseli for the *Tatler* and *Spectator* (1804).

Homer, *Iliad and Odyssey*, trans. Pope, 1803-04. J. N. Bartfield, April private offer, 12 vols., contemporary morocco (\$1750).

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

Pope, *Poetical Works*, 1804. Heritage Book Shop, July cat. 205, #531, uniformly bound in 11 vols., three-quarter morocco, with Homer, *Iliad and Odyssey*, trans. Pope, 1803-04 (\$2500).

Shakespeare, *Plays and Poems*, ed. Valpy, 1832-34. Bauman Rare Books, April private offer, 15 vols., three-quarter morocco (\$1750).

LINNELL, JOHN

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

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

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

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

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

Portrait of a Child. Pencil, signed "J Linnell." Abbott and Holder, Aug. private offer (£110).

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

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

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

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

"Labour," Cousen after Linnell from *The Art Journal*, 1863. eBay online auction, Oct., illus. (\$21.50).

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

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

"Sheep at Noon," etching by Linnell after his own design, 1818. Phillips auction, London, 29 Nov., #53, on laid India, minor staining (£380).

MORTIMER, JOHN HAMILTON

Set of 11 etchings by or after Mortimer. Swann, 11 Nov., #79, "Revengeful Monsters" illus. (\$632).

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

PALMER, SAMUEL

The Bay of Naples. Water color, 19.7 x 42 cm., datable to 1838. Agnew's, March 126th Annual Exhibition of English Watercolours and Drawings, #86, illus. color (price on application).

The Bay of Naples. Water color, 42 x 58.2 cm., datable to 1838. Agnew's, March 126th Annual Exhibition of English Watercolours and Drawings, #87, illus. color (price on application).

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

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

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

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

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

"Bellman," etching. CL, 9 Dec. 1998, #277, 7th st., 1926 printing, illus. (\$1265).

"Christmas," etching. Swann, 11 Nov., #223, 2nd st., pencil signature, illus. (\$2530).

"Cypress Grove," etching. Swann, 11 Nov., #224, 1st st., illus. (\$1725).

"Early Ploughman," etching. Larkhall Fine Art, June online cat., 7th st., touched proof, pencil signature, illus. (£6500). Swann, 3 Nov., #98, 8th st., "well-inked impression," illus. (\$1092); 11 Nov., #223A, 8th st., trimmed to platemark, illus. (\$747). John Windle, Nov. online cat. 31, #237, 4th st., "fine impression" (\$1250).

"Herdsman's Cottage," etching. Swann, 3 Nov., #99, 2nd st., with "The Willow," 3rd st., and "Early Ploughman," 9th st., "Herdsman's Cottage" illus. (not sold; estimate \$1200-1800).

"Lonely Tower," etching. Larkhall Fine Art, June online cat., 6th st., 1879 printing, pencil signature, some foxing, illus. (£4750).

"Morning of Life," etching. Swann, 13 May, #189, 7th st., illus., with "Herdsman's Cottage," 2nd st., and "Rising Moon," 9th st. (\$1495).

"Opening the Fold," etching. Larkhall Fine Art, June online cat., 10th st., "almost certainly printed by F. L. Griggs shortly before the final edition . . . published in 1926," illus. (£750).

"Sleeping Shepherd," etching. Swann, 13 May, #188, 5th st., verso stained, illus. (\$977).

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

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

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

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

Rogers, *Pleasures of Memory*, [1865]. John Windle, Nov. online cat. 31, #233, original cloth (\$285).

Songs and Ballads of Shakespeare Illustrated by the Etching Club, 1853. John Windle, Nov. online cat. 31, #232, large-paper issue, presumably with Palmer's "The Vine or Plumpy Bacchus," 5th st. (\$800).

RICHMOND, GEORGE

Bindweed at Shoreham. Water color, 18.1 x 12.1 cm., inscribed in pencil, "Shoreham. 1827.GR." Agnew's, March 126th Annual Exhibition of English Watercolours and Drawings, #80, illus. color (price on application). Previously sold as *A Convolvulus at Shoreham*, with 2 drawings by Richmond of apples, SL, 8 April 1998, #99 (£6900 on an estimate of £1500-2000).

A Damned Soul Hanging from a Gothic Building. Water color, 6.4 x 7.3 cm. CL, 9 Nov., #37, illus. color (£3910). Previously sold SL, 18 Nov. 1976, #178 (£370); offered by Garton & Co., Feb. 1997 cat. 67, #4 (\$8000); sold Cheffins, Grain & Comins auction, Oxford, March 1998 (£2012). I believe that the figure is not "hanging," but leaning over to turn the handle of a large screw or drilling device. The small horns on his head indicate he is a devil; his actions may be part of some hellish torture. This small but intriguing drawing appears to have been cut from a larger composition.

Portrait of a Man. Red chalk, 22.2 x 16.2 cm. Spink-Leger, Sept. "Head and Shoulders" cat., #35, illus. color (£950).

Profile Portrait of Frederick Tatham, with Other Studies. Pen and brown ink, 10.2 x 8.9 cm., inscribed in brown ink, "March - 1829 - Paris," and in pencil, "a recollection of Fredk. Tatham." Agnew's, March 126th Annual Exhibition of English Watercolours and Drawings, #81, illus. color (price on application; acquired by R. Essick). See illus. 3.

Study for "The Eve of Separation." Pencil, 11.8 x 10.2 cm., pencil, pen, brown ink, initialed and dated 1830, laid down on a sheet bearing drawings by Richmond of a leg and a hand. CL, 9 Nov., #36, illus. (£1725).

Study of a Female Head for Milton's Comus. Black and red chalks, 20.2 x 16.2 cm. Spink-Leger, Sept. "Head and Shoulders" cat., #34, illus. color (£2600).

Study of a Figure in Contemplation. Pen and brown ink, 23 x 15.7 cm. Spink-Leger, Sept. "Head and Shoulders" cat., #36, illus. color (£1400).

ROMNEY, GEORGE

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

Figures Mourning a Dying Woman. Pen and brown ink and gray wash, 17.5 x 24 cm. SL, 16 Sept., #244, illus. color (£4025 on a modest estimate of £600-800). See the next entry for a companion drawing.

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

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

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

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

A Study of Two Women: A Sketch for The Milner Sisters. Pencil and brown wash, 28.7 x 23.5 cm. Spink-Leger, Sept. "Head and Shoulders" cat., #40, illus. color (£30,000). Possibly a record asking price for a drawing by Romney.

Two Studies for The Warren Family. Pencil, each 15.2 x 12 cm. Spink-Leger, Sept. "Head and Shoulders" cat., #39a-b, illus. color (£1200 and £1400).

SHERMAN, WELBY

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

STOTHARD, THOMAS

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

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

The Attentive Doctor, "attributed" to Stothard. Oil, 21 x 25 cm. SL, 17 Feb., #284 (£575).

Godfrey and the Angel. Monochrome wash drawing, approx. 13.5 x 9.5 cm. Acquired July by D. Bindman, London. The preliminary drawing for the pl. engraved by A. Smith and published in Tasso, *Jerusalem Delivered*, trans. Hoole (1797), 1: facing p. 23.



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

Mars, Venus and Cupid. Oil, 51.5 x 48.5 cm. SL, 24 Nov., #107, illus. color (not sold; estimate £3000-5000).

May Morning—Milton. Water color, 7.4 x 6.3 cm. Swann, 4 Feb., #162, illus. (\$345). The preliminary drawing for the title-page vignette, engraved by William Bromley, in *The Poetical*

Works of John Milton (London: John Sharpe, 1810), vol. 3. According to A. C. Coxhead, *Thomas Stothard* (London: Bullen, 1906) 104, the pl. first appeared in "a small edition of Milton's Poems (1805)," but I have not been able to confirm this.

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

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

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

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

"The Lost Apple," lithograph. Larkhall Fine Art, very fine impression, "possibly a proof," illus. (£1750).

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

Addison and Steele, *The Tatler*, 1804. Thomas Goldwasser, Nov. online cat., 4 vols., contemporary morocco, 2 vols. rebaked (\$750). See also *British Classics* under Fuseli, above.

Aesop, *Fables*, Stockdale ed., 1793. Abbey Antiquarian Books, Nov. online cat., calf worn (£425).

Akenside, *Pleasures of Imagination.* Kenneth Karmiole, Nov. online cat., 1794 ed., contemporary calf worn (\$75). Argosy Book Store, Nov. online cat., 1803 ed., contemporary calf worn (\$35). Edwin Glaser Rare Books, Nov. online cat., 1807 ed. published in Portland, Maine, said to have (re-engraved?) pls. after Stothard, contemporary quarter calf (\$150).

Armstrong, *Art of Preserving Health*, 1795. Ximenes Rare Books, Nov. online cat., contemporary calf (£100).

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

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

Bijou. Oak Knoll Books, March cat. 207, #488, 1828 ed., original quarter calf (\$150). Charles Agvent, Nov. online cat., 1828 ed., "original binding" (\$125). Old Book Company, Nov. online cat., 1830 ed., library binding (£20).

Blane, *Cynegetica*, 1788. First Folio Books, Nov. online cat., later morocco (\$500). James Cummins, Nov. online cat., contemporary marbled boards (\$350).

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

Book of Gems. Kenneth Karmiole, Feb. Pasadena Book Fair, 1836-38 ed., 3 vols., publisher's morocco gilt (\$275). Ian Hodgkins, Nov. online cat., 1871 ed., publisher's *papier-mâché* binding (£95).

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

Bunyan, *Pilgrim's Progress.* The Book Block, Nov. 1998 cat. 42, #44, the 17 small pls. published by Seeley, 1839, mounted in a morocco album (\$750). Biblion, Nov. online cat., 1796 ed., full morocco rubbed (£150). Arundel Books, Nov. online cat., 1876 ed., cloth (\$50). Kerr and Reed Rare Books, Nov. online cat., 1896 ed., cloth (\$22). James Cummins, Nov. online cat., 1854 ed., half morocco (\$75).

Collins, *Poems*, 1802. Glenbower Books, Aug. Dublin Book Fair, later calf (Irish £35); another copy, contemporary calf (Irish £25).

Cowper, *Poems.* Blackwell's, April cat. B126, #167, 1803 ed., 2 vols., pls. hand colored, contemporary calf (£85). John Martin Bookseller, Nov. online cat., 1800 ed., 2 vols., contemporary calf rubbed (\$125).

Coxe, *The Social Day*, 1823. Bow Windows Bookshop, Jan. cat. 153, #27, extra-illus. with 92 engraved portraits, Stothard's 3 pls. on laid India, later morocco (£275).

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

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

Defoe, *Robinson Crusoe*. Bauman Rare Books, April private offer, 1790 ed., 2 vols., three-quarter calf (\$1100). Henny's Bookshop, Gallway, July private offer, 1820 ed., 2 vols., publisher's roan (Irish £150). Boston Book Co., Nov. online cat., 1790 ed., 2 vols., calf rebacked (\$275); 1804 ed., 2 vols., old calf very worn, 1 cover detached (\$175). James Jaffe, Nov. online cat., 1820 ed., 2 vols., foxed, full calf worn (\$250). J. Tuttle Maritime Books, Nov. online cat., 1790 ed., 2 vols., contemporary half calf rebacked (\$425). John Windle, Nov. online cat., 1790 ed., 2 vols., some foxing to pls., old calf crudely rebacked (\$175). John Price, Nov. online cat., 1804 ed., 2 vols., contemporary roan (£100). Dailey Rare Books, Nov. online cat., 1790 ed., 2 vols., pls. foxed, contemporary calf rebacked (\$450). Kenneth Hince Books, Nov. online cat., 1790 ed., 2 vols., contemporary calf repaired (\$223).

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

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

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

Gessner, *Works*, 1802. John Price, April cat., #35, 3 vols., modern half calf, 1 pl. illus. (£250).

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

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

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

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

Horace, *Works*, Pickering ed., 1824. Claude Cox, March cat. 131, #183, original cloth (£40). First Folio Books, Nov. online cat., large-paper issue, full morocco slightly worn (\$400). Bromer Booksellers, Nov. online cat., full morocco (\$375).

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

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

Langhorne, *Fables of Flora*. Krown & Spellman, Nov. online cat., 1794 ed., some pls. "with coloring," foxed, damaged cloth (\$125). Marilyn Braiterman, Nov. online cat., New York 1804 ed. said to contain wood engravings after Stothard, contemporary boards (\$325). Glenn Books, Nov. online cat., London 1804 ed., apparently with the pls. first published 1794, considerable foxing, half morocco worn (\$85). The presence of Stothard's designs in these 1804 eds. has not been previously recorded.

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

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

Marmontel, *Bélisaire*, London, 1796. Quaritch, Nov. online cat., contemporary calf (£150). Apparently a French-language ed. with the pls. by Parker after Stothard 1st published in the English-language ed. of 1794 (not previously recorded in this 1796 ed.).

Miller, *Mahomet the Imposter*, 1776. Krown & Spellman, Nov. online cat., disbound (\$40). With a frontispiece after Stothard not previously recorded.

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

Milton, *Paradise Regained, Samson Agonistes, Comus, etc.*, 1823. Marlborough Rare Books, Nov. cat. 180, #233, contemporary calf rubbed (£60).

More, *The Search after Happiness*, Philadelphia, 1811. Argosy Book Store, Nov. online cat., original wrappers (\$35). Stuart Bennett Rare Books, Nov. online cat., frontispiece after Stothard foxed, original wrappers (\$150).

Pictorial History of the Bible, published Arnold, c. 1833. Mosdell and Tyson, Feb. Pasadena Book Fair, vol. 1 only (which contains all 5 Stothard pls. published in the full work), publisher's stamped leather (\$150).

Pope, *Essay on Man*, 1796. Stone House Books, Sept. online cat., pls. water-stained, contemporary calf worn, spine damaged (\$85).

Pope, *Poetical Works*, Du Roveray ed., 1804. Heritage Book Shop, Nov. online cat., with *The Iliad* and *The Odyssey* translated by Pope, 1805 and 1806, 18 vols. in 9, light foxing, three-quarter morocco (\$2500).

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

Ritson, ed., *The Caledonian Muse*, 1821. Second Life Books, Nov. cat. 128, #326, some foxing, morocco-backed boards (\$150).

Ritson, ed., *The English Anthology*, 1793-94. Simon Finch, Nov. cat. 39, #152, 3 vols., later morocco (£280).

Rogers, *Italy*. Robert Frew, Jan. cat. 14, #180, 1838 ed., with Rogers, *Poems*, 1838, both large paper with the pls. on laid India, light spotting, publisher's morocco (£450). Henry Pordes Books, Nov. online cat., 1852 ed., contemporary calf (£60). John Windle, Nov. online cat., 1830 ed., minor foxing, contemporary morocco (\$550). D & D Galleries, Nov. online cat., 1844 ed., presentation inscription from the author, contemporary morocco (\$395). Dailey Rare Books, Nov. online cat., 1830 ed., original boards (\$250). Tamerlane Books, Nov. online cat., 1836 ed., foxed, full morocco (\$110). Robert Clark, Nov. online cat., 1838 ed., large-paper issue, publisher's morocco (£200). Tavistock Books, Nov. online cat., 1830 ed., some foxing, full morocco (\$150).

Rogers, *Pleasures of Memory*. Claude Cox, Oct. cat. 134, #63, 1810 ed., original boards uncut (£25). Book Chest, Nov. online cat., 1810 ed., three-quarter calf worn (\$155). John Martin Bookseller, Nov. online cat., 1810 ed., contemporary calf (\$85). Buddenbrooks, Nov. online cat., 1812 ed., full morocco (\$145).

Rogers, *Poems*. Phillip Pirages, Feb. Pasadena Book Fair, contemporary morocco (\$350). J. N. Bartfield, April private offer, 1834 ed., full morocco (\$495); 1851 ed., full calf (\$295). James Cummins, April private offer, 1834 ed., original boards rehinged, "proof" inscription following engraver's signature on all pls. (\$250); 1852 ed., 2 vols., both inscribed "from the Author's Collection," from the collection of Kenneth Clark (\$350). Blackwell's, Aug. private offer, 1838 ed., with *Italy*, 1838, both large paper, pls. on laid India, uniformly bound in contemporary morocco (£600). Grant & Shaw, Sept. cat. 47, 1812 ed. with the wood engravings by Clennell after Stothard, contemporary calf (£60). Ian Hodgkins, Nov. online cat., 1860 ed., scattered foxing, cloth (£38). James Cummins, Nov. online cat., 1838 ed., large-paper issue, minor foxing, contemporary morocco (\$250); 1834 ed., scattered foxing, original boards rehinged (\$250); 1852 ed., 2 vols. (hence, with *Italy?*), substantial foxing, contemporary morocco (\$350). Book Gallery, Nov. online cat., 1820 ed., light foxing, full calf worn (\$32). John Martin Bookseller, Nov. online cat., 1814 ed., contemporary calf (\$48); 1834 ed., contemporary calf (\$75). Book Chest, Nov. online cat., 1816 ed., full calf, many pencil inscriptions (\$65). Reads Rare Book Shop, Nov. online cat., 1814 ed., full calf (\$48). Steven Temple Books, Nov. online cat., 1846 ed., half calf, presentation inscription by Rogers to his niece, Julia Towgood (\$275).

Ruggle, *Ignoramus*, 1787. Book Chest, Nov. online cat., foxed, full calf (\$350).

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

Shakespeare, *Dramatic Works* [with] *The Poems*, Whittingham ed., 1826. Heritage Book Shop, Nov. online cat., with *The Poems of Shakespeare*, Pickering's Aldine ed., 1832, 11 vols. in all, full calf (\$2750). The presence of wood engravings by J. Thompson, a few based on Stothard's designs, in the 1826 vols. has not been previously recorded.

Shakespeare, *Dramatic Works*, Pickering ed., 1832. Heritage Book Shop, July cat. 205, #532, 11 vols., later calf (\$2750).

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

Shakespeare, *Seven Ages of Man*, 1799. Swann, 22 April, #137, title page and 7 pls. hand colored, half calf very worn, front

cover loose (\$161). Kenneth Karmiole, Nov. online cat., original wrappers soiled (\$600).

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

Somerville, *The Chace*, 1796. Oxford Stone Rare Books, Aug. private offer, contemporary morocco (£85).

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

Walton, *Complete Angler*, Pickering ed., 1825. Bromer Booksellers, Nov. online cat., large-paper issue, full morocco (\$250).

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

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

Watts, *Poetical Works*, ed. Park, 1807. Mosdell Booksellers, Sept. Pasadena Book Fair, 2 vols. in 1, quarter calf worn (\$60). The same 2 pls. appeared 1 year later in Park's *Works of the British Poets*.

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

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

Appendix 1: New Information on Blake's Engravings

Listed below are substantive additions or corrections to Essick, *The Separate Plates of William Blake: A Catalogue* (1983), and Essick, *William Blake's Commercial Book Illustrations* (1991). Abbreviations and citation styles follow the respective volumes.

The Separate Plates of William Blake: A Catalogue

Pp. 24-29, "Albion rose." William Cole, "An Unknown Fragment by William Blake," *Modern Philology* 96 (1999): 485-97, reports the recent discovery of a previously unrecorded impression of "Albion rose," second state, in a private collection, Barcelona, Spain. Wove paper, trimmed to 25.2 x 19 cm. with the inscription below the image cut off. Now framed, but formerly folded along both the horizontal and

vertical axes and laid into a copy of Ezekiel Baker, *Thirty-Three Years Practice and Observations with Rifle Guns*, 5th ed. (London: T. Woodfall, 1813). Seven lines of text inscribed in pencil on the verso, attributed by Cole to Blake's hand and composition. The verso inscription refers to "Baker's Practice," the half title of the book. Provenance: inherited c. 1995 by the present owner from his uncle, an avid hunter. I have seen neither the original print nor any reproduction of it and cannot confirm this information, all based on Cole's article and correspondence with him.

P. 106, "The Man Sweeping the Interpreter's Parlour," impression 2L. Acquired Feb. 1999 by John Windle, San Francisco.

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

William Blake's Commercial Book Illustrations

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

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

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

Designs to a Series of Ballads, Written by William Hayley ... Drawn, Engraved, and Published, by William Blake (Chichester, 1802) is one of the rarest letterpress books containing plates designed and engraved by Blake. The following census of recorded copies that include all four ballads should be considered only as a preliminary effort. For bibliographic descriptions of the book, see N. J. Barker, "Some Notes on the Bibliography of William Hayley: Part III," *Transactions of the Cambridge Bibliographical Society* 3 (1962): 340-46; and Roger R. Easson and Robert N. Essick, *William Blake: Book Illustrator*, vol. 1 (Normal: American Blake Foundation, 1972) 31-35. For locations of copies containing one, two, or three ballads in institutional collections,

see Bentley 572 and his *Blake Books Supplement* (Oxford: Clarendon P, 1995) 221. What is probably the finest copy ever recorded (see H, below) remains untraced. I would much appreciate learning the present location of copy H, or any other pertinent information about it. Remarkably, there is only one traced and complete copy remaining in Britain, while 3 such copies are now within a few miles of each other in Southern California.

A. CAMBRIDGE UNIVERSITY LIBRARY, Sir Geoffrey Keynes Collection, Cambridge, England. Full crimson morocco gilt by Riviere. Provenance: Acquired by Geoffrey Keynes at an unknown time; bequeathed to the Cambridge University Library, 1984. Listed in Keynes, *Bibliotheca Bibliographici: A Catalogue of the Library Formed by Geoffrey Keynes* (London: Trianon P, 1964) no. 581.

B. ROBERT N. ESSICK, Altadena, California. Full green morocco by J. Wright, Frederick Locker-Lampson's bookplate, designed by Kate Greenaway, pasted to the inside front cover, stamped "JAN 15 1945 KROWL" vertically along the inner margin of p. [i]. Inscribed in pencil by Locker-Lampson on the verso of the front free endpaper: "Sold for £14.14 to a dealer at L^d. Gosford's sale in 1884. Swinburne gave £21 to Pearson for a much inferior copy (as regards size) in calf F L." Another pencil inscription by Locker-Lampson appears just below: "I have now inserted a Drawing & an Engraving—both by Blake (Eagle & Weather plate) F L." For Swinburne's copy, see D, below. Provenance: Archibald Brabazon Sparrow Acheson, 4th Earl of Gosford; sold from his collection, Puttick and Simpson, London, 22 April 1884, #438, in the present binding (£12 to the dealer John Pearson); Locker-Lampson by 1886, as recorded in *The Rowfant Library: A Catalogue of the Printed Books, Manuscripts, Autograph Letters, Drawings and Pictures, Collected by Frederick Locker-Lampson* (London: Bernard Quaritch, 1886) 139-40; probably E. D. Church, who acquired the Rowfant Library en bloc; possibly Dodd Mead & Co., which dispersed major parts of the Church collection not acquired by Henry Huntington; the dealer A. S. W. Rosenbach, who offered the vol. in his sale cat. [28] of 1936, #44, with an impression of Blake's pl. 4 ("The Weather-house") from Hayley's *Life of Cowper* (1803-04) and Blake's preliminary drawing for "The Eagle" (pl. 6 of the *Ballads*), both inserted in this copy by Locker-Lampson according to his undated pencil note quoted above (\$975); the inserted works removed and the drawing sold to Lessing J. Rosenwald by 1939 (now Library of Congress—see Butlin #361); Rosenbach cat. [30] of 1939, #39, the volume only without the inserted materials (\$85); Rosenbach cat. [35] of 1944, #46, the volume only without the inserted materials (\$185); apparently a collector named "Krowl" by Jan. 1945 (see stamp noted above); an anonymous American collector; on consignment with Ursus Books, New York, Jan. 1999; acquired late Jan. 1999

by Essick (John Windle, the San Francisco book dealer, acting as agent). The 2nd and 3rd Rosenbach cats. (above) state that this copy was from the William A. White collection. There are at least three reasons to reject this claim. The 1st Rosenbach cat. (1936) refers to the White copy as though it were distinct from the one offered for sale. Rosenbach's own records of the White Blake collection, written c. 1927-29, indicate that the White copy was in "wrappers" and housed in a "slip case" (typescript in the Rosenbach Library, Philadelphia), whereas this copy (B) was bound in its present full green morocco without the original wrappers no later than 1884. Finally, copy E (below) is clearly the White copy, for it bears his pencil signature, and there is no evidence that he ever owned more than 1 copy.

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

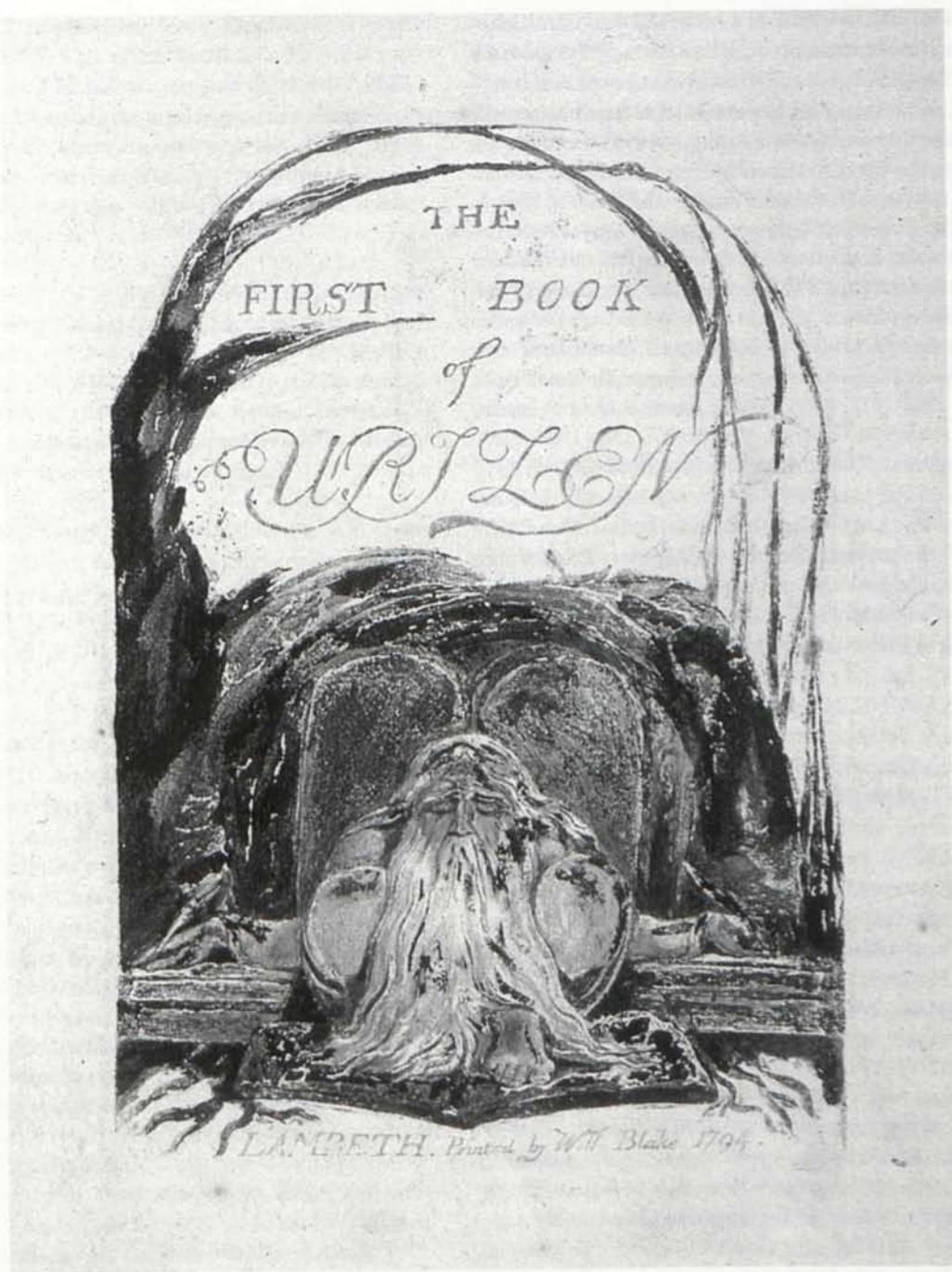
D. THE HUNTINGTON LIBRARY, San Marino, California. Full tan calf by Francis Bedford. "Swinburne's copy" inscribed in pencil on the verso of the front free endpaper. Provenance: Acquired by A. C. Swinburne for £21 from the dealer John Pearson at an unknown time, according to an undated pencil note about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

E. THE LIBRARY OF CONGRESS, Lessing J. Rosenwald Collection, Washington, D.C. In parts, original blue wrappers, lacking the general title page, housed in a half green morocco slipcase. Ink signature of "J. Parker" (probably James Parker, Blake's fellow-apprentice in the 1770s and print-publishing partner in the 1780s) and pencil signature of William A. White dated 30 Dec. 1895, both on the inside front wrapper of the first ballad. Provenance: Parker (died 1805); White by 1895; the dealer A. S. W. Rosenbach c. 1927-29; Lessing J. Rosenwald by 1929, given by him to the Library of Congress in 1943 but retained at his Alverthorpe Gallery, Jenkintown, Pennsylvania; moved to Washington after Rosenwald's death in 1979. G. E. Bentley, Jr., *Blake Records* (Oxford: Clarendon P, 1969) 116n1, suggests that this copy may have been one of those distributed by John Flaxman.

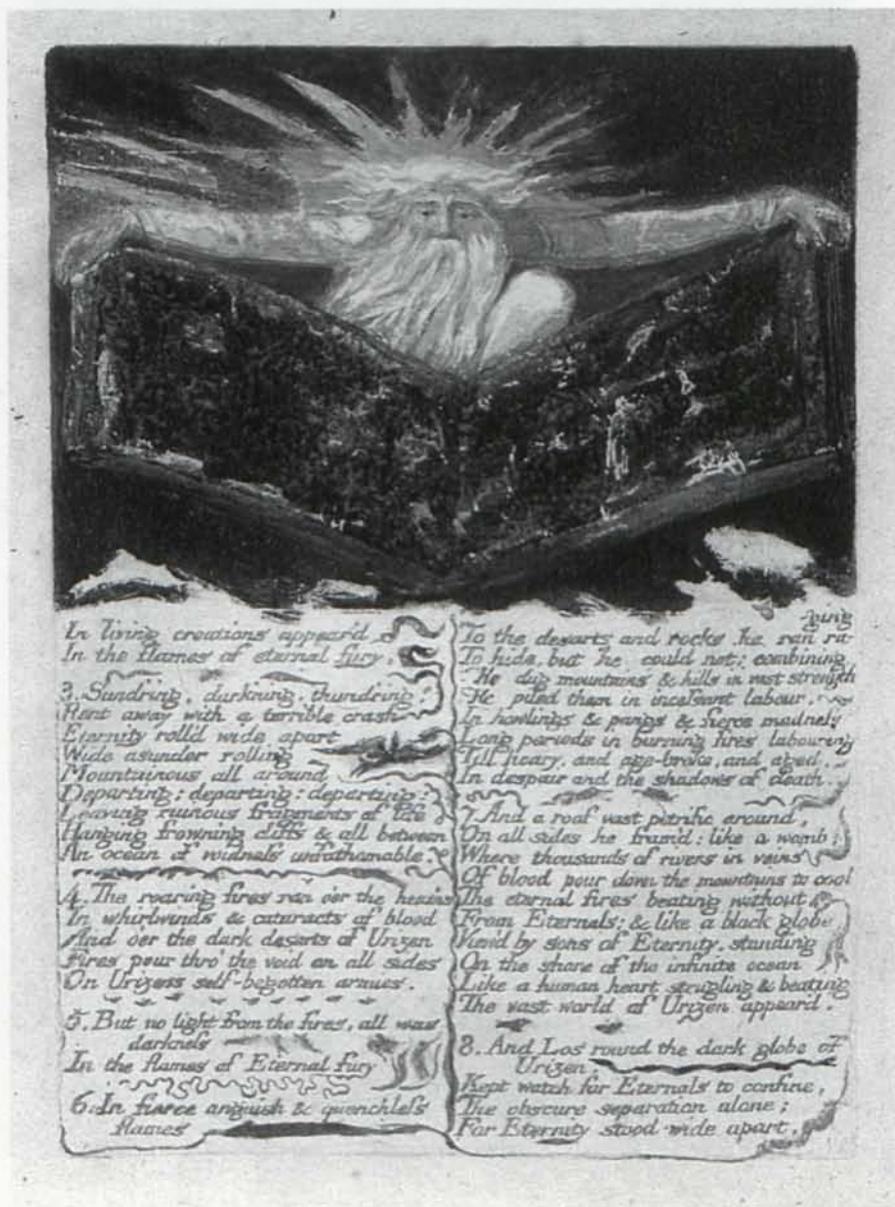
F. PRINCETON UNIVERSITY LIBRARY, Princeton, New Jersey. Full crimson morocco gilt by Riviere, with the bookplates of M. C. D. Borden, Herschel V. Jones, and A. Edward Newton, and a Princeton University Library gift bookplate bearing the name of Grace Lansing Lambert. Inscribed in pencil on the front flyleaf, probably by the dealer John Pearson (see copy D, above), "Perhaps the rarest of Blake's works. The only other copy we have ever seen we sold to Mr. Swinburne 20 years ago." Provenance: Pearson; Borden, sold from his collection, The American Art Association, New York, 17 Feb. 1913, #89 (\$200 to the dealer George D. Smith, probably acting for Henry E. Huntington); Huntington, sold as a duplicate from his collection, Anderson Galleries, New York, 10 Dec. 1917, #400 (\$180); Jones, sold from his library at Anderson Galleries, New York, 2 Dec. 1918, #188 (\$370); Newton, sold from his library at Parke-Bernet, New York, 17 April 1941, #140 (\$110); Henry S. Borneman, sold from his library at Parke-Bernet, New York, 1 Nov. 1955, #235 (\$110); Lambert, who gave the volume to Princeton c. 1960. Mrs. Lambert's gift of the volume is noted in Charles Ryskamp, "A Blake Collection for Princeton," *Princeton University Library Chronicle* 21 (1960): 172-75.

G. THE WATKINSON LIBRARY, Trinity College, Hartford, Connecticut. Full black morocco gilt, dark blue endpapers. Provenance: Given to Trinity College Library by Allan R. Brown in 1940, earlier history not known.

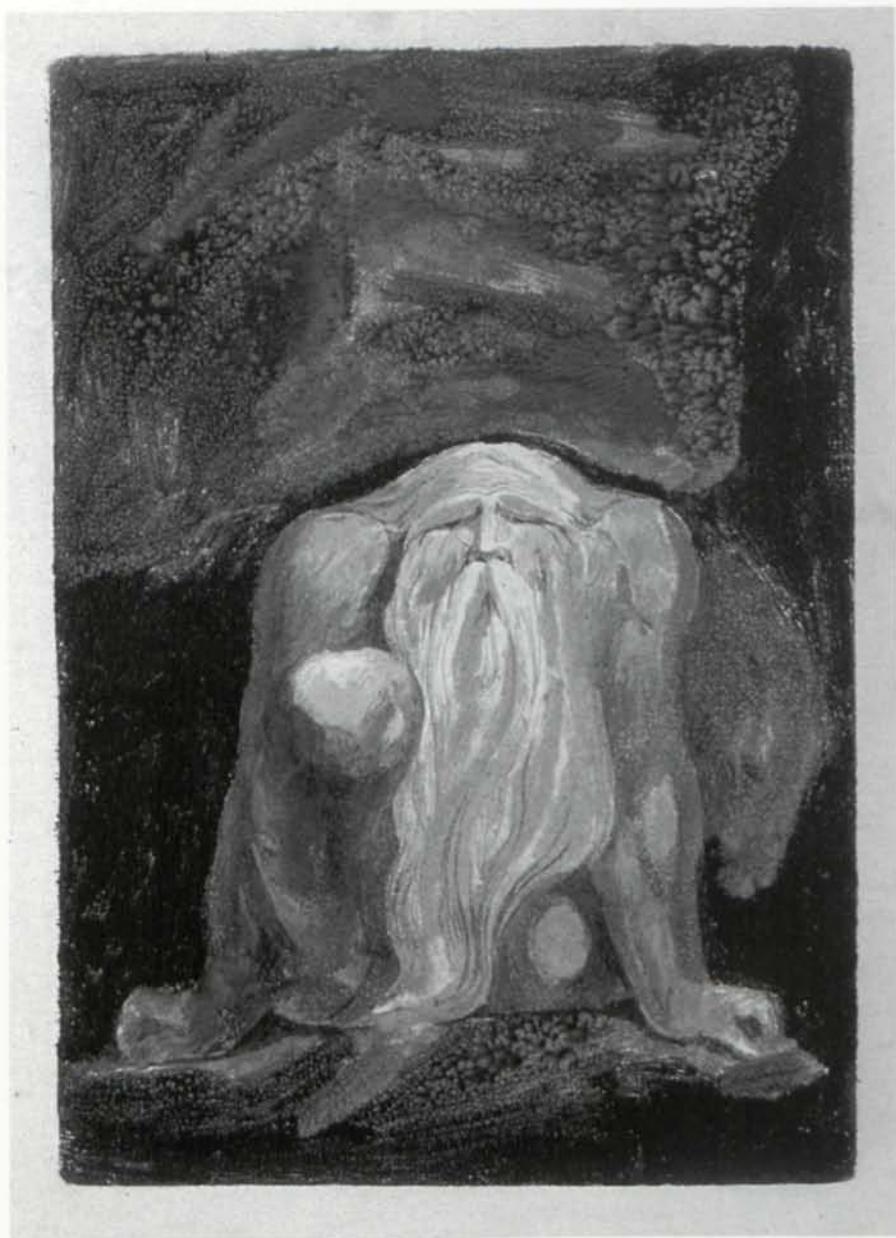
H. UNTRACED. In parts, original blue wrappers, housed in a green morocco case by 1924 (according to the 1924 and 1937 auction cats., below). Provenance: Acquired by Bernard Buchanan Macgeorge, apparently between 1892 and 1906 (see Macgeorge collection cats. noted below); sold from his collection at Sotheby's London, 1 July 1924, #120 (£80); W. E. Moss, sold from his collection at Sotheby's London, 2 March 1937, #222 (£410 to the London dealer Maggs Bros.). Bryan Maggs tells me that his family's firm has no records concerning this purchase other than symbols written in their copy of the Moss sale cat. which suggest (to his practiced eye) that the book was acquired for stock, perhaps with the hope of selling it to Martin Bodmer, who placed several substantial bids with Maggs for the Moss auction. The Director of the Bibliotheca Bodmeriana in Geneva has informed me that the library has no record of the work. The volume is not listed in the Macgeorge collection cat. of 1892, but it is described in *Catalogue of the Library of Bernard B. Macgeorge* (Glasgow: James Maclehose and Sons, 1906) 15.



A. *The First Book of Urizen*, copy E, pl. 1. Relief etching, color printed, 14.9 x 10.3 cm. The black splotches on the figure are lead-pigment decay. Photo courtesy of Sotheby's New York.



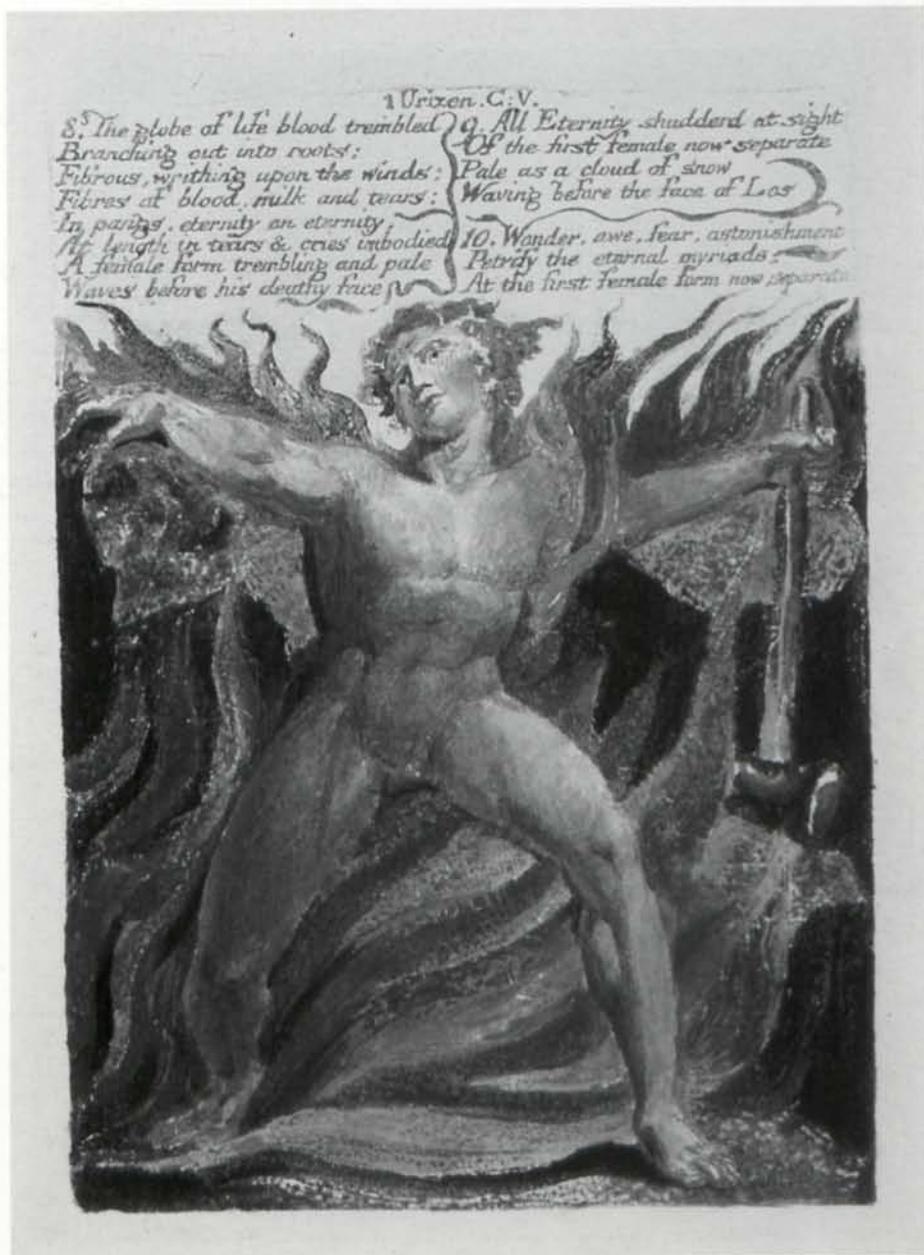
B. *The First Book of Urizen*, copy E, pl. 5 (pl. 3 as arranged in this copy). Relief etching, color printed, 14.9 x 10.5 cm. Photo courtesy of Sotheby's New York.



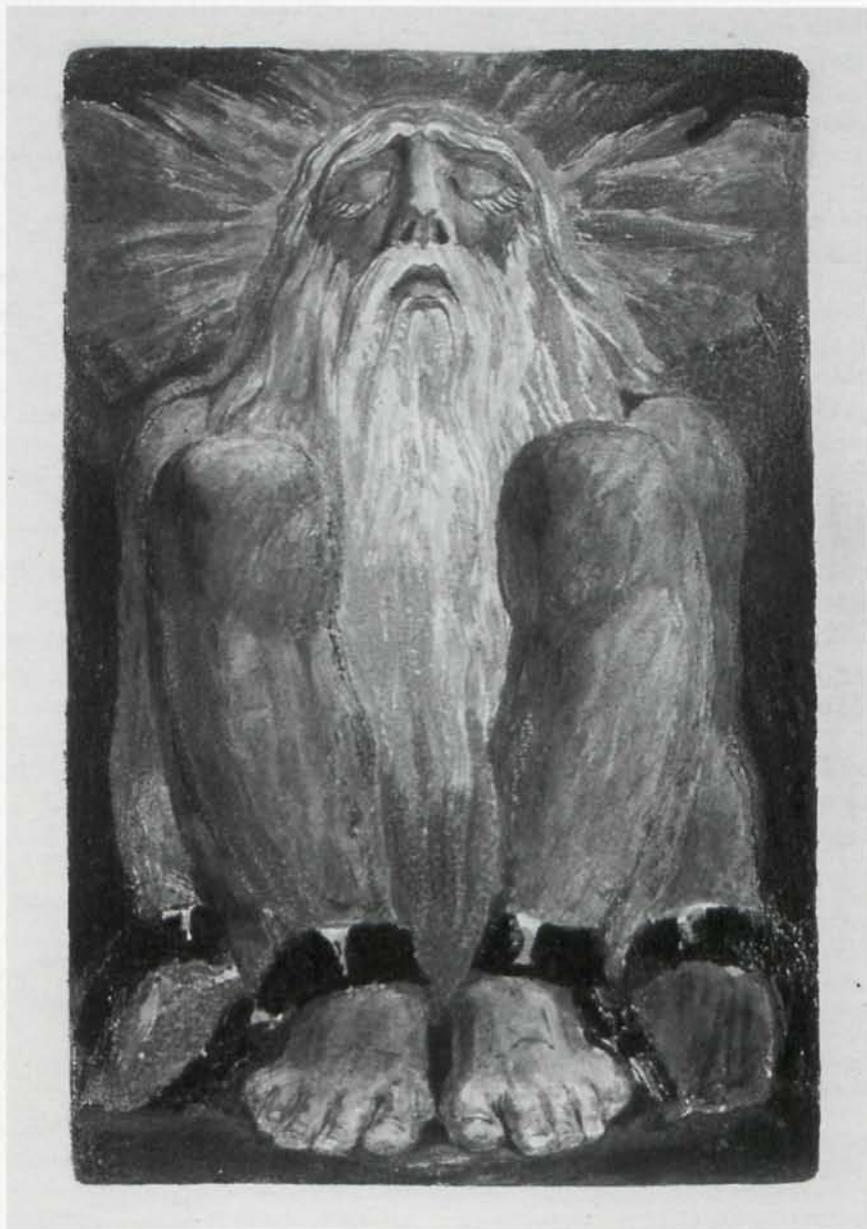
C. *The First Book of Urizen*, copy E, pl. 9 (pl. 4 as arranged in this copy). Relief etching, color printed, 14.8 x 10.4 cm. See the introductory essay to Essick's sales review for comments on the horse(?) on the right. Photo courtesy of Sotheby's New York.



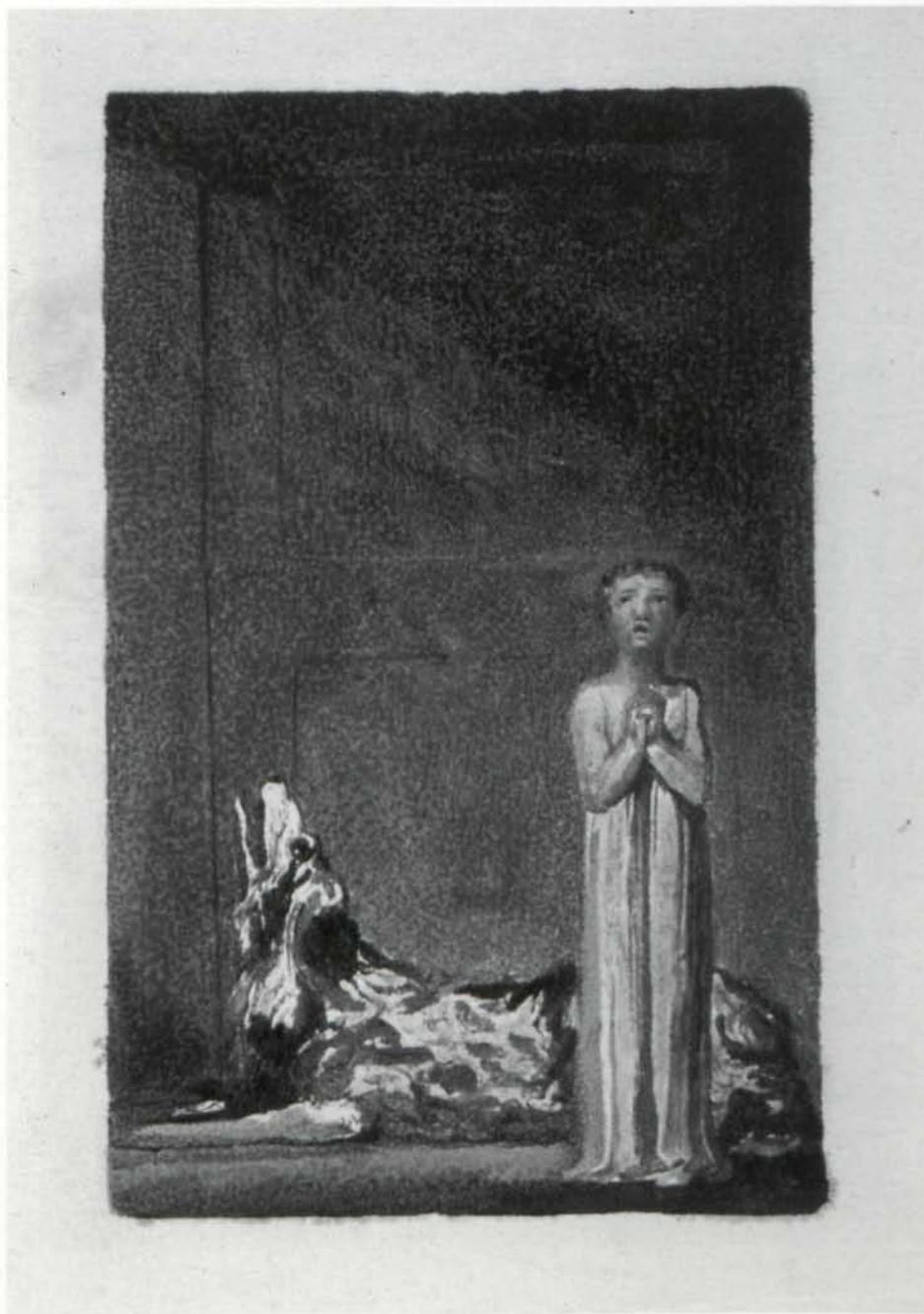
D. *The First Book of Urizen*, copy E, pl. 12 (pl. 18 as arranged in this copy). Relief etching, color printed, 15.4 x 10.2 cm. Photo courtesy of Sotheby's New York.



E. *The First Book of Urizen*, copy E, pl. 18 (pl. 15 as arranged in this copy). Relief etching, color printed, 15.0 x 10.9 cm. Photo courtesy of Sotheby's New York.



F. *The First Book of Urizen*, copy E, pl. 22 (pl. 12 as arranged in this copy). Relief etching, color printed, 15.6 x 10.1 cm. Photo courtesy of Sotheby's New York.



G. *The First Book of Urizen*, copy E, pl. 26 (pl. 22 as arranged in this copy). Relief etching, color printed, 14.9 x 9.2 cm. Photo courtesy of Sotheby's New York.

William Blake and His Circle: A Checklist of Publications and Discoveries in 1999

BY G. E. BENTLEY, JR.

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications for the current year (say, 1999) and those for previous years which are not recorded in *Blake Books* (1977), *Blake Books Supplement* (1995), and "William Blake and His Circle" (1994-98). The organization of the checklist is as follows:

Division I: William Blake

Part I: Editions, Translations, and Facsimiles of
Blake's Writings

Section A: Original Editions and Reprints

Section B: Collections and Selections

Part II: Reproductions of his Art

Part III: Commercial Book Engravings

Part IV: Catalogues and Bibliographies

Part V: Books Blake Owned

Part VI: Criticism, Biography, and Scholarly Studies

Note: Collections of essays on Blake and issues of periodicals devoted entirely to him are listed in one place, with cross-references to their authors.

Division II: Blake's Circle

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

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

I take *Blake Books* (1977) and *Blake Books Supplement* (1995), faute de mieux, to be the standard bibliographical authorities on Blake¹ and have noted significant differences from them.

N.b. I have made no systematic attempt to record manuscripts, typescripts, computer printouts, radio or television broadcasts, calendars, exhibitions without catalogues,² festivals and lecture series, furniture with inscriptions, microforms,³ music, performances,⁴ pillows (decorated), poems, posters, published scores, recorded readings and singings, refrigerator magnets,⁵ rubber stamps, tiles, T-shirts, tattoos, video-recordings,⁶ or email related to Blake.⁷

The status of electronic "publications" becomes increasingly vexing. Some such works seem to be merely electronic versions of physically stable publications, such as *Colliers Encyclopedia-CD Rom* (1996), with essays by Charles P. Parkhurst, Jr., on Fuseli and Flaxman and by Geoffrey Keynes on Blake (1966) <BB #2040, which replaced that by Mark Schorer and Charles P. Parkhurst, Jr., BB #2673>. Some electronic publications, however, suggest no more knowledge than how to operate a computer, such as those 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.⁸ The most important of these are the William Blake

¹ Except for the states of the plates for Blake's commercial book engravings, where the standard authority is R.N. Essick, *William Blake's Commercial Book Illustrations* (1991).

² E.g., "Tyger of Wrath: William Blake in the National Gallery of Victoria" (Melbourne, Australia), which opened on 27 April 1999.

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

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

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

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

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

⁸ (1) \$Morris Eaves, "Collaboration Takes More than E-Mail: Behind the Scenes at the William Blake Archive," *Journal of Electronic Publishing* 3 (Dec. 1997). <<http://www.press.umich.edu/jep/03-02/Blake.html>>.

Archive⁹ and the concordance of Nelson Hilton.¹⁰

The chief indices used were *Australian Books in Print* 1998 (1998) (2 Blake books found); *Book Review Digest* (1999); *Book Review Index Cumulation* 1998 (1999), 1999 (2000); *Books in Print 1999-2000* (1999) (54 entries under author, 51 under title, 144 under subject); *British Humanities Index* for 1998-99; *Cumulative Book Index* (March-Dec. 1999) (14); *Dissertation Abstracts International* (1998-99); *Guide to Microforms in Print* 1998 (1998); *Indian Books [in English] in Print* 1998 (1998) (0); *Livres disponibles 1999: French Books in Print* (Dec. 1998) (11 books); Modern Language Association on-line bibliography (up to September 1999); *Times Literary Supplement Index[es] 1902-1939, 1940-1980, 1981-1985*; *Verzeichnis lieferbarer Bücher: German Books in Print* 1998-99 (July 1998) (6 books); *Whitaker's Books in Print* 1999 (Jan. 1999) (91 under Blake, 22 under Blake's); and *The Year's Work in English Studies* 77 [for 1996] (1999).

(2) §Matthew Kirschenbaum, "Managing the Blake Archive," *Romantic Circles* (March 1998). <http://www.tlc.umd.edu/dispatches/column_7>

(3) *Marsha Keith Schuchard, "Why Mrs. Blake Cried: Swedenborg, Blake and the Sexual Basis of Spiritual Vision," *Esoterica: The Journal of Esoteric Studies* 2 (Sept. 1999) <<http://www.esoteric.mus.edu/>> (according to Swinburne, "it is . . . said, truly or falsely" that Blake proposed to take "a second wife," a proposal which Catherine Blake met "with tears," and the tears are explained here by Blake's alleged Swedenborgian-Masonic-Cabalistic-Moravian sexual theory and practice).

⁹ In September 1999, the electronic hypertext entitled The William Blake Archive (<http://iath.virginia.edu/blake>) consisted of:

All Religions are One (A)
America (E —+ M, O forthcoming)
Book of Ahania (A)
Book of Los (A)
The Book of Thel (F, H, J, O)
Descriptive Catalogue (no copy identified—forthcoming)
Europe (B —+ H, K forthcoming)
The First Book of Urizen (G—+A-D, F—forthcoming)
For Children: The Gates of Paradise (D)
For the Sexes: The Gates of Paradise (D)
Ghost of Abel (A)
Jerusalem (E, I)
Laocoon (B)
Marriage of Heaven and Hell (C-D, F—+ G-H-I, L-M <the last two consisting of only "A Song of Liberty"> forthcoming)
Milton (C—+ D forthcoming)
On Homers Poetry [and] On Virgil (A, F)
"The Pickering Manuscript" (forthcoming)
Poetical Sketches (no copy identified — forthcoming)
Song of Los (B—+ A, F forthcoming)
Songs of Innocence (B, U)
Songs of Innocence and of Experience (C, F, L, Z—+ O, R, V, AA forthcoming)
There is No Natural Religion (C, G, L)
Visions of the Daughters of Albion (A, C, G, I)
plus forthcoming watercolors to *The Book of Job* (plus engravings), Chaucer's *Canterbury Pilgrims* (plus engravings), Milton's *L'Allegro* and *Il Penseroso*, *Comus*, *Nativity Ode*, *Paradise Lost*, and *Paradise Regained*, and all commercial engravings (both book illustrations and original separate prints).

¹⁰ See Nelson Hilton, "www.english.uga.edu/wblake," *Blake* 33 (1999): 11-16.

I am grateful for many kinds of help to Bucknell University Press, William Cole, Detlef W. Dörrbecker, Robert N. Essick, Alexander Gourlay, Kimball Higgs, William D. Goldman, Michael Grenfell, Selby Kiffer, Irina Kukota (for further help with Russian books), Kaumudi Marathe, Jos van Meurs, Patricia Neill, Morton D. Paley, François Piquet, St. Martin's Press, Gunnel Tottie, Geir Uthaug, and Yale University Press.

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

Symbols

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

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

Abbreviations

BB G. E. Bentley, Jr., *Blake Books* (1977)
BBS G. E. Bentley, Jr., *Blake Books Supplement* (1995)
Blake *Blake/An Illustrated Quarterly*

Introduction

Blake Discoveries in 1999

Blake's Original Writings

A previously unknown copy of "Albion Rose" (E) was discovered in a most intriguing context. It came from the library of a Spanish hunting enthusiast who did not read English or recognize what he had accidentally acquired.¹¹ It bears a remarkable annotation apparently by Blake connecting a book on rifles (1813) to an apocalyptic passage from Ezekiel. As with a number of recent Blake discoveries, the lack of precedent is one of its guarantors of integrity. Blake is rarely predictable.

A copy of "Blake's Chaucer: The Canterbury Pilgrims" (B) has lain unobserved for 165 years in a copy of *The Canterbury Pilgrims*, ed. Thomas Tyrwhitt (1798) in the Bodleian Library until it was recorded by J. B. Mertz in 1999.¹² It is only the second copy known.

¹¹ See William Cole, "An Unknown Fragment by William Blake: Text, Discovery, and Interpretation," *MP* 96 (1999): 485-491.

¹² See J. B. Mertz, "An Unrecorded Copy of Blake's 1809 Chaucer Prospectus," *Blake* 32 (1998-99): 73-74.

In 1999 the most exciting discovery or recovery was of *The First Book of Urizen* (copy E),¹³ partly colored about 1841 (see illus. A-G above). It was bought at a cost (\$2,500,000 + agent's fee) which exceeds the price per page of any book previously sold at auction. It has gone to the most lavishly funded Blake collection formed in the last 40 years and now is exceedingly difficult to see. Of course this does not mean that *Urizen* is really worth \$100,000 per print; it only means that two or more very wealthy bidders think it is. As one of the bidders was apparently a dealer, this suggests his belief that there are potential buyers willing to pay even more than \$100,000 per print for Blake's most ambitious color-printed works.

Urizen (E) was in North America as early as 1905 and was acquired by Mrs. Harry Payne Whitney by 1919. The information about it available to Geoffrey Keynes for his great *Bibliography of William Blake* (1921) necessarily derived from catalogue descriptions by others (1876, 1886, 1919-20) and perhaps from correspondence with the family; he never saw *Urizen* (E) himself. When Mrs. Whitney died in 1942, *Urizen* (E) "disappeared" into the recesses of the family which had long owned it; their possessions were so vast, distributed among several dwellings in two countries, that they did not know they had it—or at any rate none of them could locate it when GEB wrote to every member of the family named in Mrs. Whitney's will. When Edwin Wolf 2nd assisted Sir Geoffrey with descriptions of North American copies of Blake's works in *Illuminated Printing* for their *William Blake's Illuminated Books: A Census* (1953), *Urizen* (E) was still inaccessible, and no more information was available for *A Blake Bibliography* (1964), *Blake Books* (1977), and *Blake Books Supplement* (1995).¹⁴

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

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

Similarly, on pl. 9 is a grazing horse not visible in other copies, and on pl. 10 "Chap: IV" has been altered to "Chap:

¹³ See Dr. Elizabeth B. Bentley, "Urizen in New York City," *Blake* 33 (1999): 27-30.

¹⁴ However, *Blake Books*, 169, surmised correctly that *Urizen* (E) did not contain two copies of pl. 12, as claimed by Keynes (1921) and Keynes & Wolf (1953).

III" (not recorded in any other copy), perhaps because "Chap: IV" also appears on pl. 8.

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

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

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

We have known of monochrome copies of Blake's works in *Illuminated Printing* which were colored later, sometimes, as in the cases of *America* (Q) and *Europe* (L), with fraudulent intent by the now-notorious dealer Walter T. Spencer,¹⁵ but no copy of a book undoubtedly colored by Blake has previously been detected with coloring added after his death.¹⁶

Collections and Selections

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

¹⁵ Spencer also sold *For Children* (C), *Innocence* (E, J), *Songs* (F, L), the letter of 18 March 1827, and the MS of "then she bore Pale desire," but no one has blown upon their integrity. *Songs* (j) was printed posthumously on paper watermarked J WHATMAN | [18]31 and colored for an unknown patron by 1925. In *Songs* (e), some plates printed and colored by Blake were added to others posthumously printed and colored apparently for Toovey after 1862.

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

The William Blake Archive at the University of Virginia has been much, and deservedly, in the news. See (1) the state of play reported in footnote 9 above; (2) Anon., "Fearful Symmetry' Now in Pixels Bright," *New York Times*, 22 July 1999; and (3) Morris Eaves, Robert N. Essick, and Joseph Viscomi, "William Blake Archive Update" *Blake* 32 (1998-99): 87, and the arguments, analyses, and expositions in (4) Karl Kroeber, "The Blake Archive and the Future of Literary Studies," (5) Andrew Cooper and Michael Simpson, "The High-Tech Luddite of Lambeth: Blake's Eternal Hacking," and especially (6) Morris Eaves, Robert N. Essick, Joseph Viscomi, and Matthew J. Kirshenbaum, "Standards, Methods, and Objectives in the William Blake Archive: A Response," *Wordsworth Circle* 30 (1999): 123-25, 125-31, 135-44.¹⁷

For a wonderfully promising but abortive predecessor of the William Blake Archive, see Mary Lynn Johnson, "The Iowa Blake Videodisc Project: A Cautionary History," *Wordsworth Circle* 30 (1999): 131-35.

Blake's Art

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

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

Blake's Engravings

No new commercial engraving by Blake was discovered, but copies of three of the rarest of commercial books with Blake engravings have been acquired by the most industrious, learned, and devoted Blake collector active today. Robert N. Essick has managed to acquire during just the last year a set of all four parts from Hayley's *Designs to A Series of Ballads* (1802—only seven other complete sets are known, one of them long untraced), Marie Vollstonecraft Godwin, *Marie et Caroline* (1799—only two other copies are recorded), and

¹⁷ For another account of a "hypertext," see David M. Baulch, "Blake's *Vala* or *The Four Zoas*: Hypertext and Multiple Plurality," *Wordsworth Circle* 30 (1999): 154-60.

Young, *Night Thoughts* (1797). *Night Thoughts* is not a rare book—*Blake Books*, *Blake Books Supplement*, and *Blake* record 125 copies, and I know of numerous others in private hands—but colored copies are uncommon, and there is still great uncertainty as to when and by whom they were colored. Essick's newly acquired colored copy (AA) is fascinating in that it was colored in at least three sessions, the first c. 1800 (sensitively), the second in 1833, and the third in 1880-90. On the basis of the clear evidence of serial coloring which Essick provides from his copy, other colored copies should be re-examined to determine whether more than one hand can be detected in their coloring.

Catalogues and Exhibitions of Blake

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

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

Blake Scholarship and Criticism

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

The volume of publication continues to be formidable. There are 14 newly recorded books on Blake and 194 essays. Of these 194 essays, 28 were in *Blake/An Illustrated Quarterly* (1998-99), 23 in *Journal of the Blake Society at St James* (1998-99), 7 in an issue of *The Wordsworth Circle* (1999), and 21 in volumes of essays—*Da Blake al Modernismo: Saggi sulla eredità a romantica*, ed. Toni Cerutti (1993) and *Blake in the Nineties*, ed. Steve Clark and David Worrall (1999).

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

There are also 44 reviews reported here, including an extraordinarily (and in my view unnecessarily) destructive one

by Thomas A. Vogler of John Pierce's *Flexible Design* in *Blake* 33 (1999).

One of the more unusual of the newly reported publications is Huib Emmer, *Bethlehem Hospital: William Blake in Hell: Opera in three acts 1985-88* (1990).

Biography

Two new contemporary, or almost-contemporary, records of Blake have been published. Bernard Barton's letter to Allan Cunningham of 24 February 1830 identifies several new admirers of Blake, including John Martin the visionary painter,¹⁸ and an incidental reference by Sarah Flower Adams of 1835 places Blake in the context, though not in the company, of Charles Lamb and Samuel Taylor Coleridge.¹⁹

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

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

Books on Blake

Robert N. Essick, *A Troubled Paradise: William Blake's Virgil Wood Engravings with an afterword on collecting William Blake* by John Windle (1999), is a brief, illuminating essay on Blake's Virgil enterprise. William Vaughan, *William Blake* (1999) is an unambitious picture book about Blake's art, almost distinct from his book of the same title of 22 years previously. Jason Whittaker, *William Blake and the Myths of*

Britain (1999), discusses Blake in general, with a leitmotif of contemporary antiquarianism; he has little that was not in previous books on the subject such as Denis Saurat, *Blake and Modern Thought* (1929), Ruthven Todd, *Tracks in the Snow* (1946), and especially A. L. Owen, *The Famous Druids* (1962).

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

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

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

Because of linguistic poverty, I cannot comment on Junee Giftarmälet, *mellom himmel og helvete* [*The Marriage of Heaven and Hell*], tr. Hanne Bramness and Erling Indreeide (1993), in Norwegian or Tadeusz Sławek, *Człowiek Radosny: Blake, Nietzsche* (1994) in Polish. I have not yet seen Harold Fisch, *The Biblical Presence in Shakespeare, Milton, and Blake* (1999) or K.E. Smith, *An Analysis of William Blake's Early Writings* (1998).

Essays on Blake

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

¹⁸ Joe Riehl, "Bernard Barton's Contribution to Cunningham's 'Life of Blake': A New Letter," *Blake* 33 (1999): 16-20.

¹⁹ Y. S. [i.e., Sarah Flower Adams], "An Evening with Charles Lamb and Coleridge," *Monthly Repository*, N.S. 9 (1835): 162-68.

an admirable augury of his eagerly awaited second volume of *Blake and the Idea of the Book*.

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

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

Far more incidentally, there are essays on why the Welsh are enthusiastic singers of Blake's "Jerusalem" lyric (they translate England as *Cymru*, Welsh for the people)²⁰ and the Scots are not (they gibe at singing of "England's green & pleasant Land").²¹ And there is some curious gossip about places where Blake once lived. In 1917 his cottage in Felpham was suffering "an almost unprecedented act of vandalism" in being altered²²—ironically restoring it to the form in which Blake knew it in; 1918 his house in Lambeth was about to be torn down;²³ and in 1968 his flat in South Molton Street was being converted to a betting shop or couturier.²⁴

The Roads Not Taken

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

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

²⁰ G. V. Barton, "Blake's 'Cymru,'" *Independent*, 23 May 1996, 19.

²¹ R. Beynon, "Uninspired by 'Jerusalem,'" *Independent*, 21 May 1996, 13.

²² J. E. Partington, "Blake's Cottage," *TLS*, 7 June 1917, 273.

²³ Alfred G. Hopkins, "William Blake's House at Lambeth," *TLS*, 28 Nov 1918, 581.

²⁴ Anon., "Commentary," *TLS*, 8 Feb 1968, 137.

²⁵ Christopher Rubinstein, "The Eye Sees More than the Heart Knows: Some possible hidden meanings in *Visions of the Daughters of Albion*," *Journal of the Blake Society at St James*, 4 (1999): 66-75. He believes that "There is at least a strong probability that he [Blake] was aware of them and created the names accordingly" (68).

²⁶ See Marsha Keith Schuchard, "Blake and the Grand Masters (1791-4): Architects of Repression or Revolution?," *Blake in the Nineties*, ed.

Division I: William Blake

Part I

Editions, Translations and Facsimiles²⁷

Section A: Original Editions

Copperplate-Makers' Marks Addenda

PONTIFEX *Urizen* (E)

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

Copy E

Watermark: None

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

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

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

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

Steve Clark & David Worrall (1999), 173-93 and Peter J. Sorenson, "Freemasonry and the 'Greek Mysteries' in William Blake's *Tiriel*," *Classical and Modern Literature* 15 (1995): 163-76.

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

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

America A Prophecy (1793[-1831])

Plate 2

History: (1) Crabb Robinson wrote to Mrs. Barron Field on 11 November [1863]: "I found lately one of Blakes coloured drawings [i.e., prints?] which I have set apart for Il marito [i.e., Barron Field]; it's headed *America*";²⁸ (2) Untraced.

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

Newly Recorded Copy

Copy	Collection	Correction	Contemporary Owner
B	Bodley	—	Francis Douce

Copy B: Sheet size: 18.65 X 22.7 cm.

Watermark: Invisible because pasted down.

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

History: (1) Francis Douce bought "Blake's Canterbury Pilgr." from the firm of Hurst and Robinson in March 1825,²⁹ to go with his copy of "Blake's print of Canterbury pilgrimage" which he had bought from them in November 1824, and pasted the prospectus in his copy of *The Canterbury Tales*, ed. Tyrwhitt (1798); (2) Bequeathed by Douce in 1834 to the Bodleian Library.

Europe (1794[-1831])

Copy G

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

The First Book of Urizen (1794[-1818])

Table

Copy	Plates	Leaves	Watermark	Blake Numbers	Binding-Order
E	1-3, 5-15, 17-23, 26-28 ³⁰	24	JWHATMAN (10)	—	1, 3, 5, 9, 2, 6, 14, 7, 10, 8, 11, 22, 13, 15, 18, 17, 19, 12, 20-21, 23, 26-28 ³¹

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

²⁹ Bodley: Ms Douce e 68, f. 3^v, cited, like all the other information about this copy of Blake's prospectus, from J. B. Mertz, "An Unrecorded Copy of Blake's 1809 Chaucer Prospectus," *Blake* 32 (1998-99): 73-74.

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

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

Leaf-Size in cm

29.6 x 23.8

Printing Color

green (2-3, 5-8, 10-11, 13, 15, 18-20, 23, 28)
orangish brown (1, 14, 27)³²

Newly Traced Copy

Copy E

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

Coloring

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

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

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

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

Perhaps the person who commissioned the binding of *Urizen* (E) about 1841 was the one who arranged for the new coloring of it. This person may have been Charles Wentworth Dilke (1789-1864), whose son Sir Charles Wentworth Dilke (1810-69) is the first recorded owner of *Urizen* (E).³³ About 1840, the first Charles Wentworth Dilke "formed one of the best collections of Blake's drawings, and

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

³³ Similarly the first Charles Wentworth Dilke may have commissioned Charles Murton about 1838 to bind the copy of *Songs of Innocence* (K) later owned by his son. The coloring of *Innocence* (K) seems quite unrelated to that of *Urizen* (E).

was one of the earliest admirers of his poems.³⁴ Certainly he was interested in Blake at this time, for about 1843 he visited John Linnell "to have another morning with Blake,"³⁵ he bought Blake's Job and Dante engravings from Linnell in February 1843 and November 1844,³⁶ and Linnell wrote to Dilke about the Job borders on 27 September 1844.³⁷

Pl. 1 There are oddly-placed black splotches as if of oxidation, especially on the man's hair, clothes, and book (see illus. A).

Pl. 2 The woman's dress is yellow, and the sky is streaked with red, pink, grey, and blue.

Pl. 5 The book is mottled very dark brown, and the sky at top left is dark to pale blue, top right black (see illus. B). The patterns of white at bottom are very similar to those in D.

Pl. 6 The right man is blond, and the one on the left has black hair; the serpents are black and red.

Pl. 7 The man is purplish pink, his hair is brown, and the flames are orange and salmon red.

Pl. 8 The skeleton is brown, the background very dark blue with green and brown at the bottom.

Pl. 9 The man is pink; above him is mottled dark brown, blue, and orange; the rock below him is dark orange; the rest is mostly black (see illus. C).

Pl. 10 The man is greyish pink; the near rocks are brown, the far ones dark brown.

Pl. 11 The man is pink; his background is very dark bluish brown; the skeleton is grey and brown; his background flames are orange and tawny brown; the chain and hammer are black.

Pl. 12 The water is black with green (see illus. D).

Pl. 13 The person is grey and blue; the clouds to right are dark blue, while those to left are black; and the butterflies are black and red.

Pl. 14 The sky to right is black, the rest mostly grey; the rocks under each hand are grey.

Pl. 15 Flesh is greyish purple, the men to right and left have white hair and beards, and the middle man has yellow and brown hair; the background is tawny orange and red; the sea is dark blue; and the plants are touched with brown.

Pl. 17 The globe, sash, and flames are shades of red; the person has dark brown hair and greyish pink flesh.

Pl. 18 The man is pink and his hair ochre; the flames are tawny orange and brown (top right red); the hammer is black; and the background black and greyish green (see illus. E).

Pl. 19 The woman's hair is yellow, the man's brown; the back-

ground at right is dark purple; the rocks (or clouds) to left and bottom are brown; the vines are touched with brown.

Pl. 20 The flames round the child are lemon yellow, others tawny brown and orange to dark brown; the vines are touched with brown.

Pl. 21 The flesh is pink, the man darker than the woman and boy; the man has brown hair, the others are blond; the chain is an odd red; the hammer is brown; the background is dark brown, orange, and at top is some red and orange.

Pl. 22 The man is pink and brown, and the chains are black; the light from his head is orange, the background black (see illus. F).

Pl. 23 Flesh is pink, the clothes uncolored; the globe and rays are red; the very clear lion is brown; the background is mostly mottled brown; above the rocks is purplish blue.

Pl. 26 The boy's hair is brown, his clothes uncolored; the dog black and white, the background mottled brown (see illus. G).

Pl. 27 The man's flesh is pink, his hair brown, his clothes uncolored; the background is mottled brown to blue.

Pl. 28 The man is outlined in brown, his flesh is pink, and his clothes uncolored; the rope is black, and the background black (bottom) and very dark blue (top).

Variants: The control text was the Blake Trust facsimile (1995) of copy D. Features such as faces, toes, and hands, are mostly *not* touched up by hand as in copy D. The running-head is clear on pl. 5, 10, 12 (not visible in D), 14 (very faint in D), 16, 18, 20, 26.

Pl. 2 There is a crease in the paper across the woman's back and arm, and the plants are quite thin and slight.

Pl. 5 The man looks at the viewer (not down as in D) (see illus. B).

Pl. 6 Vine-flourishes (added by hand on the paper, not printed from the copperplate) cover the gap in text at the right.

Pl. 9 The head of a grazing horse is fairly clear to the right of the man (see illus. D). In copies A-B, D, G that area is plainly rocks.

Pl. 10 "Chap: IV" has been altered to "Chap: III," apparently by scratching out the "IV" on the paper and altering it in the color of the printing-ink to "III."

Pl. 11 There is no sign of the tree(?) above the right man's knee which is clear in copy D.

Pl. 14 There is similar striation to copy D on the cloud over the man's leg and in his hair but little elsewhere.

Pl. 15 The old men's eyes look down (left) or are closed (right), not looking forward as in D. The right man's beard overlaps the sea, and there are swirls as of cloth above his head.

Pl. 17 The object which is fairly clearly a sash (leaving buttocks and legs bare) is blood or veins in D; the globe is not luminous. There is no hint of bloody veins flowing from the person's head to the globe.

Pl. 18 There is a shadow to the left from his left leg (see illus. E).

³⁴ *The Papers of a Critic*: Selected from the Writings of the late Charles Wentworth Dilke [1789-1864], ed. by his Grandson, Sir Charles Wentworth Dilke [1843-1911] (London, 1875) 1: 51; in so far as the implied date of 1840 is valid, it must apply to books, for the Blake drawings of the original Charles Wentworth Dilke were acquired at the Butts sale in 1852 (Butlin #446, 463, 484, 489, 494, 548); his son acquired two more (Butlin #441, 807) by 1876.

³⁵ *Blake Books* 784.

³⁶ *Blake Records Supplement* 120.

³⁷ *Blake Records* 327n1.

Pl. 21 There is disfiguring black on Enitharmon's cheek, perhaps oxidation. Los looks at Orc (not at Enitharmon, as in D).

On pl. 21, at the left side about a third of the way from the top, is a patch of very dark brown coloring with some fragments of paper clinging to it,³⁸ which corresponds to a discolored hole in the facing guard-leaf and to dark brown fragments opposite the guard-leaf hole on the verso of the previous leaf (pl. 20). This suggests that the guard-leaf was there when the coloring was still wet or humid. However, the plate-versos have offsets from the facing plates, indicating that these offsets occurred before the guard-leaves were added. Apparently part of the coloring was added about the same time as the guard-leaves, c. 1841.

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

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

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

Pl. 28 Yellow lines flow unambiguously from the man's head. Binding: Bound about 1841 by "CLARKE & BEDFORD" (partners in 1841-50), whose names are stamped on the verso of the first fly-leaf, with three fly-leaves at front and three at the back (the last watermarked "J WHATMAN | TURKEY MILL | 1839") and with unwatermarked guard-leaves,³⁹ in brown morocco, elaborately gilt, all edges gilt⁴⁰ (including the fly-leaves), scattered foxing. The spine at front is separating from the text. No stab hole from the previous sewing is visible.

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

³⁸ There is a similar defect in the brown of the man's left knee on pl. 21 but nothing corresponding on the guard-leaf.

³⁹ The presence of offsets on the versos of the plate-leaves indicates that the guard-leaves were not present when the work was first bound. Sometimes there is surprisingly heavy show-through on the versos of heavily printed leaves.

⁴⁰ The leaves with pl. 7 and 15 are slightly shorter than the others, ragged at bottom, and therefore not gilt. This suggests that the trimming in 1841 was not very drastic.

10-15% agent's fee) to Nancy Bialler of Sotheby's on the telephone for (6) an anonymous collection.

For an account of the 1999 sale, see Dr. Elizabeth B. Bentley, "Urizen in New York City," *Blake* 33 (1999): 27-30.

Jerusalem, ed. M.D. Paley (1991) <BBS 88>.

Reviews

15 Michael Phillips, *Burlington Magazine* 139 (1997): 338-39 (with Ackroyd, *Blake*; Bentley, *Blake Books Supplement*; Heppner, *Reading Blake's Designs*; and the Blake Trust Publications: *The Continental Prophecies*, *The Early Illuminated Books*, *Milton A Poem and the Final Illuminated Books*, *Songs of Innocence and of Experience*, and *The Urizen Books*) (all six Blake Trust publications are "extraordinarily faithful to the originals," and the apparatus is "exemplary").

16 *§TLS*, 26 Sept. 1997, 18+ (with *The Continental Prophecies*, *The Early Illuminated Books*, *Milton*, *Songs of Innocence and of Experience*, and *The Urizen Books*)

17 *§Book World* 28 (1998): 12.

Poetical Sketches (1783)

The Posthumous Distribution of *Poetical Sketches*

Copies of *Poetical Sketches* distributed by Blake have manuscript corrections in them; these consist of copies B-F, O, Q, S-T, V-W.⁴¹ Copies which lack Blake's corrections (A, G-N, P, R, U, X) are thought to have been distributed after his death.⁴²

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

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

I found in M^r. Palmer's store room at Furze Hill House [where Palmer lived 1862-1881], 3 copies of this book in sheets [copies G, H?, U?], (one [U?] not quite perfect)—S.P. told me to take one for my self—I had this copy half bound . . . A. H. Palmer sold one of his copies for £20. . . .⁴³

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

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

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

⁴³ *Blake Books* 349n1.

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

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

What Copies Did Palmer Own?

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

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

A second copy of *Poetical Sketches* found by A. H. Palmer in his father's collection is copy N, referred to in the 1890 letter; it was in the sale of Thomas Gaisford on 23 April 1890.

A third is copy U (with the last three leaves in facsimile) sold by A. H. Palmer to John Pearson, who offered it in his Catalogue 60 (?1885).

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

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

The Condition of Palmer's Copies

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

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

Copy U was defective, missing the last three leaves;⁴⁷ these

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

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

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

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

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

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

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

Copy A

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

Copy N

History: (1) Acquired by Samuel Palmer, perhaps after the death of Catherine Blake in 1831; tucked away "in a parcel of old letters which had been put away in 1861" and found in March 1890 by (2) A. H. Palmer (according to his letter of 5 May 1890 still with copy N), who sold it and copy A to the dealer John Pearson; (3) Acquired by Thomas Gaisford, who added his book-plate, and sold it at Sotheby's, 23 April 1890, lot 184, for £48 to Quaritch. . . .

Receipts signed by Blake

1806 September 9

It is reproduced in *Blake* 32 (1999): 119.

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

Copy P

Binding: Pl. 34-36 are numbered in the style of the *Innocence* plates though bound with *Experience*, as Joseph Viscomi points out in *The Wormsley Library* (below).

History: . . . (7) . . . ; Lent to the exhibition at the Pierpont Morgan Library 27 January-2 May 1999 and described in **The Wormsley Library: A Personal Selection* by Sir Paul Getty, K.B.E. Catalogue by H. George Fletcher, Robert J. D.

for Blake's manuscript corrections in copy Q indicate that he prepared it for a friend.

⁴⁸ *Blake Books* 345. Bedford also bound copies H-I, N, and X.

⁴⁹ The copy which Crabb Robinson gave in May 1848 to J. J. G. Wilkinson cannot be copy A, as *BB* suggests. Perhaps it was copy Q.

Harding, Bryan D. Maggs, William M. Voelkle, and Roger S. Wieck, Ed. H. George Fletcher (London: Published for the Wormsley Library by Maggs Bros. Ltd; NY: The Pierpont Morgan Library, 1999), No. 69.

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

History: ... (4) Sold posthumously for Charles Fairfax Murray at Sotheby's, 7 July 1919, lot 8, for £600 to Sabin, "who sold it to [5] Mr. Gabriel Wells of New York ... [who] sold it to [6] Colonel H.D. Hughes of Armore, Pennsylvania, from whom [7] Mr. Wells afterwards repurchased it and subsequently placed in the hands of Miss Frances M. Allen, now [1927] of the Fenway Hall, but then of The Korner & Wood Company, from whom [8] I [Willis D. Vickery] received it . . ."⁵⁰

Pl. a

Description: Joseph Viscomi and R. N. Essick conclude from the ink color (terra cotta red, used by Tatham in posthumous pulls but not by the Blakes), the flatness and evenness of the inking, the heavy printing pressure, and the slightly larger size (compared with undoubted lifetime impressions) that this is a posthumous pull, according to Essick, "Blake in the Marketplace, 1999," in this issue.

History: (8) Acquired by Justin Schiller in 1995; sold at Christie's (NY), 4 May 1999, #1 (reproduced in color; estimate \$20,000-\$30,000) for \$20,700, but the buyer returned it to Schiller.

Edition

Songs of Innocence and of Experience, ed. Andrew Lincoln (1991) <BBS 136>.

Review

14 Michael Phillips, *Burlington Magazine* 139 (1997): 338-39 (with Ackroyd, *Blake*; Bentley, *Blake Books Supplement*; Heppner, *Reading Blake's Designs*; and the Blake Trust Publications: *The Continental Prophecies*, *The Early Illuminated Books*, *Jerusalem*, *Milton A Poem and the Final Illuminated Books*, and *The Urizen Books*) (all six Blake Trust publications are "extraordinarily faithful to the originals," and the apparatus is "exemplary").

15 §TLS, 26 Sept. 1997, 18+ (with *The Continental Prophecies*, *Early Illuminated Books*, *Jerusalem*, *Milton*, and *The Urizen Books*).

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

Copy H

History: . . . The volume with *Visions* (H), *Europe* (G), and

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

Edition

**Visions of the Daughters of Albion* [A]. Reproduced in Facsimile. With a Note by John Middleton Murry. (London, Toronto, and NY: Dent, 1932) <BB #214>.

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

Section B:

Collections and Selections⁵¹

§*Auguries of Innocence*. (Bushey Heath, Herts: Taurus Press, 1976) Broadside illustrated by Peter P. Piech, 26 copies.

Blake Jojoshisho [*Blake Lyrics*]. Tr. Bunsho Jugaku. Iwanami Bunko. 15th Printing. (Tokyo: Iwanami Shoten, 1997) 116 pp., ISBN: 4-00-322171-0. In Japanese.

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

§[*Blake's Poems*]. (Moskva, 1982) In Russian.

A. Zveryev, "Velichie Bleika [The Greatness of Blake]" (137-40). It is apparently the same essay which appears on 5-32 of Blake's [*Poems*] (Moscow, 1978) <Blake (1999)>.

**Blake Shishu: Mushin no Uta, Keiken no Uta, Tengoku to Jigoku tono Kekkon* [*Blake's Poems*]: *Songs of Innocence, Songs of Experience, The Marriage of Heaven and Hell*. Tr. Kochi Doi. (Tokyo: Heibonsha, 1995) Heibonsha Raiburari: Heibonsha Library. 174 pp., ISBN: 4-582-7612-0. In Japanese.

Innocence, *Experience*, and *The Marriage* are on pp. 12-163 (with translator's notes on pp. 60-61, 157-163), and Masakazu Yoshimura, "Kaisetsu—'Shikon' to Genius i tsuite [A Commentary—on 'Poetic Genius' and Genius]" on pp. 165-174. The translations are reprinted from *Sekai Meishi Shutasei* 9 [*Collections of World's Excellent Poems*], Vol. 9 (Tokyo: Heibonsha, 1959) and *Sekai Meishishu* 1 [*World's Excellent Poems*], Vol. 1 (Tokyo: Heibonsha, 1969). Doi's translation of the *Marriage* appeared in *Eigo Seinen: The Rising Generation* 67 (1927) <BB #1541>.

⁵⁰ Vickery 28; none of the information in bold face above is in *BB*. Hughes also owned *America* (C), *Ghost of Abel* (C), *Poetical Sketches* (E), *No Natural Religion* (F), Blake's letter of May 1809, and a colored set of Job prints.

⁵¹ Here and below I ignore mere reprints.

The Continental Prophecies, ed. D. W. Dörrbecker (1995)
<Blake (1996)>.

Reviews

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

7 Michael Phillips, *Burlington Magazine* 139 (1997): 338-39 (with Ackroyd, *Blake*; Bentley, *Blake Books Supplement*; Heppner, *Reading Blake's Designs*; and the Blake Trust Publications: *The Early Illuminated Books*, *Jerusalem*, *Milton A Poem and the Final Illuminated Books*, *Songs of Innocence and of Experience*, and *The Urizen Books*) (all six Blake Trust publications are "extraordinarily faithful to the originals," and the apparatus is "exemplary").

8 §TLS, 26 Sept. 1997, 18+ (with *The Early Illuminated Books*, *Jerusalem*, *Milton*, *Songs of Innocence and of Experience*, and *The Urizen Books*).

§A *Cradle Song*. (No place: The Menhaden Press, 1981).

§*The Divine Image*. (Bushey Heath, Herts: Taurus Press, 1974) Broadside illustrated by Peter P. Piech, 50 copies.

The Early Illuminated Books, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (1993) <Blake (1994)>.

Reviews

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

11 §TLS, 26 Sept. 1997, 18+ (with *The Continental Prophecies*, *Jerusalem*, *Milton*, *Songs of Innocence and of Experience*, and *The Urizen Books*).

§*The Healing Power of Blake: A Distillation*. Ed. John Diamond, M.D. (Bloomington, Illinois: Creativity Publishing, [copyright] 1998). B. Second Printing (March 1999). Side-ways 8°, [180 unnumbered] pp., ISBN: 1-890995-03-7.

Brief, unidentified snippets from Blake, sometimes only one or two lines per page, framed by "A Note on the [sideways] Layout" (3); "Preface" (5-7); "Introduction" (9-12); quotation about Blake's death (174); statement about "The purpose of poetry" (176); statement about the editor (178). "No other poet, perhaps no other person, can through his writings . . . so raise our Life Energy, the Healing Power within us" as Blake, and "for this reason . . . I have used him, more than all the other poets . . . as an essential component of my healing practice" (6). The excerpts are mostly from Blake's prophecies, and "I have taken many liberties with them, even versifying his prose" and repunctuating the text (11).

Review

1 Anon., *Book Reader*, fall-winter 1999-2000, 18 (a one-paragraph summary).

§*How Can the Bird That Is Born for Joy Sit in a Cage and Sing*. (Bushey Heath, Herts: Taurus Press, 1976) Broadside illustrated by Peter P. Piech, 25 copies.

§*The Lamb with Other Verses*. (London: Hildesheimer and Faulkner; NY: Geo. C. Whitney, [c. 1890]).

The other poems are the "Introduction" to *Innocence* and excerpts from Wordsworth's "Intimations" ode. The illustrations are terrible, according to R. N. Essick.

§*The Lilly*. (Bushey Heath, Herts: Taurus Press, 1975) Broadside illustrated by Peter P. Piech, 25 copies.

§*London*. (Bushey Heath, Herts: Taurus Press, 1976) Broadside illustrated by Peter P. Piech, 25 copies.

Milton A Poem and the Final Illuminated Books, ed. Robert N. Essick and Joseph Viscomi (1993) <Blake (1994)>.

Reviews

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

11 §TLS, 26 Sept. 1997, 18+ (with *The Continental Prophecies*, *The Early Illuminated Books*, *Jerusalem*, *Songs of Innocence and of Experience*, and *The Urizen Books*).

12 §*Clio* 26 (1997): 449+.

Milton: Ein Gedicht, tr. Hans-Ulrich Möhring (1995) <Blake (1996)>.

Review

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

**Mushin no Uta, Ushin no Uta: Blake Shishu: Songs of Innocence and of Experience[: Blake's Poems]*. Tr. Bunsho Jugaku. (Tokyo: Kadokawa Shoten, 1999) Kadokawa Bunko [Kadokawa Library Edition]. 206 pp., 54 plates; ISBN: 4-04-2279401-7. In Japanese.

The book consists of *Songs of Innocence and of Experience* and *The Marriage of Heaven and Hell* (9-202) plus a short essay by Shinichi Nakazawa, "Hachikiresona Muku [Overflowing Innocence]" (203-06).

Jugaku's translations of Blake's *Songs* appeared as *Muzen no Uta* [*Songs of Innocence*] (1932) <BB #169>, *Munyo no Uta* [*Songs of Experience*] (1935) <BB #146>, *Blake Jojoshisho*

[*Selected Romantic Lyrics*] (1931-57) <BB #227>, revised in *Blake Shoshi* (1950, 1968) <BB #235>. His translation of *The Marriage* first appeared in the first edition (1931) of *Blake Jojoshisho [Blake Lyrics]*; in the revised editions (1940-97), the *Marriage* was omitted.

The 55 plates include 26 in color of *Innocence* and 28 of *Experience* (27 in color).

"The Nakedness of woman is the work of god." Proverb Number 25 of 70 Proverbs of Hell from William Blake's *The Marriage of Heaven and Hell*. Dry point etching and acrylic by Robert Shetterly. (Ellsworth, Maine: Dry-trap printing by The Borealis Press, 1992) Blake Shetterly Series.

A folded card with a design not related to Blake.

The Rossetti Manuscript: Cradle Song. (Millburn: The Post-Haste Press, 1933)

"Ten copies were printed."

§*The Sick Rose*. (Bushey Heath, Herts: Taurus Press, n.d.) Broadside illustrated by Paul P. Piech. 200 copies.

§*Stichi [Poems]*. Perevod s angliiskogo. [Ed. A. Zveryev.] (Moskva, 1978) 324 pp. <Blake (1999)>. In Russian.

A. Zveryev, "Zhizn i pesia Bleika [Life and Poetry of Blake]" (5-32); G. Yakovleva (reprinted in *Literaturnoe Obozreniye [Literary Review]*, 5 [1979], 75-76); N. Starosel'skaya, "Mezhdru epocham [Between the Epochs]" (reprinted in *Inostrannaya [Foreign] Literatura* 12 [1980]: 232-33).

§*The Tyger*. Illustrated by Bertz Golahntz, designed by Michael McCurdy. (Lincoln, Massachusetts: The Penmaen Press, 1975) Broadside in 324 copies.

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

§*Tyger Tyger*. (Bushey Heath, Herts: Taurus Press, 1973) B. 1976. C. 1976 Broadside illustrated by Paul P. Piech, 75 copies each.

The Urizen Books, ed. David Worrall (1995; paperback 1998) <Blake (1996, 1999)>.

Reviews

3 Michael Phillips, *Burlington Magazine* 139 (1997): 338-39 (with Ackroyd, *Blake*; Bentley, *Blake Books Supplement*; Heppner, *Reading Blake's Designs*; and the Blake Trust Publications: *The Continental Prophecies*, *The Early Illuminated Books*, *Jerusalem*, *Milton A Poem and the Final Illuminated Books*, and *Songs of Innocence and of Experience*) (all six Blake Trust publications are "extraordinarily faithful to the originals," and the apparatus is "exemplary").

4 §*TLS*, 26 Sept. 1997, 18+ (with *The Continental Prophecies*, *The Early Illuminated Books*, *Jerusalem*, *Milton*, *Songs of Innocence and of Experience*)

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

Zwischen Feuer und Feuer: Poetische Werke. Tr. and ed. Thomas Eichhorn (1996) <Blake (1998)>.

Review

1 Angela Esterhammer, *Blake* 33 (1999): 24-27 (with *Milton: Ein Gedicht*, tr. Hans-Ulrich Möhring [1995]) (Eichhorn's "translations, especially of lyric poetry, sound good" [24]).

Part II

Reproductions of Drawings and Paintings

Section A:

Illustrations of Individual Authors

Bunyan, John, *Pilgrim's Progress*

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

Section B:

Collections and Selections

Blake-Varley Sketchbook (Folio)

In his biography of Blake in his *Lives of the Most Eminent British Painters, Sculptors, and Architects* (1830),⁵² Allan Cunningham described "a large book filled with drawings," which included "Pindar as he stood a conqueror in the Olympic games," Corinna, *Lais the Courtesan*, the "taskmaster whom Moses slew in Egypt," Herod, and "a fiend" who "resembles . . . two men . . . a great lawyer, and a suborner of false witnesses."⁵³ Only three of these Visionary Heads survive today: Pindar, Corinna, and *Lais*.⁵⁴ The leaves are virtually identical in size: Pindar: 41.5 x 26 cm; Corinna 26.2 x 41.7 cm; *Lais* 26.7 x 41.9 cm. Note that leaves razored out of a volume are likely to differ significantly in width (as these do) but not much in height. No other Visionary Head recorded in Butlin is significantly like these in size.

Further, the drawings are on paper bearing the watermark W TURNER & SON,⁵⁵ and this watermark is found on no other surviving drawing, manuscript, or print by Blake.

⁵² *Blake Records* 497.

⁵³ Martin Butlin, *The Paintings and Drawings of William Blake* (New Haven & London: Yale University Press, 1981) #710, 708, 711, 696, 706 (another version of the Task Master) 762 —Herod (#706), Pindar (#710), and "A Fiend" (#762) could not be traced in 1981.

⁵⁴ A drawing inscribed by Varley "The Egyptian Task master who was killed & Buried by Moses" and "Saul King of Israel somewhat Influenced by the evil Spirit" (Butlin #696) differs in size (20.3 x 32.5 cm) from the other surviving designs in the Folio Book of Visionary Heads (27 x 42), lacks the watermark they exhibit, and is probably another version of the "Task Master" seen by Cunningham.

⁵⁵ The watermark is not known for Pindar (#710), which has not been recorded since 1942.

All these drawings belonged to John Varley, for whom most of the Visionary Heads were made and who is apparently the "friend" who showed Cunningham the volume.

Binding: (1) A folio volume of leaves c. 27 x 42 cm watermarked W TURNER & SON contained portraits of "Corinna," "Herod," "Lais and Pindar,"⁵⁶ "Pindar at the Olympic Games," "The Task Master Slain by Moses," "A Fiend," and probably other Visionary Heads; (2) Probably dismembered between 1880, when "Pindar at the Olympic Games" was still "in the Varley family,"⁵⁷ and 1885, when Alfred Aspland sold "Corinna" and "Pindar at the Olympic Games." History: (1) About 1820,⁵⁸ Blake drew his Visionary Heads in the folio volume for John Varley, and Varley showed them to Allan Cunningham, who described six of them in 1830; (2) The volume was dismembered, probably after 1880, and only three of the leaves can be traced today: two heads of Corinna (Butlin #708) in the University of Kansas Museum of Art, Lais and Pindar (Butlin #711) in the Harris Museum and Art Gallery (Preston, Lancashire), and Pindar at the Olympic Games (Butlin #710) in the collection of Ruthven Todd (last recorded in 1942)—the rest are *untraced*.

Blake-Varley Sketchbook (large)

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

Part III Commercial Book Engravings

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

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

Dante, Blake's Illustrations of Dante (1838)

New Location: Copy of unidentified date: City Art Museum of St Louis (see BB #890).

Flaxman, John, *Compositions from . . . Hesiod* (1817)

New Location: Kentucky.

Flaxman, John, *The Iliad of Homer* (1805)

New Location: Kentucky.

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

⁵⁷ W. M. Rossetti in Alexander Gilchrist, *Life of William Blake* (London: Macmillan, 1880) 2: 262, #70.

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

Pl. 1 ("Homer Invoking the Muse"): A variant drawing with large decorative panels left and right containing heraldic spears and armor was offered (but not sold) at Sotheby's (London), 31 March 1999, #26, reproduced, according to R. N. Essick, "Blake in the Marketplace, 1999," in this issue.

Hayley, William, *Ballads* (1805)

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

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

R. N. Essick, "Blake in the Marketplace, 1999," in this issue gives a census of sets with all four ballads:

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

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

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

(D) Huntington <BBS> (formerly Swinburne).

(E) Library of Congress <BB> (formerly J. Parker and Lessing J. Rosenwald).

(F) Princeton <BB> (formerly M.C.D. Borden, Herschel V. Jones, A. E. Newton, Grace Lansing Lambert).

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

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

Hayley, William, *Essay on Sculpture* (1800)

New Location: Kentucky.

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

B Second Edition New Location: Kentucky.

Hayley, William, *The Triumphs of Temper* (1803, 1807)

1803 New Locations: Trinity College (University of Toronto), Victoria College (University of Toronto).

Lavater, John Caspar, *Essays on Physiognomy* (1789-98; 1810; 1792 [i.e., ?1818])

Plate 2 ("Democritus") at vol. I: 159: A pull on India paper is in the collection of Professor Saree Makdisi of the University of Chicago, according to R. N. Essick, "Blake in the Marketplace, 1999," in this issue.

Malkin, Benjamin Heath, *A Father's Memoirs of His Child* (1806)

New Location: Kentucky (Richard's C. Jackson's annotated copy).

Wollstonecraft, Mary, *Original Stories* (1791, 1796);

Marie et Caroline (1799) <BBS 265-69>

The third recorded copy of *Marie et Caroline* (1799) was acquired by R. N. Essick in 1999, according to R. N. Essick, "Blake in the Marketplace, 1999," in this issue.

Young, Edward, *Night Thoughts* (1797)

A copy with ownership marks of Henry Earp (1852), Frank Collins Wilson (Brighton 27 June 1870), Ruthven Todd (1945), and Douglas Cleverdon (sold by his widow to Maggs Brothers 2000) has the plate for p. 27 ("Measuring his motions by revolving spheres") imposed both on that page and on p. 29 where ordinarily no plate is printed.

Census of Colored Copies (Addenda)

Newly Recorded Copy

Copy AA

Binding: Slightly trimmed (to 33 x 42.5 cm), each gathering mounted on a stub and "bound (c. 1890?) in quarto calf over brown cloth," according to R. N. Essick, "Blake in the Marketplace, 1999," in this issue (the source of all the information here about this copy).

Coloring: Colored in three distinct styles at three distinct periods; none of the styles is the same as the three types heretofore identified by John Grant; for instance, on pl. 1 Death's gown is light brown, not green or white, though each has similarities to Type I. (1) About 1800, the first artist colored pp. 1-43 sensitively in vibrant colors. (2) About 1833 the second artist colored most of the rest of the pages in a style with very little character. (3) About 1880-90, the third artist colored pp. 63 and 70 with heavy, thick colors.

History: (1) Sold at Warner's auction (Leicester), 23 June 1999, no lot number, for £12,000 to (2) Sims Reed for stock; Sims Reed sold it in 1999 to (3) Robert N. Essick.

Part IV

Catalogues and Bibliographies

26 April 1826

Bibliotheca Splendidissima: A Catalogue of a Select Portion of The Library of Mrs. Bliss, Deceased, Removed from her Residence at Kensington. Saunders and Hodgson, April 26-29 1826 <BB #537>.

The vendor was Ann Whitaker (d. 1825) who was left the use of the library by Rebekah Bliss (d. 1819). The title is "Splendidissima," not "Splendissima" as in *BB* #537 and Keynes (see Keri Davies, "Mrs Bliss: a Blake Collector of 1794" in *Blake in the Nineties*, ed. Steve Clark and David Worrall [1999]).

1983

Robert N. Essick, *The Separate Plates of William Blake* (1983) <BBS 301>.

For appendices containing new information for it, see R. N. Essick, "Blake in the Marketplace, 1998," *Blake* 32 (1999): 113.

1991

Robert N. Essick, *William Blake's Commercial Book Illustrations* (1991) <BBS 310>.

For appendices containing new information for it, see R. N. Essick, "Blake in the Marketplace, 1998," *Blake* 32 (1999): 113.

1995

G. E. Bentley, Jr., *Blake Books Supplement* (1995) <Blake (1996)>.

Review

7 Michael Phillips, *Burlington Magazine* 139 (1997): 338-39 (with Ackroyd, Blake, Heppner, *Reading Blake's Designs*, and the Blake Trust Publications: *The Continental Prophecies, The Early Illuminated Books, Jerusalem, Milton A Poem and the Final Illuminated Books, Songs of Innocence and of Experience*, and *The Urizen Books*) (in *Blake Books* and *Blake Books Supplement*, "the information is there, of all kinds in great detail").

23 April 1999

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

Sale of *Urizen* (E), q.v.

Reviews and News Stories

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

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

3 Anon. (AP), "William Blake book is sold for \$2.5m." *Boston Globe*, 24 April 1999, 10.

4 Anon. "£1.5m for William Blake book." *Daily Telegraph* [London], 24 April 1999.

5 Anon. "Blake book sells for £1.5m." *Guardian* [London], 24 April 1999.

6 Anon. ("Journal Sentinel wire reports"), "Rare book auctioned for \$2.5 million." *Milwaukee Journal Sentinel*, 25 April 1999.

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

28 April-30 June 1999

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

An announcement of the exhibition appears in *Blake* 32 (1999): 150.

Part V
Books Blake Owned

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

Appendix
Books Owned by the Wrong William Blake

Smith, John Thomas. ANTIQUITIES | OF | WESTMINSTER;
| THE OLD PALACE; | ST. STEPHEN'S CHAPEL, | [Gothic:
Now the House of Commons] | &c. &c. | CONTAINING |
TWO HUNDRED AND FORTY-SIX ENGRAVINGS | OF |
TOPOGRAPHICAL OBJECTS, | OF WHICH ONE HUN-
DRED AND TWENTY-TWO NO LONGER REMAIN. | BY
| JOHN THOMAS SMITH. | = | THIS WORK CONTAINS
COPIES OF MANUSCRIPTS WHICH THROW NEW AND
UNEX- | PECTED LIGHT ON THE ANCIENT HISTORY
OF THE ARTS IN ENGLAND. | = | LONDON: | PRINTED
BY T. BENSLEY, BOLT COURT, | FOR J.T. SMITH, 31,
CASTLE STREET EAST, OXFORD STREET, | AND SOLD
BY R. RYAN, 353, OXFORD STREET, NEAR THE PAN-
THEON; AND | J. MANSON, 10, GERRARD STREET,
SOHO. | - | JULY 9, 1807. <Bodley, Massey College (Univer-
sity of Toronto)>.

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

Part VI
Criticism, Biography, and Scholarly Studies

§Abramovitch, N. Y. "Estetizm i erotika . . . Bleik [Aestheti-
cism and Eurotics . . . Blake]." *Obrazovanye* 5 (1906): 21-51.
In Russian. <Blake (1999), incomplete>.

Ackroyd, Peter, *Blake* (1995) <Blake (1996)>.

Reviews

55 John V. Fleming, *Sewanee Review* 105 (1997): xxxviii, xl-
xli (with Joseph Viscomi, *Blake and the Idea of the Book*) (an
"excellent" example of "haute vulgarisation").

56 Michael Phillips, *Burlington Magazine* 139 (1997): 338-39
(with Bentley, *Blake Books Supplement*, Heppner, *Reading
Blake's Designs*, and the Blake Trust Publications: *The Conti-
nental Prophecies*, *The Early Illuminated Books*, *Jerusalem*,
Milton A Poem and the Final Illuminated Books, *Songs of In-
nocence and of Experience*, and *The Urizen Books*) (Ackroyd
and Gilchrist "marvellously recreate the atmosphere of each
location" where Blake lived in London).

§Adams, Hazard. "Blake and Joyce." *James Joyce Quarterly*
35 (1998): 683-93.

Ainger, Alfred. "Mr. Churton Collins and William Blake."
TLS, 6 June 1902, 164.

Charles Lamb admired "The Tyger."

For ramifications of this *TLS* teapot tempest, see Collins,
"The 'Quarterly Review' and Mr. Stephen Phillips's Critics,"
9 May 1902; Anon., "Mr. Churton Collins and the 'Quar-
terly Review,'" 16 May 1902; "The 'Quarterly Review' and
Mr. Andrew Lang," 23 May 1902; W. B. Yeats and J. Churton
Collins, "Mr. Churton Collins on Blake," 30 May, 13 June
1902; B. C. Beeching, "The Poetry of Blake," 20 June 1902.

Anon. "Bodley Gifts." *TLS*, 2 Nov. 1940, 549.

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

Anon. "Commentary." *TLS*, 8 Feb. 1968, 137.

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

Anon. "Commentary." *TLS*, 10 Dec. 1971, 1550.

On the exhibition of Blake's Gray watercolors at the Tate.

Anon. "England's Ezekiel." *TLS*, 20 July 1951, 453.

"To bring his [Blake's] diversity into one re-
publication . . . is impossible," but the Blake Trust will try,
beginning with *Jerusalem*.

Anon. "Expert on poet William Blake to lecture group." *Sun-
day Chronicle* [Muskegon, Michigan], 15 Sept. 1996, p. 2F.

G. E. Bentley, Jr. will speak about the Blakes in the
Muskegon Museum of Art.

Anon. "'Fearful Symmetry' Now in Pixels Bright." *New York
Times*, 22 July 1999.

A long, well-informed promotional release on the first
phase of the electronic William Blake Archive at the Univer-
sity of Virginia.

Anon. (Your Reviewer). "From Blake's Trust." *TLS*, 9 Dec.
1965, 1168.

An apology for his "thoughtless error" in overlooking the
facsimiles of *Thel* of Muir (1884, 1920) and of Hollyer (1924)
in his review of the Blake Trust *Thel*, 2 Dec. 1965 [1104].

Anon. (The Writer in the Quarterly Review). "Mr. Churton
Collins and the 'Quarterly Review.'" *TLS*, 16 May 1902, 239-
40.

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

"The 'Quarterly Review' and Mr. Stephen Phillips's Critics," 9 May 1902; Collins, "The 'Quarterly Review' and Mr. Andrew Lang," 23 May 1902; W. B. Yeats and J. Churton Collins, "Mr. Churton Collins on Blake," 30 May, 13 June 1902; Alfred Ainger, "Mr. Churton Collins and William Blake," 6 June 1902; B. C. Beeching, "The Poetry of Blake," 20 June 1902.

Anon. "An Original Drawing by William Blake," *Portfolio* [Old Print Shop, NY] 4 (1945): 148-52 <BB #1005>.

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

Anon. "The Poetry of Blake." *TLS*, 1 Dec. 1921, 1-2.

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

Austin, Carolyn Frances. "'Time is a man, space is a woman': The verbal, the visual, and the ideology of gender." *DAI* 59 (1999): 3825-26A. California (Irvine) Ph.D., 1998.

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

§Balmont, K. "Praotets sovremennich simvolistov (Vil'yam Bleik, 1757-1827) [Father of Modern Symbolists (William Blake, 1757-1827)]." Part I, 43-48 of his *Gornie Vershini* [*Mountain Peaks*]. (Moscow, 1904) In Russian <BB #B1122, incomplete>.

Barton, G. V. "Blake's 'Cymru.'" *Independent* [London], 23 May 1996, 19.

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

Beeching, H. C. "The Poetry of Blake." *TLS*, 20 June 1902, 181.

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

For ramifications of this *TLS* teapot tempest, see Collins, "The 'Quarterly Review' and Mr. Stephen Phillips's Critics," 9 May 1902; Anon., "Mr. Churton Collins and the 'Quarterly Review,'" 16 May 1902; "The 'Quarterly Review' and Mr. Andrew Lang," 23 May 1902; W. B. Yeats and J. Churton

Collins, "Mr. Churton Collins on Blake," 30 May, 13 June 1902; Alfred Ainger, "Mr. Churton Collins and William Blake," 6 June 1902.

Bentley, G. E., Jr. "The Journeyman and the Genius: James Parker and His Partner William Blake With a List of Parker's Engravings." *Studies in Bibliography* 49 (1996): 208-31.

Review

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

*Bentley, G. E., Jr. "The Stranger from Paradise: William Blake in the Realm of the Beast." 93-111 of *Through Each Others Eyes: Religion and Literature*. Ed. Andrei Gorbunov and Penelope Minney. (Moscow: 1999) Proceedings of the Conference at the Library of Foreign Literature, January 1999: "Through Each Others Eyes: religion and literature, Russian and English."

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

Bentley, G. E., Jr. "[']What Is the Price of Experience?['] William Blake and the Economics of Illuminated Painting [*i.e.*, *Printing*]." *University of Toronto Quarterly* 68 (1999): 617-41.

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

Beynon, R. "Uninspired by 'Jerusalem.'" *Independent* [London], 21 May, 1996, 13.

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

Bindman, David. "William Blake: Prophet and History Painter." Pp. 219-23 of chapter 5 (208 ff.): "The English Apocalypse," in *The Apocalypse and the Shape of Things to Come*. Ed. Frances Carey. (Toronto and Buffalo: University of Toronto Press, 1999).

Blake/An Illustrated Quarterly

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

1 Lauren Henry. "Sunshine and Shady Groves: What Blake's 'Little Black Boy' Learned from African Writers." Pp. 4-11. B. Reprinted in chapter 5 (67-86) of *Romanticism and Colonialism: Writing and Empire, 1780-1830*. Ed. Tim Fulford and Peter J. Kitson. (Cambridge: University Press, 1998). (An extract from her dissertation, in which she believes that "reading ['The Little Black Boy'] . . . alongside [*Phyllis*]

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

Review

1 David Worrall, *Year's Work in English Studies* 76 for 1995 [1998]: 401: "fascinating").

Blake/An Illustrated Quarterly

Volume 30, Number 1 (Summer 1996)

1 Joseph Viscomi. "A 'Green house' for Butts? New Information on Thomas Butts, His Residences, and His Family." Pp. 4-21.

Review

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

Blake/An Illustrated Quarterly

Volume 30, Number 2 (Fall 1996)

1 Lane Robson and Joseph Viscomi. "Blake's Death." Pp. 36-49.

Review

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

Blake/An Illustrated Quarterly

Volume 31, Number 4 (Spring 1998)

1 Robert N. Essick, "Blake in the Marketplace, 1997." Appendix 2: Current Ownership of the Preliminary Drawings for, and Proofs and Relief Etchings of, Blake's Wood Engravings Illustrating Thornton's *Virgil* (136-37) is silently reprinted in his *A Troubled Paradise* (1999) 33-34.

Blake/An Illustrated Quarterly

Volume 32, Number 3 (Winter 1998/99 [23 March 1999])

1 *Eugenie R. Freed. "'In the Darkness of Philisthea': The Design of Plate 78 of *Jerusalem*." Pp. 60-73. (A generic cock-headed "teufel" with a forward-bending comb in Hans von Gersdorff's medical treatise *Feldbüch der Wundartzney* (1517, 1532) is sufficiently similar to the figure in *Jerusalem* pl. 78 to suggest that Blake's scene depicts "man's diseased imagination, sinking in an aura of deep melancholy and about to be engulfed by 'the darkness of Philisthea' (J 78:30 . . .)" [70]. For corrections, see *Blake* 32 [1999]: 150.)

2 J. B. Mertz. "An Unrecorded Copy of Blake's 1809 Chaucer Prospectus." Pp. 73-74. (Francis Douce's copy of "Blake's Chaucer: The Canterbury Pilgrims" is in Bodley.)

Reviews

3 Alexander S. Gourlay, review of Diana Donald, *The Age of Caricature: Satirical Prints in the Reign of George III* (1996). Pp. 74-75. (Because "the topic is simply too large and too complex to be susceptible to summary on this scale . . . the result is barely adequate even as an overview" [74].)

4 Alexander S. Gourlay, review of *The Urizen Books*, ed. David Worrall (1995; paperback 1998) <*Blake* (1996, 1999)>. Pp.

76-77. ("A thoroughly creditable performance" [76].)

5 Jennifer Davis Michael, review of William Richey, *Blake's Altering Aesthetic* (1996) <*Blake* (1998)>. Pp. 77-80. ("This is the one book I would unhesitatingly recommend to bright undergraduates" [80].)

6 Michael Ferber, review of Nicholas M. Williams, *Ideology and Utopia in the Poetry of William Blake* (1998) <*Blake* (1999)>. Pp. 81-84. ("If I found myself often quarreling with it, it is well worth quarreling with" [81].)

7 Terence Allan Hoagwood, review of Wayne Glausser, *Locke and Blake: A Conversation Across the Eighteenth Century* (1998) <*Blake* (1999)>. Pp. 84-85. ("What is best about the book, then, is . . . its easy-going anecdotalism" [85].)

Newsletter

8 Anon. "The Apocalypse and the Shape of Things to Come: Room 90 (Prints and Drawings Gallery) British Museum, 17 December 1999-24 April 2000." P. 86. (Announcement of an exhibition and its catalogue with a section by David Bindman on "millenarianism in England from the mid-seventeenth to nineteenth centuries.")

9 Anon. "The Animated Blake." P. 87. (Announcement of a "literary freak-show . . . created and performed by James Jay" at the Seattle Fringe Festival, March 1999.)

10 Anon. "New Directions of Blake Scholarship and Teaching." P. 87. (Solicits papers for a Conference of the Midwest American Society for Eighteenth-Century Studies.)

11 Morris Eaves, Robert N. Essick, and Joseph Viscomi. "William Blake Archive Update." P. 87. (Announcement of "a major new wing of the site, devoted to documentation and supplementary materials 'About the Archive.'")

Blake/An Illustrated Quarterly

Volume 32, Number 4 (Spring [July] 1999)

1 *Robert N. Essick. "Blake in the Marketplace, 1998." Pp. 92-113. (The usual masterly summary, with appendices containing new information on his *Separate Plates of William Blake* [1983] <*BBS* 301> and *William Blake's Commercial Book Illustrations* [1991] <*BBS* 310> [113], plus an addendum correcting his 1998 account of his own copy of *Europe* pl. 1.)

2 *G. E. Bentley, Jr., with the Assistance of Keiko Aoyama for Japanese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1998." Pp. 114-49.

3 Warren Stevenson. "Blake at the Winter Solstice." P. 149. (A poem concluding "that it is dangerous to read Blake | and more dangerous not to.")

4 Ian Singer. "Blake Books for G. E. Bentley, Jr." P. 150. (A poem beginning "My great work of words would be | A work willing others, a bibliography.")

5 Corrections (150) for Eugenie R. Freed, "'In the Darkness of Philisthea': The Design of Plate 78 of *Jerusalem*." *Blake* 32 (1998-99): 60-73.

6 Anon., "Blake at the Oscars." P. 150. (Blake was quoted by Roberto Benigni.)

- 7 Anon., "Going, Going, Gone . . ." P. 150. (On the sale of *Urizen* [E] to an anonymous buyer for \$2,500,000.)
- 8 Anon., "Tyger of Wrath." P. 150. (Announcement of the Blake exhibition at the National Gallery of Victoria.)
- 9 Anon. "Blake and the Age of Revolutions: MA in English and History of Art. Convenor: Michael Phillips." P. 150. (Advertisement for a course at York University [England].)
- 10 Patrick Noon. "Paul Mellon 1908-1999." Pp. 152-51 (sic). (An obituary, focusing on his Blake collecting.)

Blake: An Illustrated Quarterly

Volume 33, Number 1 (Summer [26 October] 1999):

- 1 David Perkins. "Animal Rights and 'Auguries of Innocence.'" Pp. 4-11. (In "the couplets on cruelties to animals . . . that are auguries," "the voice is that of innocence . . . at a moment of crisis" and "the auguries were designed to be inexplicable" [7, 8].)
- 2 *Nelson Hilton. "www.english.uga.edu/wblake." Pp. 11-16. (A description of the workings of his electronic concordance and hypertext.)
- 3 Joe Riehl. "Bernard Barton's Contribution to Cunningham's 'Life of Blake': A New Letter." Pp. 16-20. (An unpublished letter from Barton to Cunningham of 24 February 1830 concerning Lamb's praise of Blake [1824] is important chiefly for "what Barton calls 'fresh channels' of information about Blake" [20].)

Reviews

- 4 G. E. Bentley, Jr. Review of David Linnell, *Blake, Palmer, Linnell and Co.: The Life of John Linnell* (1994). Pp. 21-23. (The book "introduces a great deal of new information—and reproduces some beautiful and too-little-known pictures"; "the portrait of Linnell presented here is both judicious and altogether more amiable than was previously easy to see" [23, 21].)
- 5 *Angela Esterhammer. Review of William Blake, *Zwischen Feuer und Feuer: Poetische Werke: Zweisprachige Ausgabe*, tr. Thomas Eichhorn (1996) and of William Blake, *Milton: Ein Gedicht*, tr. Hans-Ulrich Möhring (1995). Pp. 24-27. (Eichhorn's "translations, especially of lyric poetry, sound good," and "Möhring's translation of *Milton* is excellent" [24, 26].)

Newsletter

- 6 Dr. Elizabeth B. Bentley. "*Urizen in New York City*." Pp. 27-30. (A description of the sale of *Urizen* [E] at Sotheby's, 23 April 1999, for \$2,300,000 [+ 10%], which was not only "a RECORD PRICE FOR A BLAKE," but "per square inch and even for number of pages, . . . the highest price [for any book] in book auctions, yet, over \$100,000 per page" [30].)

Blake: An Illustrated Quarterly

Volume 33, Number 2 (Fall 1999 [17 January 2000])

- 1 *Keri Davies. "William Blake's Mother: A New Identification." Pp. 36-50. (The discovery that Blake's mother Catherine was the daughter of John and Mary Wright, born

28 September 1723, demonstrates that she was not an Armitage (Harmitage) except for her first marriage and that "Despite Thompson's assertions, there is no evidence to connect Blake directly to known followers of Lodowicke Muggleton" [47].)

Review

- 2 Thomas A. Vogler (Santa Cruz Blake Study Group) review of John B. Pierce, *Flexible Design: Revisionary Poetics in Blake's Vala or The Four Zoas* (1998). Pp. 51-62. ("It is a promising, but in the end a frustrating and disappointing book" [51].)

Newsletter

- 3 Anon. "Books Being Reviewed for *Blake*." P. 63.
- 4 Anon. "*Blake/An Illustrated Quarterly* News." P. 63. (The subscription for individuals is rising to \$30.)
- 5 Anon. "Blake and Music." P. 63. (William Franklin, Professor of English, North Central Texas College, Corinth, is going to make available the music he wrote for some of Blake's *Songs*.)
- 6 Anon. "Blake Sightings." P. 63. (Odd references to Blake.)
- 7 Anon. "New Book on Stedman." P. 63. (Nathaniel Weyl is looking for information "concerning John Gabriel Stedman and his relationship with Blake and other antislavery intellectuals in the 1790s.")
- 8 Anon. "Updating Donald Fitch's *Blake Set to Music*." P. 63. (Fitch would "like to hear from anyone who has information about musical settings of Blake created in the past decade.")

Boswell, Maia. "Sites of Impasse: Crossing and transgression in D.H. Lawrence, Elizabeth Barrett Browning and William Blake." *DAI* 59 (1999): 4433A. North Carolina Ph.D., 1998.

Blake's impasse is in ethics.

Bruder, Helen P. *William Blake and the Daughters of Albion* (1997) <*Blake* (1998)>.

Reviews

- 2 §Stephen Vine, *BARS Bulletin and Review* 8 (Sept. 1999): 27-29 (with Andrew Lincoln, *Spiritual History* [1995]).
- 3 §G. A. Cevasco, *Choice* 35 (1997): 633 ("provocative," "erudite," "deserves close reading").
- 4 §Steve Clark, *TLS*, 5 Dec. 1997, 26 ("thorough and astute").

*Burwick, Frederick. "Blake's *Laocoön* and *Job*: or, On the Boundaries of Painting and Poetry." Pp. 125-55 of *The Romantic Imagination: Literature and Art in England and Germany*. Ed. Frederick Burwick and Jürgen Klein. (Amsterdam and Atlanta: Rodolpi, 1996) <§*Blake* (1999)>.

Cariou, Warren Gerald. "Mixed media: Intention and contrariety in Blake's art." *DAI* 59 (1999): 4433-34A. Toronto Ph.D., 1998.

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

Cerutti, Toni, ed. *Da Blake al Modernismo: Saggi sulla eredità a romantica*. (Bari: Adriatica, 1993) Biblioteca di Studi Inglesi 59. 8°, 258 pp., no ISBN. In Italian.

It consists of

- 1 Toni Cerutti, "Introduzione." Pp. 5-8.
- 2 Luisa Pontrandolfo. "Di alcune 'Cellule Orfiche' nel Mondo Poetico di William Blake." Pp. 11-31.
- 3 Paolo Colaiacono. "Tel e Daisy." Pp. 33-42. (Comparison of *Thel* with *Daisy Miller*.)
- 4 Toni Cerutti. "'An Old Man's Frenzy': Riflessi Blakiani in Yeats." Pp. 43-67.
- 5 Carla Marengo Vaglio. "Joyce e Blake: 'Non call'Offichio ma Oltre l'Occhio l'Anima Daveva Guardame." Pp. 65-92.
- 6 Annamaria Sportelli. "Blake nella critica Modernista." Pp. 93-108.
- 7 Carla Pomarè. "'A Broken Charm': *Christabel* e il Sacrificio della Parola." Pp. 109-40.
- 8 Anna Maria Pigionica. "*The Palimpsest of the Human Brain* di Thomas de Quincey." Pp. 141-54.
- 9 Vittoria Infanti. "*A Portrait of the Artist as a Young Man* tra Fiction e Autobiografia." Pp. 155-69.
- 10 Erina Siciliana. "William Butler Yeats: 'A Great Poet but a Dramatist Manqué.'" Pp. 171-258.

*Clark, David L. "How to Do Things with Shakespeare: Illustrative Theory and Practice in Blake's *Pity*." Chapter 7 (106-33, 167-73) of *The Mind in Creation: Essays in English Literature in Honour of Ross G. Woodman*. Ed. J. Douglas Kneale. ([Montreal and Kingston:] McGill-Queen's University Press, 1992).

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

*Clark, Steve, and David Worrall, ed. *Blake in the Nineties*. (Basingstoke: Macmillan Press Ltd, 1999) 8°, xiii, 240 pp.; ISBN 0-333-68160-6. B. (NY: St. Martin's Press, Inc., 1999) ISBN 0-312-22054-5.

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

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

1 *Robert N. Essick. "Blake and the Production of Meaning." Pp. 7-26. ("Blake from let us say 1804 onwards, became an increasingly tonal printmaker" [21], as seen particularly in *Jerusalem* copy C.)

2 Joseph Viscomi. "In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's *Marriage*." Pp. 27-60. (The "essay focuses on Blake's allusions to printmaking"

in pl. 10-11, 14-17, and 20 [28], as a sequel to his "The Evolution of *The Marriage of Heaven and Hell*," *Huntington Library Quarterly* [1997] <Blake (1998)> and "The Lessons of Swedenborg: or, The Origin of William Blake's *The Marriage of Heaven and Hell*" in *Lessons of Romanticism*, ed. Thomas Pfau and Robert Gleckner [1998] <Blake (1999)>.)

3 Edward Larrissy. "Spectral Imposition and Visionary Imposition: Printing and Repetition in Blake." Pp. 61-77. (Particularly on "imposition" and "impose" as printers' terms.)

4 Stephen C. Behrendt. "Something in My Eye: Irritants in Blake's Illuminated Texts." Pp. 78-95.

5 Nelson Hilton. "What has *Songs* to do with Hymns?" Pp. 96-113. (A learned comparison of Blake's *Songs* with the hymn tradition.)

6 Angela Esterhammer. "Calling into Existence: *The Book of Urizen*." Pp. 114-32. ("This essay is an attempt to trace the devolution of performative language from the God of Genesis to the tyrant in *The Book of Urizen*" [114].)

7 Steve Clark. "'Labouring at the Resolute Anvil': Blake's Response to Locke." Pp. 133-52. ("An attempt to redefine the relation between Blake and Locke"; "Blake's mythology is most compelling where it incorporates its apparent adversary most directly" [133, 149].)

8 Michael Ferber. "Blake and the Two Swords." Pp. 153-72. (About Blake's responses to war.)

9 Marsha Keith Schuchard. "Blake and the Grand Masters (1791-94): Architects of Repression or Revolution?" Pp. 173-93. ("Blake made occulted defences of radical Illuminist Masonry and coded attacks upon conservative Grand Lodge Masonry" [174].)

10 David Worrall. "Blake and 1790s Plebeian Radical Culture." Pp. 194-211. (A persuasive essay on "Blake's proximity to 1790s plebeian radical discourse" [194].)

11 Keri Davies. "Mrs Bliss: a Blake Collector of 1794." Pp. 212-30. ("Rebekah Bliss's library is not only of great importance to Blake studies, but also to the history of book-collecting in Britain as one of the earliest female collectors" [212].)

*Cole, William. "An Unknown Fragment by William Blake: Text, Discovery, and Interpretation." *MP* 96 (1999): 485-91.

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

Collins, J. Churton. "The 'Quarterly Review' and Mr. Andrew Lang." *TLS*, 23 May 1902, 148-49.

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

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

Collins, "Mr. Churton Collins on Blake," 30 May, 13 June 1902; Alfred Ainger, "Mr. Churton Collins and William Blake," 6 June 1902; B. C. Beeching, "The Poetry of Blake," 20 June 1902.

Collins, J. Churton. "The 'Quarterly Review' and Mr. Stephen Phillips's Critics." *TLS*, 9 May 1902, 132.

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

For ramifications of this *TLS* teapot tempest, see Anon., "Mr. Churton Collins and the 'Quarterly Review,'" 16 May 1902; "The 'Quarterly Review' and Mr. Andrew Lang," 23 May 1902; W. B. Yeats and J. Churton Collins, "Mr. Churton Collins on Blake," 30 May, 13 June 1902; Alfred Ainger, "Mr. Churton Collins and William Blake," 6 June 1902; B. C. Beeching, "The Poetry of Blake," 20 June 1902.

§Connolly, Tristane J. "Giant Forms: Reading Bodies in William Blake's *Jerusalem*." Cambridge Ph.D., 1999.

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

Corti, Claudia. "Il Perdono come Paradigma Escatologico nelle 'Visioni' et nei 'Libri Profetici' di William Blake." Pp. 121-41 of *Interpretazione e Perdono*. Ed. Giuseppe Galli. (Genova: Marietti, 1992) Atti del Dodicesimo Colloquio sulla Interpretazione, Macereta 18-19 Marze 1991. Pubblicazioni della Facoltà de Lettere e Filosofia, Università degli Studi di Macerata 60. In Italian.

Davies, Damian Walford. "Blake's Man in the Iron Mask: A Visual Source." *N&Q* 244 [N.S. 46] (1999): 29-30.

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

§Demidova, O. R. "Nekotore stilisticheskie osobennosti perevodov stikhotvoreniya V. Bleika 'Tigr' K. Balmontomi i S. Marshakom [Some Particular Features in the Stylistics of K. Balmont's and S. Marshak's Translations of Blake's Poem 'The Tyger']." *Analiz Stilei Zarubezhnoi Chudozhestvennoi i Nauchnoi Literaturi [Analysis of Styles in Foreign Fiction and Scientific Literature]* 5 (Leningrad, 1987): 126-33 <Blake (1999), incomplete>. In Russian.

*Digby, George Wingfield. "Understanding Blake's Art." *TLS*, 24 Jan. 1958, 45.

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

DiSalvo, Jackie, G. A. Rosso, and Christopher Z. Hobson, ed. *Blake, Politics, and History* (1998) <Blake (1999)>.

2 Christopher Z. Hobson. "The Myth of Blake's 'Orc Cycle.'" Pp. 5-36. (Parts of it were reprinted in chapter 2 ["Interpretation and Ideology: The Myth of Blake's 'Orc Cycle,'" 46-92] of his *The Chained Boy* [1999].)

10 David Worrall. "The Mob and 'Mrs. Q': William Blake, William Benbow, and the Context of Regency Radicalism." Pp. 169-84. [Also printed in *The Journal of the Blake Society at St James* 3 (1998).]

Donnelly, Gerard Edward. "Dickens and Romantic imagination: Novels of memory, vision, and redemption." *DAI* 59 (1999): 2159A. Mississippi Ph.D., 1998.

Evidence for romantic imagination comes from Blake and Wordsworth.

§D'Ottavi, Stefania D'Abata. "Blake's Chaucer: Scholasticum Post Litteram." In *Mediaevalitas: Reading the Middle Ages*. Ed. Piero Boitani and Anna Torti (Brewer, 1996).

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

Eigo Seinen: The Rising Generation

Volume 67, Numbers 1-5 (Tokyo, 1927)

*Kochi Doi, tr. *The Marriage of Heaven and Hell*. Pp. 256-58, 291-92, 330-31, 372-73, 403-04. In Japanese <BB #1541> B. Reprinted in *Blake Shishu: Mushin no Uta, Keiken no Uta, Tengoku to Jigoku tonu Kekkō* [Blake's Poems:] *Songs of Innocence, Songs of Experience, The Marriage of Heaven and Hell*, tr. Kochi Doi (1995).

§Elistratova, A. "Itogi dvukhsotletnego iubileya Vil'yam Bleika [A Summary of Works on the Bicentennial Jubilee of William Blake]." *Voprossi Literaturi [Literary Sketches]* 12 (1959): 222-31. In Russian <BB #A1546, here expanded>.

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

§Elistratova, Anna Arkad'evna. *Vil'yam Bleik, 1757-1827*. (Moskva: Znanie, 1957) In Russian <BB #1564>.

Emmer, Huib. *Bethlehem Hospital: William Blake in Hell: Opera in three acts 1985-1988*. Libretto by Ken Hollings. (Amsterdam: Donemus, [1990]) Folio, 3 vols., 341 pp., no ISBN.

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

Review

1 Frits van der Waa, "Opera on William Blake Destroyed by Its Own Radicalism," *Blake* 25 (1991): 90-91 (on the performance, not the book).

*Essick, Robert N. *A Troubled Paradise: William Blake's Virgil Wood Engravings*. with an afterword on collecting William Blake by John Windle. (San Francisco: John Windle Antiquarian Bookseller, 1999) Tall 8°, 48 pp. including 30 designs reproduced on 9 leaves; no ISBN.

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

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

Evenden, John; Ruthven Todd. "Blake's Dante Plates." *TLS*, 12 Sept. 1968, 1032 <BB #1587>; 26 Sept. 1968, 1090.

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

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

Farington, Joseph. *The Diary of Joseph Farington* [1793-1820]. Ed. Kenneth Garlick and Angus Macintyre [Vol. 1-4] or Kathryn Cave [Vol. 7-16]. (New Haven and London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 1978 [Vol. 1-2], 1979 [Vol. 3-6], 1982 [Vol. 7-10], 1983 [Vol. 11-12], 1984 [Vol. 13-16], 1999 [*Index* by Evelyn Newby]).

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

Finnegan, Ann Jennifer. "Fine charting of the passions: Sex and metaphysics in English Romantic poetry." *DAI* 59 (1999): 2999A. New South Wales Ph.D., 1998. "1 pp."

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

§Fisch, Harold. *The Biblical Presence in Shakespeare, Milton, and Blake: A Comparative Study*. (Oxford: Clarendon Press, 1998) 325 pp.

Freed, Eugenie R. "A Portion of His Life": William Blake's Miltonic Vision of Woman ([?1994]) <Blake (1996)>.

Review

3 Joseph Anthony Wittreich, *Studies in Romanticism* 37 (1998): 652-57 (the book "seems to belong to an earlier era of 'Blake criticism'" [654]).

Freeman, Kathryn S., *Blake's Nostos* (1997) <Blake (1998)>.
Review

4 Mary Lynn Johnson, *JEGP* 98 (1999): 122-27 (with Andrew Lincoln, *Spiritual History*) (Freeman is erratic but has "a certain novelty" [126]).

Gardner, Stanley, *The Tyger, the Lamb, and the Terrible Desert: Songs of Innocence and of Experience in its times and circumstance Including facsimiles of two copies* (1998) <Blake (1999)>.

Review

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

§Giftarmålet, Junee [sic]. *mellom himmel og helvete* [*The Marriage of Heaven and Hell*]. Tr. Hanne Bramness and Erling Indreeide. ([Norway:] J.W. Cappelen Publishing House, 1993) 64 pp.; ISBN: 82-02-14488-4. In Norwegian.

Apparently a book about Blake rather than a translation of *The Marriage*.

Glausser, Wayne, *Locke and Blake: A Conversation Across the Eighteenth Century* (1998) <Blake (1999)>

Review

1 Terence Allan Hoagwood, *Blake* 32 (1998-99): 84-85 ("What is best about the book, then, is . . . its easy-going anecdotalism" [85].)

Grant, John E.; Our Reviewer. "Illumination." *TLS*, 7 Dec. 1967, 1197.

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

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

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

§Gridninskyi [sic]. "Vil'yam Bleik [William Blake]." *Ezhemesyachnie Sochineniya* [*Monthly Edition*] 11 (1900): 238-42. In Russian <Blake (1999), incomplete>.

§Guseva, Tatyana Maksimovna. *Semantika obrasva v PESNAYAKH NEVEDENIYA I POZNANIYA Vil'yam Bleika* [*Image Semantics in William Blake's SONGS OF INNOCENCE AND OF EXPERIENCE*]. (Moskva: Moscow University Press, 1997) In Russian.

A doctoral dissertation.

§Hallab, Mary Y. "Carter and Blake: The Dangers of Innocence." Pp. 177-84 of *Functions of the Fantastic: Selected Essays from the Thirteenth International Conference on the Fantastic in the Arts*. Ed. Joe Sanders. (Manchester: Manchester University Press, 1995).

§Hecimovich, Gregg A. "Waking the Reader: Riddles in Nineteenth-Century British Literature." *DAI* 58 (1998): 4279-80. Vanderbilt Ph.D., 1997.

About Blake's *Jerusalem*, Keats, and Dickens.

Heppner, Christopher, *Reading Blake's Designs* (1995) <*Blake* (1996)>.

Reviews

7 Michael Phillips, *Burlington Magazine* 139 (1997): 338-39 (with Ackroyd, *Blake*; Bentley, *Blake Books Supplement*; and the Blake Trust Publications: *The Continental Prophecies*, *The Early Illuminated Books*, *Jerusalem*, *Milton A Poem and the Final Illuminated Books*, *Songs of Innocence and of Experience*, and *The Urizen Books*) ("His most important contribution lies in his emphasis on the changing direction of Blake's art").

8 Brian Wilkie, *JEGP* 97 (1998): 138-41 ("this book is unsettling, even depressing" [138] in its account of Blake art criticism).

§Hilles, Rick. "A Visionary Company: Felpham (1831)." *Poetry* 174 (1999): 317.

A poem spoken by Catherine Blake with anecdotes of Blake.

Hobson, Christopher Z. "'The Chained Boy': Orc and Blake's idea of revolution." *DAI* 56 (1995): 1367A. City University of New York Ph.D., 1995 <*Blake* (1996)>.

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

*Hobson, Christopher Z. *The Chained Boy: Orc and Blake's Idea of Revolution* (Lewisburg: Bucknell University Press; London: Associated University Presses, 1999) 8°, 412 pp. 13 plates; ISBN: 0-8387-5385-X.

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

The work developed from his dissertation "'The Chained Boy': Orc and Blake's idea of revolution" (1995) <*Blake* (1996)>, parts of chapter 2 ("Interpretation and Ideology: The Myth of Blake's 'Orc Cycle'") are reprinted from "The Myth of Blake's 'Orc Cycle'" in *Blake, Politics, and History*, ed. Jackie DiSalvo, G. A. Rosso, and Christopher Z. Hobson (1998) <*Blake* (1999)>, and a portion of chapter 4 ("Rethinking Social Agency in *The Four Zoas*") appeared "in a different form" in "Unbound from Wrath: Orc and Blake's Crisis of Vision in *The Four Zoas*," *Studies in English Literature 1500-1900* 33 (1993): 725-54.

Hobson, Christopher Z. "Unbound from Wrath: Orc and Blake's Crisis of Vision in *The Four Zoas*." *Studies in English Literature 1500-1900* 33 (1993): 725-54 <*Blake* (1996)>.

A portion of it "in a different form" appeared in chapter 4 ("Rethinking Social Agency in *The Four Zoas*," 93-150) of his *The Chained Boy* (1999).

Hogg, J. Frederick. "The Blake Memorial." *TLS*, 30 Sept. 1926, 654.

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

Hopkins, Alfred G. "William Blake's House at Lambeth." *TLS*, 28 Nov. 1918, 581.

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

*Imaizumi, Yoko. "William Blake no Onnatachi—'Emanation' to 'Onna no Ishi': Emanation and Female Will in William Blake's Poetry." *Bungei Gengo Kenkyu*, *Bungei Hen*, *Tsukuba Daigaku Bungei Gengogakuket: Studies in Language and Literature: Literature Institute of Literature and Linguistics*, *University of Tsukuba* 35 (1999): 21-44. In Japanese.

Ishizuka, Hisao. "William Blake and eighteenth-century medicine." *DAI* 60 (1999): 523A. Essex Ph.D.

Especially about fiber.

Iwasaki, Toyotaro. "Igirisu Romanha no Shi to Kaiga ni okeru Shizen—Blake, Wordsworth, Turner to [and] Constable: Nature in English Romantic Poetry and Picture." *Jinbun Kenkyu*, *Kanagawa Daigaku Jinbun Gakkai: Studies in Humanities*, *The Society of Humanities at Kanagawa University* 136 (1999): 1-28. In Japanese.

The Journal of the Blake Society at St James No. 3 ([October] 1998)

1 The Editors [Andrew Solomon and Michael Grenfell]. "Editorial." P. 3.

2 *David Worrall. "The Mob and 'Mrs Q': William Blake, William Benbow and the Context of Regency Radicalism." Pp. 4-19. [Also printed in *Blake, Politics, and History*, ed. Jackie DiSalvo, G. A. Rosso, and Christopher Z. Hobson (1998).] ("The day-to-day events of early June 1820 place the publication of Blake's engraving [of *George IV's former mistress Mrs. Quentin (Harriet Wilson)*] in the thick of a series of populist incidents with many embarrassing consequences for the King and the Government" [9-10].)

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

4 *Michael Grenfell. "A Blakean Manifesto." Pp. 32-34.

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

6 *Andrew Solomon. "To Build Jerusalem." Pp. 43-50.

7 James Bogan. "London Stone." P. 51. (Merely an engraving of "London Stone" [?1781].)

8 Hatsuko Niimi. "Soetsu Yanagi's *William Blake*." Pp. 52-59. (About Yanagi's career and Blake book.)

9 Peter Cadogan. "George Goyder, President of the Blake Society, Born on June 22nd 1908, died on January 19th 1997, aged 88." Pp. 60-62. (A very warm obituary.)

10 Adrian Peeler. "Impressions of Jeanne Moskal's Book, *Blake, Ethics and Forgiveness*, University of Alabama Press, 1994." Pp. 63-74. (An appreciation.)

11 Anon. "Blake and the Book: Conference at St Mary's University College, Strawberry Hill 18th April 1998." P. 75. (List of speakers and their lecture titles.)

Reviews

12 Sir Peter Parker. Review of Stanley Gardner, *The Tyger the Lamb and the Terrible Desert* (1998). Pp. 76-77. (The book is "not good, it is wonderful" [76].)

13 Christopher Rubinstein. Review of Helen P. Bruder, *William Blake and the Daughters of Albion* (1997). Pp. 78-81. ("As on the forward cusp of knowledge, it is difficult to praise this book too highly" [78].)

14 Christopher Rubinstein. Review of Warren Stevenson, *Romanticism and the Androgynous Sublime* (1996). Pp. 82-83. ("This book which meets the needs of a reader new to most of Blake's verse, and respects his or her enthusiasm, is welcome" [83].)

Information

15 Anon. "Information: The Blake Society and Blake Journal." P. 84.

16 Anon. "The Crossword Prize." P. 84.

The Journal of the Blake Society at St James

No. 4 ([September] 1999)

1 The Editors [Andrew Solomon and Michael Grenfell]. "Editorial." P. 2. (Describes the journal and this issue.)

2 *Christopher Rowland. "Blake and the Bible: Biblical Exegesis in the Light of William Blake's Illuminated books." Pp. 3-19. ("The neglect of Blake by modern biblical exegetes and theologians is to the impoverishment of biblical study and theology" [18].)

3 Lisa Gee. "William Hayley." Pp. 20-32. (In her dissertation in progress, she will try to "Be nice to William Hayley. No one else is" [21].)

4 Suzanne R. Hoover. "Blake and the Poetry of Stone." Pp. 33-41. ("Blake's imagination was very deeply and interestingly stirred by sculpture" [33].)

5 Shirley Mungapen. "What do *You* think? The Crystal Cabinet." Pp. 42-43. (Paraphrase and interpretation.)

6 *Tim Linnell. "John Linnell and William Blake." Pp. 44-55. (An attempt "to present a better balanced picture of Linnell, and . . . to explain . . . the true nature of his relationship with Blake" [45].)

7 *Richard Lines. "'The Inventions of William Blake, Painter and Poet': An early appreciation of Blake's genius." Pp. 56-65. (An intelligent argument that the author of the essay in *London University Magazine* [March 1830] is Charles Augustus Tulk.)

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

Reviews

9 Michael Grenfell. Review of Jacqueline Fontyn, "Blake's Mirror." Pp. 76-77. ("Blake's Mirror" is musical settings for "The Angel," "The Fly," and "The Tyger" from *Experience*, and "Memory, hither come" from *Poetical Sketches* which give "a greater sense of the spiritual strands to Blake's work.")

10 Bill Goldman. Review of Henry Summerfield, *A Guide to the Books of William Blake* (1998). Pp. 78-82. ("The most helpful overview of Blake's works and of Blake criticism I have ever come across" [78].)

Information

11 Anon. "The Blake Society and Blake Journal." Pp. 83-84.

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

Kawasaki, Noriko. "Satan no Chokoku—Blake no Milton ni tsuite (10): Transcending Satan-Self in Blake's Milton (10)." *Gifu Shiritsu Joshi Tankidaigaku Kenkyu Kiyō: Bulletin of Gifu City Women's College* 48 (1998): 53-58. In Japanese. Parts 1-9 appeared in 39-47 (1989-97).

§Kobayashi, Keiko. "Oe Kenzaburo to Blake: Blake and Oe Kenzaburo (4)." *Ritsumeikan Bungaku: Journal of Cultural Science, Ritsumeikan University* 557 (1998): 445-57. In Japanese. Parts 1-3 appeared in 1988, 1990, and 1997.

Kohan, Carolyn Mae. "The code of war: William Blake's secret language." *DAI* 60 (1999): 2039A. Victoria Ph.D., 1999. "Blake suffered from a misogyny not literal but allegorical . . . better understood as logolotry."

Kono, Rikyu. "Blake to Girisha Bunaka—Tairutsu nakushite Shinpo nashi: Blake and Greek Art: 'Without Contraries is no progression': An Essay on Blake's Christian Thought." *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism* 23 (1999): 1-14. In Japanese.

§Lees-Milne, James. "Blake and Beckford: A Television Script." *Beckford Journal* 4 (1998): 5-7.

Lincoln, Andrew, *Spiritual History: A Reading of William Blake's Vala or The Four Zoas* (1995) <Blake (1997)>.

Reviews

4 §Stephen Vine, *BARS Bulletin and Review* 18 (Sept. 1999): 27-29 (with Helen P. Bruder, *William Blake and the Daughters of Albion* [1997]).

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

Linnell, David, *Blake, Palmer, Linnell and Co.: The Life of John Linnell* (1994) <Blake (1995)>.

Review

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

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

§Marks, Kathy, and Nonie Nieswand. "The Dome's Show: Inspired by Blake, Approved by Blair." *Independent*, 7 June 1999, 1.

§Marshak, S. "K stichotvoreniyam Vil'yam Bleik [About the Poems of William Blake]." *Severnye Zapiski* 10 (1915): 73. In Russian <Blake (1999), incomplete>.

§McConnell, W. "Blake, Bataille, and the accidental processes of material history in *Milton*." *Clio* 26 (1997): 449-71.

McGann, Jerome. "The failures of romanticism." Chapter 11 (270-87) of *Romanticism, History, and The Possibilities of Genre: Re-forming Literature 1789-1837*. Ed. Tilottama Rajan and Julia M. Wright. (Cambridge: Cambridge University Press, 1998).

Meller, Horst. "The Parricidal Imagination: Shelley, Blake, Fuseli and the Romantic Revolt against the Father." Pp. 76-94 of *The Romantic Imagination: Literature and Art in England and Germany*. Ed. Frederick Burwick and Jürgen Klein. (Amsterdam and Atlanta: Rodolpi, 1996) <§Blake (1999)>.

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

Menneteau, Patrick. "Les ages de la vie selon William Blake." Pp. 85-105 of *Les Ages de la Vie en Grande-Bretagne au XVIII^e*

Siècle: Actes de colloques décembre 1990 et décembre 1991. Ed. Serge Soupel. ([Paris:] Presse de la Sorbonne Nouvel, 1995) In French.

Menneteau, Patrick. "Lecture de *Dombey and Son* de Charles Dickens, selon la vision des age de la vie de William Blake." Pp. 107-25 of *Les Ages de la Vie en Grande-Bretagne au XVIII^e* *Siècle: Actes de colloques décembre 1990 et décembre 1991*. Ed. Serge Soupel. ([Paris:] Presse de la Sorbonne Nouvel, 1995) In French.

§Meurs, Jos Van. Pp. 539-78 of *De Hermetische Gnosis in de loop der eeuwen*. Ed. Gilles Quispel. (Baarn: Tirion, 1992). In Dutch B. Translated by the author as "William Blake and His Gnostic Myths." Chapter 15 (269-309) of *Gnosis and Hermeticism from Antiquity to Modern Times*. (Albany: State University of New York Press, 1998) SUNY Series in Western Esoteric Traditions.

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

*Minney, Penelope. "Blake's *Job* illustrations, the icon tradition, and some XIV century wall-paintings from St. Stephen's, Westminster." Pp. 112-30 of *Through Each Others Eyes: Religion and Literature*. Ed. Andrei Gorbunov and Penelope Minney. (Moscow: [no publisher], 1999) Proceedings of the Conference at the Library of Foreign Literature, January 1999: "Through Each Others Eyes: religion and literature, Russian and English."

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

Moskal, Jeanne, *Blake, Ethics, and Forgiveness* (1994) <Blake (1995)>.

Review

18 Adrian Peeler, *Journal of the Blake Society at St James* 3 (1998): 63-74 (an appreciation).

*Muchnic, Suzanne. "A Commission to Really Lust After: Ruth Weisberg's mural depicts wind-blown figures from Blake's portrayal of lovers who have committed sins of passion." *Los Angeles Times*, 21 November 1999, Calendar, 59-60.

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

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

iam Blake's fearful symmetry is to be framed by a spectacular light show." *Independent*, 7 June 1999.

"Eight times a day, every day next year, William Blake's truly startling vision . . . is going to be re-created with special effects inside the [Millennium] dome," a rare show "staged" by Mark Fisher with music by Peter Gabriel (whose "interactive CD rom *Eve* . . . [is] an allegory . . . every bit as powerful as Blake's"), lighting by Peter Woodruffe, "a high wire act of an angelic chorus," "fire walking, sword swallowing, acrobatics, and contortion."

§Niikura, Toshikazu. "Blake to Seisho [Blake and the Bible]." *Meiji Gakuin Daigaku Kirisutokyo Kenkyujo Kiyō* [*The Bulletin of the Research Association of Christianity, Meiji Gakuin University*] 28 (1995): 51-69. In Japanese <Blake (1997)>.

In "William Blake and His Circle, 1996," Mr Niikura's given name is recorded as "Shunichi," a popular reading of the Japanese character. However, the English table of contents for his 1999 essay spells it "Toshikazu."

*Niikura, Toshikazu. "Kindai no Ningenkan—Blake to [and] Jung: Prophets of the Modern Culture." *Meiji Gakuin Daigaku Kirisutokyo Kenkyujo Kiyō: Bulletin of Institute for Christian Studies, Meiji Gakuin University* 31 (1999): 216-40. In Japanese.

§Norina, K. "200 let knigi Vil'yama Bleika 'Pesni nevedeniya' [The 200th Anniversary of Blake's Book 'Songs of Innocence']." Pp. 236-42 of *Pamyatnie Knizhnie Dati* [*The Commemoration of Literary Dates*]. (Moskva, 1989). In Russian.

For the 1982 edition, see Samorodov.

Nuttall, A. D., *The Alternative Trinity: Gnostic Heresy in Marlowe, Milton, and Blake* (1998) <Blake (1999)>.

Review

1 John Leonard, "Can it Be Sin to Know?," *Essays in Criticism* 49 (1999): 344-52 (the book is "often wrong, but . . . never dull" [352]).

*Okada, Kazuya. "Romantic Radicalism: Discourses of Liberty in Blake." *Igirisu Romanha Kenkyū, Igirisu Romanha Gakkai: Essays in English Romanticism*, Japan Association of English Romanticism 23 (1999): 5-17.

Ostriker, Alicia. "The Road of Excess: My William Blake." Pp. 67-88 of *The Romantics and Us: Essays on Literature and Culture*. Ed. Gene W. Ruoff. (New Brunswick [New Jersey] and London: Rutgers University Press, 1990) <BBS 595>. B. Silently reprinted on 150-59 of *Where We Stand: Women Poets on Literary Tradition*. Ed. Sharon Bryan (NY and London: Norton, 1993).

"He is still, for me, a courage-bringer" (1993 p. 159).

§Paley, Morton D. Chapter 3 (32-90) of his *Apocalypse and*

Millennium in English Romantic Poetry. (Oxford: Clarendon Press, 1999).

Partington, J. E. "Blake's Cottage." *TLS*, 7 June 1917, 273.

In "an almost unprecedented act of vandalism," "Blake's cottage [in Felpham] . . . is being altered out of knowledge"; "The dear old thatched verandah and porch are gone, and the trees . . . are cut down. . . . Surely such a cottage should have been retained as a national possession."

Penny, Scott. "'Primitive and original ways' in the early work of William Blake." *DAI* 60 (1999): 1575A. Georgia Ph.D., 1999.

About "the background of ideas concerning the primitive and the original" as they influenced Blake's works of 1778-95.

Phillips, Michael. "Flames in the Night Sky: Blake, Paine and the Meeting of the Society of Loyal Britons, October 10th, 1793." *Bulletin de la Société d'Etudes Anglo-Américaines des XVII^e et XVIII^e Siècles* 44 (juin 1997): 93-110.

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

Pierce, John B., *Flexible Design: Revisionary Poetics in Blake's Vala or The Four Zoas* (1998) <Blake (1999)>.

Review

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

Piquet, François. *Le romantisme anglais: Émergence d'une poétique*. (Paris: Presses Universitaire de France, janvier, 1997) Perspective Anglo-saxonnes. In French.

The Blake sections are:

"Blake 'réaliste littéraire de l'imagination.'" Pp. 19-23.

"Deux variantes romantiques du Millénium." Pp. 59-67. (Exemples from Blake and Coleridge.)

"'Holy Thursday': l'Innocence au regard de l'Expérience." Pp. 90-93.

"*The*: l'Expérience au regard de l'Innocence." Pp. 93-96.

"La Chute selon la Bible de l'Enfer." Pp. 96-107.

"Blake et Freud." Pp. 163-67.

"Les deux Nurse's 'Song.'" Pp. 167-69.

"Des Larmes." Pp. 169-71.

"Incarnation et corps de gloire." Pp. 171-78.

"Tragiques Nativités blakiennes." Pp. 178-80.

"'To Tirzah.'" Pp. 180-83.

"La Limite, la Vouloir Féminin, la sexualité." Pp. 183-89.

"*Agon* et méprise interprétative." Pp. 209-11.

"Le solipsisme et ses périls." Pp. 212-14.

"Spectre et Émanation." Pp. 214-17.

Prather, Russell R. W. "The apocalyptic argument." *DAI* 59 (1999): 3468A. Washington Ph.D., 1998.

On Blake's aesthetic strategy.

*Prickett, Stephen. "Jacob's Dream: A Blakean Interpretation of the Bible." Pp. 99-106 of *British Romantics as Readers: Intertextualities, Maps of Misreading, Reinterpretations: Festschrift for Horst Meller*. Ed. Michael Gassenmeier, Petra Ridzun, Jens Martin Gurr, Frank Erik Pointer. (Heidelberg: Universitätsverlag C. Winter, 1998) *Anglistische Forschungen* Band 248.

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

Rainsford, Dominic. "William Blake." Pp. 11-95 of his *Authorship, Ethics, and the Reader: Blake, Dickens, Joyce*. (Basingstoke: Macmillan; NY: St Martin's Press, 1997) 8°, 250 pp., ISBN: 0-312-16544-7.

Rajan, Tilottama. "Un-Gendering the System: *The Book of Thel* and *Visions of the Daughters of Albion*." Chapter 5 (74-90, 155-57) of *The Mind in Creation: Essays in English Literature in Honour of Ross G. Woodman*. Ed. J. Douglas Kneale. ([Montreal and Kingston:] McGill-Queen's University Press, 1992).

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

Richardson, Bruce Alan. "Colonialism, Race, and Lyric Irony in Blake's *The Little Black Boy*." *Papers on Language and Literature* 26 (1990): 233-48 <BBS 621>. B. Reprinted as "Blake, Children's Literature, and Colonialism." Part (153-66) of chapter 3: "Children's Literature and the work of culture" (109-06) of Alan Richardson, *Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832*. (Cambridge: Cambridge University Press, 1994) *Cambridge Studies in Romanticism* 8.

Richardson, Bruce Alan. "The Politics of Childhood: Wordsworth, Blake, and Catechistic Method." *ELH* 56 (1989): 853-68 <BBS 621>. B. Reprinted as "Wordsworth, Blake, and Catechistic Method." Part (64-77) of chapter 3: "Children's literature and the work of culture" (109-66) of Alan Richardson, *Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832*. (Cambridge: Cambridge University Press, 1994) *Cambridge Studies in Romanticism* 8.

Richey, William, *Blake's Altering Aesthetic* (1996) <Blake (1998)>.

Reviews

4 Robert N. Essick, *Studies in Romanticism* 37 (1998): 484-87 ("thought provoking" [487]).

5 Jennifer Davis Michael, *Blake* 32 (1998-99): 77-80 ("this is the one book I would unhesitatingly recommend to bright undergraduates" [80]).

Romero, Carmen Pérez. "William Blake y Joan Ramón Jiménez." Part III (79-122) of his *Juan Ramón Jiménez y la poesía anglosajona: Segunda edición, corregida y ampliada*. Prologo de Howard T. Young. (Madrid: Universidad de Extremadura, 1992) In Spanish.

Saka, Junicho. "Blake no 1804-nen—Napoleon Bonaparte no Hyosho o megutte: Blake and the Year 1804: On the Representations of Napoleon Bonaparte." *Igirisu Romanha Kenkyu*, *Igirisu Romanha Gakkai: Essays in English Romanticism*, Japan Association of English Romanticism 23 (1999): 25-32. In Japanese.

§Samorodov, B. "225 let so dnya rozhdeniya Vil'yama Bleika [The 225th Anniversary of Blake's Birthday]." *Pamyatnie Khizhnie Dati [Commemoration of Literary Dates]*, 1982 (Moskva, 1982), 137-40 <Blake (1999), incomplete>. In Russian.

For the 1989 edition, see Norina.

§Samorodov, B. "Sochinitel' i tipograf Vil'yam Bleik: k 225-letiyu so dnya rozhdeniya [William Blake, Poet and Printer: to the 225th Anniversary of his Birthday]." *Polygraphia* 7 (Moscow, 1982): 36-37 <Blake (1999), incomplete>. In Russian.

§Sarnov, B. "Kazhdi raz W iskluchenie [Every Time Is an Exception]." *Literaturnaia Gazeta* 59 (26 May 1966) <BB #C2643, here expanded>. In Russian.

On the mastery of S. I. Marshak, the translator of Blake's poetry.

§Schellinger, Sharon Jones. "The three faces of imagination." *DAI* 59 (1998): 3085B. Dallas Ph.D., 1998.

About Coleridge, Virginia Woolf, and Blake ("Auguries of Innocence").

§Sedyich, Elina Vladimirovna. "Kontakt v poesii kak odin iz tipov virazheniya: na primere ziklov stikhotvorenii 'Pesni nevedeniya' i 'Pesni poznaniya' [Contact in Poetry as a Mode of Expression: On the Example of Blake's Poetic Cycles 'Songs of Innocence' and 'Songs of Experience']." St. Petersburg Ph.D., 1997, 206 pages <Blake (1999), incomplete>. In Russian.

§Shaginyan, M. S. "Vil'yam Bleik [William Blake]." Pp. 260-72 of Shaginyan's *Sem'ya Ulyanovikh: Ocherki. Stat'i: Vospominaniya [Ulyanov's Family: Essays: Articles: Memoirs]*. (Moskva, 1959) In Russian.

Shioe, Kozo. "William Blake no 'Yaso Shuisai Sashie Shu' no

Sogoteki Kenkyu I: William Blake's Water-colours of 'Night Thoughts' I." *Kenkyu Kiyo, Kyoto Shiritsu Geijutsu Daigaku Bijutsugakubu: Bulletin, Faculty of Fine Arts, Kyoto City University of Arts* 42 (1998): 21-40. In Japanese.

Sławeck, Tadeusz. *Człowiek Radosny: Blake, Nietzsche*. (Kielce: Wydawnictwo Szumachor, 1994) 12°, 46 pp., no ISBN. In Polish.

Smith, John Thomas. *Nollekens and His Times And Memoirs of Contemporary Artists from the Time of Roubilliac Hogarth and Reynolds to that of Fuseli Flaxman and Blake*. Edited and Annotated by Wilfred Whitten with Eight-Five Illustrations in Two Volumes. (London & N.Y.: John Lane, 1917) <Only the 1920 Whitten edition is recorded in BB #2723>.

§Smith, K. E. *An Analysis of William Blake's Early Writings and Designs to 1798 including SONGS OF INNOCENCE*. (Lewiston, Queenston, Lampeter: The Edwin Mellen Press, 1999) Studies in British Literature, Volume 42, 273 pp.

Sorensen, Peter J. "Freemasonry and the 'Greek Mysteries' in William Blake's *Tiriel*." *Classical and Modern Literature* 15 (1995): 163-76. <§Blake (1999)>.

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

Stauffer, Andrew Marky. "Fits of rage: Anger and romantic poetry." *DAI* 57 (1998): 498. Virginia Ph.D., 1998. The thesis focuses on Blake, Shelley, and Byron.

Stevenson, W. H. "Blake's Progress." *Essays in Criticism* 49 (1999): 195-218.

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

Stevenson, Warren. *Romanticism and the Androgynous Sublime* (1996) <Blake (1997)>.

Review

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

§Stoddard, Richard Henry. "William Blake." *Under the Evening Lamp*. (NY: Charles Scribner's Sons, 1892) B. Pp. 164-81. (London, 1893) <BB #2764 for 1893>.

A general appreciation.

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

Asks for evidence for what Our Reviewer calls "the sheer incompetence" of Blake; Stone sees rather "a marvellous matching of means and ends."

Our Reviewer cites what "Most people" think and "general agreement."

*Stuart, Simon. "Embodied semblances." Chapter 3 (53-98) of his *New Phoenix Wings: Reparation in Literature*. (London, Boston and Henley: Routledge and Kegan Paul, 1979) Also 29-36 and *passim*. B. (1980) <BBS 648>.

A psychoanalytical treatment of "the creative experience" in *Vala Night VIIA* (53) based on the theories of Melanie Klein.

§Sucharev (Murishkin), S. "Dva Tigra [Two Tigers]." *Masterstvo Perevoda [Mastery of Translation]*, II (Moskva, 1977), 296-17. In Russian.

Summerfield, Henry. *A Guide to the Books of William Blake for Innocent and Experienced Readers* (1998) <Blake (1999)>.

Review

1 Bill Goldman, *Journal of the Blake Society at St James* 4 (1999): 78-82 ("the most helpful overview of Blake's works and of Blake criticism I have ever come across" [78].)

Sussman, Cornelia Jessey, and Irving Sussman. "Catherine and William Blake." Chapter 1 (7-19) of their *Spiritual Partners: Profiles in Creative Marriage*. (NY: Crossroad Publishing Co., 1982)

Catherine and William Blake were like Romeo and Juliet but "not star-crossed or death-marked" (8). It seems to be reprinted from a journal called *Way* (n.d.).

*Tandecki, Daniela. *Tigerbrand: Das unbequeme Genie William Blake*. (Frankfurt am Main: Otto Lembeck, 1997) 8°, 310 pp., 38 plates; ISBN: 3 87476-324-2. In German <§Blake (1999)>.

Tannenbaum, Leslie W. *Biblical Tradition in Blake's Early Prophecies: The Great Code of Art* (1982) <BBS 657>.

"Prophetic Form: The 'Still Better Order' of Blake's Rhetoric" (185-98) is reprinted in *Rhetorical Traditions and British Romantic Literature*, ed. Don H. Biolostosky and Lawrence D. Needham (Bloomington and Indianapolis: Indiana University Press, 1995).

Thompson, E. P. "Anti-Hegemony: the Legacy of William Blake." *New Left Review* 201 (1993): 26-33. <§Blake (1999)>.

An extract from *The Mark of the Beast* (which had not yet changed its name to *Witness Against the Beast* [1993]): Blake "was writing within a known tradition" of antinomianism (26).

Thompson, E. P. "Milton the Radical?" *TLS*, 7 March 1975, 253.

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

Thompson, E. P. *Witness Against the Beast: William Blake and the Moral Law* (Cambridge: Cambridge University Press, 1993) B. (NY: The New Press, 1993) C. 1994. D. 1994 [paperback] <Blake (1996)>.

An extract was published as "Anti-Hegemony: the Legacy of William Blake," *New Left Review* 201 (1993): 26-33.

§Titleslad, P. J. H. "The 'pretty young man Civility': Bunyan, Milton, and Blake and patterns of Puritan thought." *Bunyan Studies* 6 (1995-96): 35-43.

§Tokarev, G. N. "Stichotverenie Bleika 'London' v. perevodach Marshaka: O vliyaniy konteksta na perevod stichotvornich proizvedenii [Blake's Poem 'London' in S. Marshak's Translations: About the Influence of the Context on the Translation of Poetic Works]." Pp. 128-40 of *Voprosi Poetiki Hudozhestvennogo Proizvedeniya [Problems of the Literary Work: Poetics]*. (Alma Alta, 1980) <BBS 662, incomplete>. In Russian.

§Townsend, Joyce. "William Blake (1757-1827), *Moses Judgment at the Golden Calf* c. 1799-1800." Pp. 66-69 of *Paint and Purpose: A Study of Technique in British Art*. Ed. Stephen Hackney, Rica Jones, and Joyce Townsend. (Millbank: Tate Gallery Publishing, 1999).

*Trambling, Jeremy. "Illustrating Accusation: Blake on Dante's *Commedia*." *Studies in Romanticism* 37 (1998): 395-420.

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

§Trophimova, J. M. "Slovesnii i obraznii perevod metafor (Opit lingvostilisticheskogo analiza Bleika v perevode Marshaka [Literal and Semantic Translation of Metaphor (The Experiment of the Linguo-Stylistic Analysis of Blake's Works in Marshak's Translations)]." Dissertation (Sartansk, 1982), 24 pp. I.N.I.O.N. [Academy of Sciences Library] N 11246. In Russian.

§Vasil'yeva, T. N. "Bleik i angliiskaya poesiya XVIII veka [Blake and English Poetry of the XVIIIth Century]." Pp. 128-40 of *Literaturnii prozess i tvorcheskaya individual'nost' [Literary Process and Creative Individuality]*. (Kishinev, 1990) In Russian.

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

§Vasil'yeva, T. N. "Epigrammi Vil'yama Bleika [William Blake's Epigrams]." *Uchionie Zapiski* 88 (Kishinev: Kishinev University, 1967): 103-14 <BB #B2898, recording the journal as *Literaturovedch [Literary Studies]*>. In Russian.

§Vasil'yeva, T. N. "Lirika Vil'yama Bleika [The Lyrics of William Blake]." *Uchionie Zapiski [Philological Studies]* 36 (Kishinev: Kishinev University Press, 1957): 97-117 <BB #D2898, here expanded>. In Russian.

§Vasil'yeva, T. N. "Poema Bleika 'Milton' [Blake's Poem Milton]." *Uchionie Zapiski [Philological Studies]* 60 (1962): 137-61 <BB #E2898, expanded>. In Russian.

§Vasil'yeva, T. N. "Poemi V. Bleika (Prorocheskie knigi: XVIII-XIX v.v.) [Blake's Poems (Prophetic Books: XVIII-XIX Centuries)]." *Uchionie Zapiski [Philological Studies]* 108 (Kishinev: Kishinev University, 1969): 26-316 <BB #F2898, giving the journal title as *Scholarly Annals of Kishinev State University*>. In Russian.

§Vasil'yeva, T. N. "Poeticheskoe tvorchedstvo Vil'yam Bleika [Poetic Works of William Blake]." *Abstract Journal* (Leningrad, 1977): 40. In Russian.

§Vasil'yeva, T. N. "Pozdnie poemi Bleika: 'Vrata Raya' i 'Vechnosushee Evangelie' [The Late Poems of William Blake; 'The Gates of Paradise' and 'The Everlasting Gospel']" Pp. 298-300 of *Theses of the Paper for the Conference on Blake*. (Kishinev: Kishinev University, 1965) <BB #C2898 expanded>. In Russian.

§Vasil'yeva, T. N. "Satira Bleika 'Ostrov na Lune' [Blake's Satire 'An Island in the Moon']" *Uchionie Zapiski [Philological Studies]* 76 (Kishinev: Kishinev University, 1964): 95-109 <BB #G2898 records this as published in *Literaturovedch [Literary Studies]*: 95-190>. In Russian.

§Vasil'yeva, T. N. "V. Bleik: Prorocheskie knigi 90-kh g.g. [W. Blake: Prophetic Books of the '90s']" *Uchionie Zapiski [Philological Studies]* 47 (Kishinev: Kishinev University, 1962): 167-90 <BB #I2898, expanded>. In Russian.

§Vasil'yeva, T. N. "Wil'yam Bleik i franuzskaya revolyutsiya 1789-93 goda [William Blake and the French Revolution of 1789-93]." *Uchionie Zapiski [Philological Studies]*, 51 ([Kishinev: Kishinev University Press, 1960), 101-12 <BB #H2898, incomplete>. In Russian.

§*Vaughan, William. *William Blake*. (London: Tate Gallery Publishing Ltd, 1999) British Artists B. (Princeton: Princeton University Press, 1999) Small 4°, 80 pp., 62 pl., ISBN: 0-691-02942-3.

A standard summary of Blake's art, with glances at his po-

etry. Note that the 1999 work is distinct in text from William Vaughan, *William Blake* (1977) <BBS 183>, though 27 of the former's designs are also given here in smaller and generally inferior reproductions.

Vengerova, Z. A. "Vil'yam Bleik: Rhodonachal'nik Angliiskogo Simvolizma [William Blake: Forefather of English Symbolism]." *Sievernnyi Vestnik* 9 (1896): 81-99 <BB #2900> B. §*Literaturnie Kharakteristiki* [Literary Essays (Sankt-Petersburg, 1897)]. C. §Reprinted in Vengerova's *Angliiskie Pisateli XIX Veka* [English Writers of the Nineteenth Century] (St Petersburg, 1913), unpagged <BB 668>. In Russian.

The 1897 publication is newly recorded here.

Viscomi, Joseph, *Blake and the Idea of the Book* (1993) <Blake (1995)>.

Review

27 John V. Fleming, *Sewanee Review* 105 (1997): xxxviii, xl-xli (with Peter Ackroyd, *Blake* (1995) <§Blake (1998)> ("entirely convincing" [xl]).

Wada, Ayako. "Encountering One's Own Spectre: Tharmas as Urthona: Blake's Alter Ego in *Vala/The Four Zoas*." *Igirisu Romanha Kenkyu*, *Igirisu Romanha Gakkai: Essays in English Romanticism*, Japan Association of English Romanticism 23 (1999): 19-31.

§Wagner, Peter. "How to (Mis)Read Blake: 'The Tyger' Once More." Pp. 269-88 of *Proceedings of the Conference of the German Association of the University Teachers of English* 30, ed. Fritz-Wilhelm Neumann and Sabine Sheulting. (Trier: WVT Wissenschaftlicher Verlag Trier, 1999).

Wainwright, John R. "A Creeping Jesus." *TLS*, 3 Sept. 1926, 569.

He cites M. J. Manchon, *Le Slang* (Paris, 1923): "a creepin' Jesus, un hypocrite, un Tartuffe."

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

Walsh, John. "Bring no spears to 'Jerusalem.'" *Independent* [London], 18 May 1996, 17.

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

Ward, Aileen. "Romantic Castles and Real Prisons: Wordsworth, Blake, and Revolution." *Wordsworth Circle* 30 (1999): 3-15.

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

Wheeler, Kathleen. "Blake, Coleridge, and Eighteenth-Century Greek Scholarship." *Wordsworth Circle* 30 (1999): 89-94.

The Blake section is on his use of myth.

Whittaker, Jason. *William Blake and the Myths of Britain*. (Basingstoke and London: Macmillan Press, 1999) 215 pp.; ISBN: 0-333-73896-9 B. §(NY: St Martin, 1999). ISBN: 0-312-22269-6.

"This book is concerned with the myth of Albion as father of the nation, even the species," "to provide a historical context for certain of Blake's texts," especially *Milton* and *Jerusalem* (2, 4, 15).

"An earlier version" was his Birmingham Ph.D. (1995) (ix) <not in *Blake*>.

Review

1 Steve Clark, "Albion, a love story," *TLS*, 31 Dec. 1999, 26 ("Whittaker is at his most illuminating on the mid-eighteenth century hinterland to Blake's early work, and its re-emergence in the late epics").

Wiebe, Paul M. *Myth as Genre in British Romantic Poetry*. (NY, Washington, D.C./Baltimore, Boston, Bern, Frankfurt am Main, Berlin, Vienna, Paris, 1999) American University Studies Series in English Language and Literature Vol. 170.

Blake is dealt with in sections on W. B. Yeats, Kathleen Raine, and Harold Bloom (52-59) in chapter 3 (41-70): "Myth Criticism and Romantic Poetry"; on *The French Revolution* (72-77) and *America* (77-85) in chapter 4: "The Narrative Mode of the Mythpoem" (71-104); and "Blake's Poems on the Seasons," i.e., *Poetical Sketches* (110-15) in chapter 5: "The Lyrical Mode of the Mythpoem" (105-28).

Williams, Nicholas M., *Ideology and Utopia in the Poetry of William Blake* (1998) <Blake (1999)>.

Review

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

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

**Wordsworth Circle* 30, No. 3 (Summer 1999)

1 Karl Kroeber. "The Blake Archive and the Future of Literary Studies." Pp. 123-25. (He is concerned with "dramatizing and extending major implications of Johnson's essay" below, especially for undergraduates [123].)

2 Andrew Cooper and Michael Simpson. "The High-Tech Luddite of Lambeth: Blake's Eternal Hacking." Pp. 125-31. (The essay is highly critical of the Welcome Page of the Blake Archive, suggesting "why Bill Gates and Will Blake may not be lawfully joined together" [125]; for a response, see Eaves, Essick, Viscomi, and Kirshenbaum, below.)

3 Mary Lynn Johnson. "The Iowa Blake Videodisc Project: A Cautionary History." Pp. 131-35. ("Beware the unwritten expiration date on your project!," for "our Blake videodisc was untimely born" [131, 133]; for responses, see Kroeber above and Eaves, Essick, Viscomi, and Kirshenbaum, below.)

4 Morris Eaves, Robert N. Essick, Joseph Viscomi, and Matthew J. Kirshenbaum. "Standards, Methods, and Objectives in the William Blake Archive: A Response." Pp. 135-44. (A response to Johnson and to Cooper and Simpson, above.)

5 *Ronald S. Broglio, Marcel O'Gorman, and F. William Ruegg. "Digging Transformation in Blake: What the Mole Knows about the New Millennium." Pp. 144-53. (Disjointed seismic rumblings.)

6 David M. Baulch. "Blake's *Vala* or *The Four Zoas*: Hypertext and Multiple Plurality." Pp. 154-60. (About "The challenges a hypertext edition of *The Four Zoas* presents" [156], e.g., with the significance of "Zoa," the Greek plural of Zoon," which is made a "multiple plural" by Blake as "Zoas.")

7 Peter J. Sorensen. "Blake as Byron's Biographer: An Anthroposophic Reading of *The Ghost of Abel*." Pp. 161-65. ("I want to demonstrate how Blake may have wanted to rescue Byron" [161].)

Worrall, David. "Blake." *Year's Work in English Studies* 77 [for 1996] (1999): 463-67.

A judicious summary.

Y., S. [i.e., Sarah Flower Adams]. "An Evening with Charles Lamb and Coleridge." *Monthly Repository*, N.S. 9 (1835): 162-68.

She remarks of Lamb:

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

§Yakovleva, G. V. "Bleik v polemike s Reinoldsom [Blake's Polemics with Reynolds]." Pp. 11-19 of *Literaturnie traditsii v zarubezhnoi literature XIX-XX vekov* [*Literary Traditions in Foreign Literature of the XIX-XX Centuries*]. (Perm', 1983) <Blake (1999), incomplete>. In Russian.

§Yakovleva, G. V. "Proritsaniya nevedniya: Vil'yam Bleika v kontekste ego filosofii ['Prophecies of Innocence' in the Context of W. Blake's Philosophy]." Pp. 24-25 of [*First All-Union Conference of the Specialists in the Studies of English Literature*]. (Moscow, 1991) <Blake (1999), incomplete>. In Russian.

Yates, D. E. "The Use of Capitals." *TLS*, 5 Feb. 1938, 92.

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

§Zhirmunski, V. M. "Vil'yam Bleik." Pp. 175-87 of his *Iz istorii zapadnoevropeiskich literature* [*The History of Western European Literatures*]. (Leningrad, 1981) <Blake (1999), incomplete>. In Russian.

§Zhirmunski, V. "Vil'yam Bleik v perevodakh S. Marshaka [William Blake in S. Marshak's Translations]." *Novii Mir* 6 (1965): 157-67 <BBS 696>. B. Bleik V. *Isbrannoe perevodakh Marshaka* [*Blake W. in Marshak's Translations*]. (Moskva, 1965). In Russian.

Division II Blake's Circle

Donald, Diana. *The Age of Caricature: Satirical Prints in the Reign of George III*. (New Haven: Paul Mellon Centre for Studies in British Art, 1996)

Review

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

McCalman, Iain, Jon Mee, Gillian Russell, Clara Tuite, Kate Fullagar, Patsy Hardy, ed. *An Oxford Companion to the Romantic Age: British Culture 1776-1832*. (Oxford: Oxford University Press, 1999) 4^o, 794 pp., ISBN: 0-19-812297-7.

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

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

The rest of the encyclopaedia is devoted to abstractions such as Amiens (Peace of), Gagging Acts, the Gordon Riots, History Painting, Pious Perjury, Rebellion of 1798, the Society for Constitutional Information, the Society for the Suppression of Vice, and Treason Trials (notice the emphasis on politics).

Cumberland, George (1754-1848)

Blake's Friend, Correspondent, and Collaborator
§Dörrbecker, D. W. "Cumberland, George." Vol. 23, pp. 76-78 of *Allgemeines Künstlerlexikon* (Munich and Leipzig: K.G. Saur, 1999).

Fuseli, John Henry (1741-1825)

Artist, Friend of Blake

Füssli Nationalmuseum Stockholm, 1990 (1991). In Swedish.

Harvey, A. D. "Benjamin West and Henry Fuseli in Fiction, 1828." *N&Q* 243 [N.S., 45] (1998): 202-03 (a walk-on part in [James Boaden], *A Man of Two Lives* [1828]).

Bernhard von Waldkirch. *Füssli und Shakespeare: Gemälde, Zeichnungen und Druckgraphik* 25. Juni-19. September [1999].

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

Review

1 Matthias Vogel, "Gefühlstrunkenheit in bescheidenem Rahmen—J. F. Füssli im Kunsthau." *Neue Zürcher Zeitung*, 14 July 1999, 38.

Heath, James (1757-1834)

Engraver

Heath, Charles (1785-1848)

Engraver

Heath, Frederick (1810-78)

Engraver

Heath, Alfred (1812-96)

Engraver

John Heath. *The Heath Family Engravers, 1779 to 1878: Supplement Volume 3* (York: Quacks Books, 1999) 4°, xvi, 305 pp., ISBN: 0-948333-87-1.

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

Linnell, John (1792-1882)

Artist, Friend and Patron of Blake

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

Palmer, Samuel (1805-81)

Artist, Blake's Disciple

Samuel Palmer 1805-1881: The Complete Etchings. [An exhibition] 19 April-21 May 1999 [at] The Fine Art Society PLC 148 New Bond Street London W1Y 0JT . . . 8 June-9 July 1999 [at] C G Boerner Inc, 23 East 73rd Street New York NY 10021. ([London: The Fine Art Society, 1999]) 4°, 24 unnumbered pages, no ISBN.

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

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

Wainwright, Thomas Griffiths (1794-1852)

Dilettante, Forger, Patron of Blake

king, james. *faking a novel*. (Toronto, Oxford: Simon and Pierre, 1999).

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

Abramovitch, N. Y. 150
Ackroyd, Peter 150, 164
Adams, Hazard 150
Ainger, Alfred 150
Aoyama, Keiko 152
Austin, Carolyn Frances 151

Balmont, K. 151
Barton, G. V. 151
Baulch, David M. 165
Beeching, H. C. 151
Behrendt, Stephen C. 154
Bentley, Elizabeth B. 143, 153
Bentley, G. E. Jr. 140, 149, 151, 152, 153, 159
Beynon, R. 151
Bindman, David 151, 165
Biologistosky, Don H. 162
Bogan, James 157
Boswell, Maia 153
Broglia, Ronald S. 165
Bruder, Helen P. 153, 158
Bryan, Sharon 160
Burwick, Frederick 153
Butlin, Martin 147

Cadogan, Peter 158
Cariou, Warren Gerald 153
Cerutti, Toni 154
Cerutti, Tony 138
Cevasco, G. A. 153
Clark, David L. 154
Clark, Steve 138, 139, 153, 154, 164
Colaiacono, Paolo 154
Cole, William 136, 141, 154
Collins, J. Churton 154
Connolly, Tristanne J. 155
Cooke, Gordon 166
Cooper, Andrew 138, 164
Corti, Claudia 155
Cotter, Holland 149

Davies, Damian Walford 155
Davies, Keri 139, 149, 153, 154
Demidova, O. R. 155
Diamond, John 137, 146
Digby, George Wingfield 155

DiSalvo, Jackie 155, 157
Doi, Kochi 155
Donald, Diana 152, 165
Donnelly, Gerard Edward 155
Dörrbecker, Detlef W. 136, 146, 165
D'Ottavi, Stefania D'Abata 155

Eaves, Morris 138, 146, 152, 165
Eichhorn, Thomas 153
Elistratova, A. 155
Emmer, Huib 139, 155
Essick, Robert N. 136, 138, 139, 141, 145, 146, 149, 152, 154, 155, 161, 165
Esterhammer, Angela 146, 153, 154
Eviden, John 156

Farrington, Joseph 156
Ferber, Michael 152, 154, 164
Finnegan, Ann Jennifer 156
Fisch, Harold 139, 156
Fitch, Donald 153
Fleming, John V. 150, 164
Fontyn, Jacqueline 158
Franklin, William 153
Freed, Eugenie R. 152, 156
Freeman, Kathryn S. 156
Frye, Northrop 139
Fulford, Tim 151
Fullagar, Kate 165

Gardner, Stanley 156, 158
Gee, Lisa 158
Giftarmilet, June 139, 156
Glausser, Wayne 152, 156
Goldman, Bill 158, 162
Goldman, William D. 136
Gorbunov, Andrei 159
Gourlay, Alexander S. 136, 147, 152, 165
Grant, John E. 156
Grenfell, Michael 136, 157, 158
Gridninskyi 156
Guseva, Tatyana Maksimovna 156

Hallab, Mary Y. 156
Hardy, Patsy 165
Harvey, A. D. 166
Hecimovich, Gregg A. 157

Henry, Lauren 151
Heppner, Christopher 157
Higgs, Kimball 136
Hilles, Rick 157
Hilton, Nelson 153, 154
Hoagwood, Terence Allan 152, 156
Hobson, Christopher Z. 139, 155, 157
Hogg, J. Frederick 157
Hoover, Suzanne R. 158
Hopkins, Alfred G. 157

Imazumi, Yoko. 157
Infanti, Vittoria 154
Ishizuka, Hisao 157
Iwasaki, Toyotaro 157

Johnson, Mary Lynn 138, 156, 159, 165
Jugaku, Bunsho 146

Kawasaki, Noriko 158
Keynes, Geoffrey 137
Kiffer, Selby 136
Kirshenbaum, Matthew J. 138, 165
Kitson, Peter J. 151
Kneale, J. Douglas 161
Kobayashi, Keiko 158
Kohan, Carolyn Mae 158
Kono, Rikyu 158
Kroeber, Karl 138, 164
Kukota, Irina 136

Larrissy, Edward 154
Lees-Milne, James 158
Leonard, John 160
Lincoln, Andrew 145, 156, 159
Lines, Richard 158
Linnell, David 153, 159
Linnell, Tim 158
Lister, Raymond 148
Lynch, Sharon L. 149

Maisuradze, M. V. 159
Marathe, Kaumudi 136
Marks, Kathy 159
Marshak, S. 159
Matheson, Suzanne 165
McCalman, Iain 165
McConnell, W. 159
McGann, Jerome 159, 165
Mee, Jon 165
Meller, Horst 159
Menneteau, Patrick 159
Mertz, J. B. 136, 152
Meurs, Jos Van 159
Michael, Jennifer Davis 152, 161
Minney, Penelope 159
Möhrling, Hans-Ulrich 146, 153
Moskal, Jeanne 159
Muchnic, Suzanne 159
Mungapen, Shirley 158

Needham, Lawrence D. 162
Neill, Patricia 136
Niesewand, Nonie 160
Niesewand, Nonie 159
Niikura, Toshikazu 160
Niimi, Hatsuko 158
Noon, Patrick 153
Norina, K. 160
Nuttall, A. D. 160

O'Gorman, Marcel 165
Okada, Kazuya 160
Ostriker, Alicia 160
Owen, A. L. 139

Paley, Morton D. 136, 160
Parker, Allan 138
Parker, Sir Peter 156, 158
Parslow, Valerie 157
Partington, J. E. 160
Peeler, Adrian 158, 159
Penny, Scott 160
Perkins, David 153
Phillips, Michael 143, 147, 150, 157, 160
Pierce, John B. 139, 153, 160
Piglionica, Anna Maria 154
Piquet, François 136, 160
Pomare, Carla 154
Pontrandolfo, Luisa 154
Prather, Russell R. W. 161
Prickett, Stephen 161

Quispel, Gilles 159

Rainsford, Dominic 161
Rajan, Tilottama 159, 161
Richardson, Bruce Alan 161
Richey, William 161
Riehl, Joe 153
Robson, Lane 152
Romero, Carmen Pérez 161
Rosso, G. A. 155, 157
Rowland, Christopher 158
Rubinstein, Christopher 140, 158
Ruegg, F. William 165
Ruoff, Gene W. 160
Russell, Gillian 165

Saka, Junicho 161
Samorodov, B. 161
Sarnov, B. 161
Saurat, Dennis 139
Schellinger, Sharon Jones 161
Schuchard, Marsha Keith 140, 154
Sedyich, Elina Vladimirovna. 161
Shaginyan, M. S. 161
Shioe, Kozo 161
Siciliana, Erina 154
Simpson, Michael 138, 164
Singer, Ian 152
Slawek, Tadeusz 139, 162
Smith, John Thomas 162
Smith, K. E. 139, 162
Solomon, Andrew 157
Sorensen, Peter J. 162, 165
Spencer, Walter T. 137
Sportelli, Annamaria 154
Stauffer, Andrew Marky 162
Stevenson, W. H. 162
Stevenson, Warren 152, 158
Stoddard, Richard Henry 162
Stone, Reynolds 162
Stuart, Simon 162
Sucharev (Murishkin), S. 162
Summerfield, Henry 158, 162
Sussman, Cornelia Jessey 162
Sussman, Irving 162

Tandecki, Daniela. 162
Tannenbaum, Leslie W. 162
Thompson, E. P. 139, 162
Titleslad, P. J. H. 163
Todd, Ruthven 139, 156
Tokarev, G. N. 163
Tottie, Gunnel 136
Townsend, Joyce 163
Trambling, Jeremy 163
Trophimova, J. M. 163
Tuite, Clara 165

Uthaug, Geir 136
Vagabond, Sunao 157

Vaglio, Carla Marengo 154
van der Waa, Frits 155
van Meurs, Jos 136
Vasil'yeva, T. N. 163
Vaughan, William 139, 163
Vengerova, Z. A. 164
Vickery, Willis 144
Vine, Stephen 153, 159
Viscomi, Joseph
138, 139, 145, 146, 152, 154, 164, 165
Vogel, Matthias 166
Vogler, Thomas A. 139, 153, 160
von Waldkirch, Bernhard 166

Wada, Ayako 164
Wagner, Peter 164
Wainwright, John R. 164
Walsh, John 164
Ward, Aileen 164
Wheeler, Kathleen 164
Whitney, Betsy Cushing 138
Whitney, Harry Payne Mrs. 137
Whittaker, Jason 139, 164
Wiebe, Paul M. 164
Wilkie, Brian 157
Williams, Nicholas M. 152, 164
Wilson, Simon 164, 166
Windle, John 156
Wittreich, Joseph Anthony 156
Wolf, Edwin 2nd 137
Worrall, David
138, 139, 140, 147, 151, 152, 154, 157
Wright, Julia M. 159

Yakovleva, G. V. 165
Yates, D. E. 165

Zhirmunski, V. M. 165

