

Of the fifty-three more-or-less complete copies of Blake's writings in private hands, only one has moved to a public collection: VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO. This is *Songs of Innocence and of Experience* (i), a posthumous copy watermarked with fragments of J WHATMAN | 1831, lacking ten of fifty-four prints. A curious feature of copy i is that one print (pl. 23) is watercoloured (see Illus. 1A), perhaps by Catherine Blake (d. 18 October 1831 [BR (2) 546]) or Frederick Tatham who printed the posthumous copies of Blake's works in Illuminated Printing. The colouring is distinct from the colour-printed copy of the same etching in VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO. The public appearance of *Songs* (i) has permitted the correction of minor errors in the account of it in *Blake Books*.

COPIES UNTRACED

America (S), *Book of Thel* (S), *Descriptive Catalogue* (V), *Europe* (N), *First Book of Urizen* (K), *For Children* (F), *Poetical Sketches* (Q), *Songs of Innocence and of Experience* (CC, q), "To the Public", *Visions* (S) are untraced.

Six of these ten untraced copies in Illuminated Printing - *America* (S), *Book of Thel* (S), *Europe* (N), *First Book of Urizen* (K), *For Children* (F), and *Visions* (S) -- have not been recorded since they were sold for the Flaxman family in 1862.

Some or all the untraced copies may have been destroyed.

Division I: William Blake

PART I

**ORIGINAL EDITIONS, FACSIMILES,⁹³ REPRINTS,
AND TRANSLATIONS**

Section A: Original Editions

**TABLE OF COLLECTIONS
ADDENDA**

<i>Biblioteca La Solana</i>	ILLUMINATED WORK: <i>For Children: The Gates of Paradise</i> , pl. 15
FITZWILLIAM MUSEUM	LETTER: 4 November 1826; 25 November 1827 (to Catherine Blake)
HARVARD	LETTER: 7 Oct 1803
VICTORIA UNIVERSI- TY IN THE UNIVERSI- TY OF TORONTO	ILLUMINATED WORK: <i>Songs</i> (i)
YALE	LETTER: autumn 1800?

**TABLE 5
WATERMARKS
ADDENDA**

W ELGAR

Enoch designs <Butlin #827 1-2 ([1824-27]>⁹⁴

HAYES | 17

⁹³ I take "Facsimile" to mean "an exact copy" attempting very close reproduction of an original named copy including size of image, colour of printing (and of tinting if relevant), and size, colour, and quality of paper, with no deliberate alteration as in page-order or numbering or obscuring of paper defects, or centring the image on the page.

⁹⁴ Not recorded in Butlin's Table of Watermarks (I, 627).

Little Tom the Sailor

**Large, decorative "W" within a circle
similar to Whatman countermarks before c. 1760**

A woman enthroned <Butlin #99> (c. 1775-80)

J WHATMAN | 1831

Songs of Innocence and of Experience (i)

1797

Little Tom the Sailor

fleur de lis⁹⁵

with horizontal chain lines 2.9 cm apart

"Joseph Ordering Simeon to be bound" (1785?) <Butlin #156>

**TABLE 6
COLLECTIONS OF ORIGINALS
OF BLAKE'S WRITINGS**

ADDENDA

Anon.	ILLUMINATED WORKS: "Albion Rose" (E), <i>Europe</i> (c) pl. 1 (see "Order" of the <i>Songs</i>), <i>Urizen</i> (E), <i>For the Sexes</i> (N), <i>Jerusalem</i> (c), pl. 6, Small Book of Designs (B) (<i>Thel</i> pl. 7, <i>Urizen</i> pl. 7, 11-12, 17, 19, 23, <i>Marriage</i> pl. 7), <i>Songs</i> (Q), and pl. a, <i>Visions</i> (E, N) LETTER: 18 January 1808 (A)
ART INSTITUTE (Chicago)	ILLUMINATED WORK: <i>Urizen</i> pl. 9 TYPE-PRINTED WORK: "Blake's Chaucer: The Canterbury Pilgrims" (B)
<i>Bloom, Harold</i>	ILLUMINATED WORK: <i>For the Sexes</i> pl. 2

⁹⁵ *An Island in the Moon* (1784?) has a watermark of a fleur de lis above a shield.

- BODLEY **MARGINALIA:** *The Mystical Initiations or, Hymns of Orpheus*, tr. Thomas Taylor (1787)
Kay and Roger Eason **ILLUMINATED WORK:** *Songs* pl. 23
Robert Essick **ILLUMINATED WORKS:** *Book of Los* pl. 5, *Europe* (c) pl. 1^b (see “Order” of the *Songs*), 11^c, 17^c, and pl. 13-14, *Jerusalem* pl. 28, *Marriage* (L), *Milton* pl. 38, *Small Book of Designs* (B) – *Urizen* pl. 22, *Marriage* pl. 20; *Innocence* (Y) pl. 4-5, 9-10, 13-14, 18, *No Natural Religion* (G¹) pl. a4, a6, b3
TYPE-PRINTED WORK: *Descriptive Catalogue* (U), *Poetical Sketches* (Y)
LETTERS: 1 September 1800, 7 August 1804
- Fuss, Adam* **ILLUMINATED WORKS:** *Innocence* (Y) pl. 11
HUNTINGTON **RECEIPT:** 9 September 1806
LIBRARY
Kain, Connie, David and Richard **DRAWING:** “Tiriell Led by Hela”
- KUNSTHALLE, **ILLUMINATED WORK:** *America* pl. 1
Hamburg
Larkhall Fine Art **ILLUMINATED WORK:** *For Children* pl. 15
- Roger Lipman* **ILLUMINATED WORK:** *Songs* pl. 30
MORAVIAN **LETTERS:** Catherine Armitage (later the poet’s mother) to the “Bretheren & Sisters”
CHURCH ?November 1750, and of Thomas Armitage
ARCHIVES of (Catherine’s first husband) to the same, 14
the Fetter November 1750
Lane Con-
gregation,
(London)

- MORGAN (J. PIERPONT) LIBRARY **LETTER:** 12 March 1804
- NATIONAL LIBRARY OF SCOTLAND **LETTER:** 25? November 1826⁹⁶
- NORTHWESTERN UNIVERSITY **ILLUMINATED WORKS:** *Innocence* (Y) pl. 6-7
- Parker, Alan* **ILLUMINATED WORK:** *Innocence* (Y¹) pl. 12, 16-17
- TYPE-PRINTED WORK:** *Poetical Sketches* (E)
- DRAWINGS:** Larger Blake-Varley Sketchbook; Watercolours for Bunyan's *Pilgrim's Progress* and Blair's *Grave* (2)
- PHILADELPHIA MUSEUM OF ART **ILLUMINATED WORK:** *Songs* (o) pl. 28, 52
- Rendel, Kenneth* **RECEIPT:** 5 July 1805
- Schiller, Justin* **ILLUMINATED WORK:** *Songs* pl. a
- Sendak, Maurice* **ILLUMINATED WORKS:** *Urizen* pl. 3, *Innocence* (J), *Songs* (H)
- VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO **ILLUMINATED WORKS:** *Marriage* (M), *Innocence* (Y) pl. 8, *Songs* (o) pl. 18, 24, 38-39, 53, electrotypes, and pl. 22-23, 28, 30, 40, 44-46, 48^{a-b}
- WESTMINSTER **MANUSCRIPT:** The "Riddle Manuscript"
- LETTER:** letter of James Blake (the poet's

⁹⁶ Virginia Murray, Archivist, John Murray Archive, tells me that there is no other Blake material in the Murray Archive which went to the National Library of Scotland.

- (CITY OF) brother),1 April 1785
ARCHIVES
CENTRE
Wormsley **ILLUMINATED WORK:** *Songs* (P)
Foundation
Yale UNIVERSITY **LETTER:** Autumn? 1800
YALE CENTER **ILLUMINATED WORKS:** *America* (M), *The*
FOR BRITISH (B), *Europe* (A) and pl. 1, *For the Sexes* (G),
ART *Jerusalem* (E) and pl. 28, 35, and *No Natural*
Religion (B)
DRAWINGS: Gray, *Poems* (with inscriptions
and watercolours), *Tiriell* Drawing 1
Untraced **ILLUMINATED WORKS:** 4 *Europe* prints;
Urizen pl. 9; *For Children* pl. 18, *Innocence*
(Y) pl. 15, *Songs* pl. 32
TYPE-PRINTED WORK: *Poetical Sketches* (Q)
DRAWING: *Tiriell* Drawing 10
LETTERS: 22? August 1799 (from John
Trusler), 17 April, August?, 12 September, 26
November 1800, January, November (from
James Blake), 22 November 1802, January
(from James Blake), late April (from James
Blake), late April (from Thomas Butts), 16
August, December (from William Hayley)
1803, January, March, March (from Prince
Hoare), March, 2 April, late May (from
William Hayley), 21? October (from William
Hayley), late Oct? (from William Hayley)
1804, 1804? (from Joseph Johnson), June
1805 (from Thomas Phillips), May 1807 (from
Cromek), June 1818 (from Dawson Turner),
16 January (from John Linnell), 5 March

(from George Cumberland) 1827, 1829
(Catherine Blake to James Ferguson); 4 letters
to Ozias Humphry

TYPE-PRINTED WORK: *Descriptive Catalogue*
(V)

TABLE 7
PRIVATE OWNERS AND PUBLIC INSTITUTIONS
WHICH HAVE DISPOSED OF ORIGINAL BLAKES
ADDENDA

American Blake Foundation <i>Anonymous</i>	ILLUMINATED WORK: <i>No Natural Religion</i> (G ¹) pl. 4, a6, b3
<i>Baskin, Leonard</i>	ILLUMINATED WORK: <i>Songs</i> (P)
<i>Bentley, A.E.K.L.B.</i> and <i>G.E., Jr</i>	ILLUMINATED WORK: <i>Europe</i> (c) pl. 1 ^b (see "Order" of the <i>Songs</i>)
<i>Joan Linnell Ivimy</i> <i>Mrs Burton</i>	ILLUMINATED WORKS: <i>Marriage</i> (M), <i>Songs</i> (o) pl. 18, 24, 38
<i>Lord Cunliffe</i>	MANUSCRIPT: The "Riddle" manuscript
<i>Dennis, Mrs Seth</i>	LETTER 4 November 1826; 25 Nov 1827 to Blake)
<i>Hyde, Mary</i>	ILLUMINATED WORK: <i>Songs</i> (i)
<i>Kain, Mrs Louise Y.</i>	ILLUMINATED WORK: <i>Songs</i> (Q)
<i>Roger Lipman</i>	LETTER: 7 October 1803
<i>Lister, Raymond</i>	DRAWING: "Tiriel Led by Hela"
<i>Malone, Mary E.</i>	ILLUMINATED WORK: <i>Songs</i> pl. 30
<i>Mellon, Paul</i>	ILLUMINATED WORK: <i>America</i> pl. 1
	LETTER: 12 March 1804
	ILLUMINATED WORKS: <i>America</i> (M), <i>Thel</i> (B), <i>Europe</i> (A) and pl. 1, <i>For the</i>

- Sexes* (G), *Jerusalem* (E) and pl. 28, 35,
No Natural Religion (B)
DRAWINGS: Gray, *Poems* (with
inscriptions and watercolours), *Tiriell*
Drawing 1
- Neuerburg family* **ILLUMINATED WORK:** *Innocence* (Y) pl.
4-6, 8-16, 18 – pl. 7 is apparently still in
the family
- Ryskamp, Charles* **LETTER:** 12 March 1804
- WALLRAF-RICHARTZ **ILLUMINATED WORK:** *Innocence* (Y),
MUSEUM (Cologne) thought to be “on permanent deposit” in
the Wallraf-Richartz-Museum, was
partly sold—see Neuerburg family
above⁹⁷
- Whitney Family* **ILLUMINATED WORK:** *Visions* (E)

TABLE 8
TITLES AND COPIES
ADDENDA

Letters of 22? August 1799 (from John Trusler), Aug?, 12
September 1800, November (from James Blake) 1800,
January, 22 November 1802, January (from James Blake),
late April (from James Blake), late April (from Thomas
Butts), 16 August, December (from William Hayley)
1803, January, March, March (from Prince Hoare),
March, 2 April, late May (from William Hayley), 21?
October (from William Hayley), late October (from
William Hayley) 1804, 1804? (from Joseph Johnson),
June (from Thomas Phillips) 1805, May 1807, June (from
Dawson Turner) 1818, 16 January (from John Linnell), 5

⁹⁷ I have received no reply to my letter of enquiry to the Wallraf-Richartz-Museum.

March (from George Cumberland) 1827, 4 untraced
letters to Ozias Humphry
Songs of Innocence and of Experience contemporary facsimile
(Gamma)
Sophocles Manuscript (probably not by the poet)⁹⁸
Spectacles

New Copies and Prints

“Albion Rose” (E)
“Blake’s Chaucer: The Canterbury Pilgrims” (B)
Descriptive Catalogue (U, V)
Europe pl. 13-14 plus 4 unidentified prints
First Book of Urizen (E, newly traced)
For Children pl. 18
For the Sexes pl. 2

Blake’s Copperplates

By the end of his life, Blake had accumulated perhaps 113 kilograms of copperplates, most of it for works in Illuminated Printing.⁹⁹ At his death “a great number of Copper Plates” passed to his widow Catherine, according to her protector and Blake’s disciple Frederick Tatham,¹⁰⁰ and on her death in 1831 they passed, under uncertain authority, to Tatham, who printed copies of *America*, *Europe*, *Jerusalem*, and *Songs of Innocence*

⁹⁸ See Michael Phillips, “William Blake and the Sophocles Manuscript Notebook”, *Blake*, XXXI (1997), 44-49 (the handwriting is that of the poet), and G.E. Bentley, Jr, “William Blake and the Sophocles Enigma”, *Blake*, XXXI (1997), 65-67 (the handwriting is not the poet’s).

⁹⁹ G.E. Bentley, Jr, “Blake’s Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates”, *University of Toronto Quarterly*, LXXVI (2007), 714-70.

¹⁰⁰ *BR* (2) 688.

and of Experience on paper watermarked 1831 and 1832.¹⁰¹ Later “all save these ten [copperplates]¹⁰² were stolen by an ungrateful black he had befriended, who sold them to a smith as old metal.”¹⁰³ Electrotypes were made of the surviving *Songs* plates for printing in Gilchrist’s *Life of William Blake*, “*Pictor Ignotus*” (1863), and then the original copperplates too disappeared. Today the only surviving copperplate for Blake’s works in *Illuminated Printing* is a fragment from *America* pl. a, a rejected draft for pl. 5, which survives only because it was cut up and used for practice engraving under Blake’s tutelage by his student and patron Thomas Butts, who preserved it accidentally in a secret drawer in an engraving desk.

Calculations of the weight and cost of the copperplates used in Blake’s writings indicate a total weight of 141 pounds and cost of £50.5.1³/₄.

Copperplate-makers' Marks

The manufacturers of copperplates of the kind used for engravings customarily or at least frequently stamped the back of the sheet of metal with their name and address, not unlike a watermark. The position of the mark is variable, and often it is incomplete because applied at an angle and not flush with the metal. Since such a mark defaced the copper, it prevented the use of that side for most engraving purposes. However, since copper was (and is) very expensive, Blake sometimes used the backs of copperplates for engraving his works in *Illuminated*

¹⁰¹ *BB* 73.

¹⁰² The ten copperplates consist of *Songs* pl. 3, (6, 43), 8, 16, 18, 24, (27, 33), 29, (34, 47), (36, 46), (48, 53) (those within parentheses are back-to-back). Pl. 29, *Experience* titlepage, is in fact a facsimile by William Muir, so only nine of Blake’s original copperplates were preserved in the electrotypes.

¹⁰³ Alexander Gilchrist, *Life of William Blake*, “*Pictor Ignotus*” (London: Macmillan, 1863), I, 127; see also II, 267.

Printing.¹⁰⁴ Indeed, it is likely that he did so a good deal more frequently than surviving evidence indicates, for when a large copperplate sheet was cut into, say, four pieces, the maker's-mark would ordinarily be visible on only one of them¹⁰⁵ (just as a watermark will appear on only half or fewer of the leaves cut from a sheet of watermarked paper), and, even when the copperplate-maker's-mark did survive on the print, Blake ordinarily took pains to conceal it by printing very lightly, by wiping ink from the area, and especially by colouring the area after printing. Note that the copperplate-makers'-marks listed below are reported chiefly from posthumous copies (*America* [N], *Europe* [I], *Jerusalem* [H-J], *Songs* [a-c, e, g, i, k]) which were printed more heavily and carelessly than Blake's own copies, and generally were not coloured. When the copperplate-maker's-mark is visible on a print, of course it is in mirror-writing, and ordinarily it is very difficult or impossible to decipher.

TABLE 9
COPPERPLATE-MAKERS' MARKS¹⁰⁶
Cumulative

¹⁰⁴ No copperplate-maker's-mark has been reported for any of his commercial engravings, but the versos of copperplates from *Innocence* (1789) were apparently used in *Experience* (1794), from *Marriage* (1790) plus "The Approach of Doom" (?1788) in *Urizen* (1794), from *America* (1793) in *Europe* (1794), from *Ahania* (1795) in *Ahania*, from *Milton* (1804[-11]) in *Milton*, and from *Jerusalem* (1804[-20]) in *Jerusalem*.

¹⁰⁵ For instance, the surviving copperplates of *Job* pl. 14, 16 are on the versos of pl.II-III of Henri Louis Duhamel du Monceau, *A Practical Treatise of Husbandry* [tr. John Mills] (1762), but they exhibit no copperplate-maker's mark.

¹⁰⁶ Copper-plate maker's marks were previously recorded in *BB* 86 n4, 145, 235-236, 381 n4, 518-19, 532, 545, and *BBS* 195 n10.

G. HARRIS
N° 31
SHOE LANE
LONDON

Job copperplate (1826) verso of pl. 1

JONES No 4[7?]
SHOE LANE LONDON¹⁰⁷

First Book of Urizen (1794) (E)

Gough, *Sepulchral Monuments* (1796) pl. 5-8 (copperplate
versos [N°. 48])

Songs (1794) pl. 1 (copy c), 28 (a, c, g, i, Victoria pull), 29 (b-c,
e, k, Harvard pull), 32 (b-c), 33 (a), 37 (b-c, Harvard pull), 46
(a, electrotype), 47 (a, electrotype), and 49 (c).

JONES AND
PONTIFEX N° 47
SHOE LANE LONDON

Europe (1794) (I) pl. 1-2, 4-18

Urizen (1794) (E)

R PONTIFEX & C^o
22 LISLE STREET
SOHO, LONDON

Job copperplates (1826) versos of pl. 2-13, 15, 17-21

Dante copperplates (1827) versos of pl. 1-7

WILL^m & BUSS
PONTIFEX & COMP^{ny}
N^{os} 46 47 & 48
SHOE LANE, LONDON

¹⁰⁷ The plates in Bodley which Blake is thought to have engraved as an apprentice for Gough's *Sepulchral Monuments* (1786) pl. 5-8 bear on the versos the mark of "JONES No 48 | SHOE LANE LONDON".

"Christ Trampling Satan" (Blake-Butts) (copperplate verso)

WHITTOW & HARRIS

No 31 SHOE LANE

LONDON¹⁰⁸

Jerusalem (1804[-20]) pl. 33 (J), 56 (D, F, J), 63 (J), 72 (C, I-J), 92? (H, J), 100 (H, J)

OW & SON

[SH]OE LANE

LONDON

Jerusalem (1804[-20]) pl. 71

Copperplate-Maker's Mark too obscure to read

America (1793) (N, Q) pl. 6

First Book of Urizen (1794) (A) pl. 2, 19, 28

Jerusalem (1804[-20]) pl. 5 (A), 29, 52, 56,57 (H), 62-4, 92, 93
might be either of the WHITTOW stamps

Milton pl. 26

Plate-Sizes

Joseph Viscomi points out that Blake's colour-print of "God Judging Adam" (43.2 x 53.5 cm), almost certainly printed from copper, is practically identical in size to his colour-prints of "Satan Exulting Over Eve" (43.2 x 53.4 cm) and "Elohim Creating Adam" (43.1 x 53.6 cm), suggesting "that one of these designs is on its recto and the other on a copper sheet acquired at the same time",¹⁰⁹ though previously it been assumed that the supports were millboard.

¹⁰⁸ The same mark appears on all the copperlates etched by Schiavonetti with Blake's designs for Blair's *Grave* (1808) (Rosenwald Collection).

¹⁰⁹ Joseph Viscomi, "Blake's Annus Mirabilis", *Blake*, XL (2007), 63.

TABLE 10
COPPERPLATE-SIZES
ADDENDA

“God Judging Adam” (1795), colour-print	43.2 x 53.5 cm
“Satan Exulting Over Eve” (1795), colour-print	43.2 x 53.4 cm
“Elohim Creating Adam” (1795), colour-print	43.1 x 53.6 cm
Small “Pity” (1795), colour- print	19.75 cm high at left, 19.5 cm high at right, 27.2 cm wide at top, 27.4 cm wide at bottom

Calculating the Cost and Weight of Copper

The large plates of *America* pl. a and *Job* (16.1 to 17.1 cm wide by 20.0 to 22.8 cm) are about the same thickness (0.141 and 0.145 cm), while the much larger plates of *Dante* (27.5 to 28.0 cm wide by 34.5 to 35.4 high) are 30% thicker (0.183 cm), the greater thickness being needed to sustain the rigidity of the plate.

I assume therefore that plates smaller than 17.4 x 24.6 (including all Blake’s works in *Illuminated Printing*) are 0.141 cm thick, as *America* pl. a is, and the larger plates are 0.183 cm thick.

The three plates for Flaxman’s *Naval Pillar* (1799) weighed 0.944 kilograms and cost 12s 8d or 6.2 grams for a penny. The 37 large plates for Flaxman’s *Hesiod* (1817) weighed 42.471 kilograms and cost £13.13.0 or 13 grams for a penny. Assuming that these are representative prices, a penny

bought 6.2 grams of copper before 1814 and 13 grams after 1814.

Weight and Cost of Copperplates¹¹⁰

The weights of the copperplates calculated below are derived from the surface dimensions of the prints (recorded in *BB* 67-70), the presumed thickness of the plates (based on the fragment of *America* pl. a, the only surviving copperplate for illuminated printing, 0.141 cm thick), and the weight of copper (8.93 grams for each cubic centimetre).

By these calculations, the 261 copperplates of Blake's writings weighed 63.1766 kilograms = 139 pounds.

The known cost of the copper (£5.15.10) for Blake's plates 13, 15-18, 22, 24, 28-35, 37 for Flaxman's *Hesiod* (*BB* 557-58) with a surface area of 10,276 cm² gives an average copperplate price of 0.135d/cm².

TABLE 11
WEIGHT AND COST OF COPPERPLATES
FOR BLAKE'S WRITINGS

Title	Number of New Plates	Weight in Grams	Cost
"The Accusers"; see "Our End is Come"			
"Albion Rose"	1	688.3	£ 9.3
<i>All Religions are One</i>	10	241.2	£ 3.3

¹¹⁰ See "Blake's Heavy Metal: The History, Weight, Uses, Cost, and Makers of his Copperplates", *University of Toronto Quarterly*, LXXVI (2007), 714-70.

William Blake and His Circle
Part I: Editions of Original titles

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<i>America</i>	23	10,196.6	£ 6.17
“The Approach of Doom”	1	1,014	£ 13.7½
<i>Book of Ahania</i>	5	844.2	£ 11.4
<i>Book of Los</i>	0		
<i>Book of Thel</i>	8	1,496.1	£ 1.0.1¼
<i>Europe</i>		162.0	£ 2.2
<i>First Book of Urizen</i>	5	1,001.4	£ 13.5½
<i>For Children: The Gates of Paradise</i>	18	1,065.1	£ 14.3½
<i>For the Sexes: The Gates of Paradise</i>	3	254.3	£ 3.5
<i>Ghost of Abel</i>	1	269.8	£ 3.6
<i>Jerusalem</i>	52	22,474.9	£15. 2.1
“Joseph of Arimathea”	1	102.4	£ 1.4¼
“Laocoon”	1	729.3	£ 10.7¾
<i>Marriage of Heaven and Hell</i>	23	5,443.6	£ 2. 1.3
<i>Milton</i>	30	6,380.9	£ 4.5.9¼
“Mirth”	1	304.0	£ 4.1
<i>On Homer</i>	1	173.5	£ 2.4
“Our End is come” or “The Accusers”	1	332.1	£ 4.5½
<i>Song of Los</i>	8	3,583.6	£ 2. 8.2
<i>Songs of Experience</i>	2	153.0	£ 2.0¾
<i>Songs of Innocence</i>	31	3,016.7	£ 2.0.6½
<i>There is No Natural Religion</i>	19	537.3	£ 7.2¾
To the Public	2		£ 15.0
<i>Visions of the Daughters of Albion</i>	11	2,708.9	£ 1.16.5
TOTALS	261	63,176.6	£53.4.7¼

The measurements suggest that the versos of most plates of *Milton* are etched with other *Milton* plates.

Watermarks in Paper Used by Blake

This table provides only very crude evidence. Paper watermarked W ELGAR | 1796 is of course different from paper watermarked 1794 | J WHATMAN. However, some paper watermarked 1794 | J WHATMAN may be quite distinct from other paper watermarked 1794 | J WHATMAN, for “there are some forty different papers, several of which were used by Blake, watermarked 1794 / J WHATMAN”,¹¹¹ differing in size, paper-materials, thickness, &c.¹¹²

Blake wrote, drew, and printed on many sizes, kinds and shades of paper and on canvas, card, cardboard, copper, ivory, linen, mahogany, muslin, and pine. Of these, only paper is very precisely identifiable because of the watermarks almost always placed in fine paper, though the watermark may not show when the paper is less than a whole sheet.

All Blake's manuscripts and his works in Illuminated Printing were created entirely by Blake, with the assistance of

¹¹¹ Peter Bower, “The Vivid Surface: Blake’s Use of Paper and Board”, p. 55 in *William Blake: The Painter at Work*, ed. Joyce H. Townsend (2003).

¹¹² For information on the makers and mills of paper used by Blake, see the table of “Blake’s Papermakers: Watermarks found in Papers used by William Blake (1757-1827)” (pp. 72-73) in Peter Bower, “The Evolution and Development of ‘Drawing Papers’ and the Effect of their Development on Watercolour Artists, 1750-1850”, pp. 61-74 of *The Oxford Papers: Proceedings of the British Association of Paper Historians Fourth Annual Conference, Held at St. Edmund Hall, Oxford, 17-19 September 1993*, ed. Peter Bower (Oxford and N.Y.: British Association of Paper Historians, 1996) Studies in British Paper History Vol. I.

his wife, and we can confidently assume that copies which are not demonstrably posthumous are on paper chosen by Blake or his wife. Most of his Separate Prints were also almost certainly on paper chosen by Blake, as of course were his drawings and paintings.

Blake's commercial book engravings are not included in this Table because he rarely did the printing, and, even when he did, as with Hayley's *Cowper* (wove paper without watermark) and his own *Job* (J WHATMAN | 1825 and J WHATMAN | TURKEY MILL | 1825), the publisher would have chosen the paper. However, Hayley's *Little Tom the Sailor* (1800) was printed by Blake presumably with paper he chose, and probably Blake pulled working proofs of most of them at his own press. Hayley's *Designs to a Series of Ballads* (1802) is an exception, for not only did Blake print the plates on paper watermarked "1802" which he had ordered¹¹³ but he also used the remainder for scrap paper--see *BB* 574-75 and *BBS* 221-22.

In Table 12, Blake's writings in manuscript and in print derive from *Blake Books* (1977), *Blake Books Supplement* (1995), and the supplements thereto in "William Blake and His Circle" from *Blake* (1994 ff.). An asterisk indicates that more than one kind of watermark has been found in that copy.

Records of Blake's separate prints of "Canterbury Pilgrims", "Christ Trampling Satan" (Blake-Butts), George Cumberland's card, "Earl Spencer", "Falsa ad Coelum", "Joseph of Arimathea Preaching", "Lavater", "Lear and Cordelia" (Blake-Butts), "Wilson Lowry", "The Man Sweeping", Moore & Co advertisement, and "Mrs Q" are taken from Robert N. Essick, *The Separate Plates of William Blake* (1983). The dates

¹¹³ Hayley wrote on 6 July 1802 that Blake "deal[s] with his own stationer in London, & [has him] send it down as He thought proper".

attached to these separate prints are for the specific state on that paper; however, a few prints, such as "Canterbury Pilgrims", Cumberland's card, and "Christ Trampling Satan", were pulled long after Blake's death. Paper with watermarks dated after Blake's death such as J WHATMAN | 1828, 1831, and 1832, were clearly not chosen by Blake.

Blake's drawings and paintings are recorded ("Butlin #") from Martin Butlin, *The Paintings and Drawings of William Blake* (1981); the table of watermarks on p. 627 in Butlin was correlated with the entries themselves for the dates. N.B. Most of the entries in Butlin imply but do not say that they are on paper, and very few of those so identified record anything about a watermark.

Works in *Blake Books* (&c) which are also recorded in Butlin and Essick are taken from *Blake Books*.

TABLE 12
WATERMARKS IN WORKS BY BLAKE¹¹⁴

A

Cumberland card* (1827)

AP | 1807

"Blake's Chaucer: The Canterbury Pilgrims", *Descriptive Catalogue*

C BALL

Marriage (L)

R BARNARD | 1827

Letters (1, 4 August 1829)

¹¹⁴ Incorporating *BB* (1977), 71-73, *BBS* (1995), 40, and Butlin, 627.

BASTED MILL 1820¹¹⁵

Butlin #714 (1820)

A B[LACKWELL?]

Letter (7 October 1803)

A BLACKWELL | 1798

Letters (10 January 1802; 25 April, 6 July, 13 December 1803;
14, 27 January 1804)

C BRENCHLEY | 1804

Butlin #725, 731, 738, 741 (1820)

W BRIDGES 1794

Butlin #503 (1800-3)

Britannia design | 17[]

Cumberland card* (1827)

Britannia design in a circle beneath a crown

Cumberland card* (1827)¹¹⁶

BUTTANSHAW

Innocence (Y), *Songs* (3 pl.); "Lear and Cordelia" (1806-1808);

Butlin #531 (1806)

BUTTANSHAW 1799

Butlin #358 (1802)

BUTTANSHAW | 18[]

Letter (19 October 1801)

BUTTANSHAW | 1802

Innocence (?O), *Songs* (P, *Q)

Crown design

¹¹⁵ BASTED MILL is the watermark used by John Pine and William Thomas at their Basted Mill, Hertfordshire.

¹¹⁶ The Sophocles MS is on paper with a watermark of Britannia and a crown and a countermark of GR, but I do not think the Sophocles MS has anything to do with the poet William Blake.

"Falsa ad Coelum" (1790); "Christ Trampling Satan"* (1806-1808)

CURTEIS & SON

Letter (18 October 1791)

W D[ICKI]E¹¹⁷ | 1803

Letters (4 December 1804; 25 March 1805)

W DI[CKI]E & CO | 1804

Letter (4 December 1804)

E & P

Innocence (*E-F, I-J, M), *Marriage* (A, F), *Visions* (J-K, M), *America* (C-E, G-K, *R), *Europe* (H), *Songs* (C-D, F, 2 pl.), *Vala?*, "Man Sweeping" (1822)

E & P | 1802

Innocence (*P), *Jerusalem* pl. 28 (Morgan)

EDMEADS & [PINE]

Innocence (*Q), *Jerusalem* (pl. 9 [Library of Congress]), Blair watercolours No. 3, 5, 6(?), 7, 11

EDMEADS & PINE 1802

Innocence (*Q), *Jerusalem* (pl. 28, 45, 56 added to copy F), Self-portrait (?1802) (Essick Collection)

W E[LGAR] + fleur de lys

Butlin #812 passim (1824-7)

W ELGAR 1796

Butlin #812 passim (1824-27)

F in a circle

Butlin #214 (1793-4)

¹¹⁷ The watermark, misread, or rather misreported, in *BB* 71, 272 as 'W DA[CI]E', was commissioned by William Dickie, Bookbinder, Paper Maker, and Stationer of the Strand; he did not have his own mill.

FAO

"Christ Trampling Satan"* (1806-1808)

GATER 1805

Butlin #621 (1805), 771 (1820)

GR and coat of arms

Island, Tiriel; Butlin #12, 15, 17, 25-28, 30, 34, 37-38, 40-42,
45-46 (1774-7)

GR and PRO PATRIA

Butlin #R8 (n.d.)

J GREEN | 1819

Butlin #709, 736, 763 (1820)

[J E E N |] 9

Butlin #792 (1820)

FRANCE

"Canterbury Pilgrims" (1820 ff.)

JH in monogram

Butlin #693 (1818), 699 (1820)

F HAYES | 1798

Letters (11 September 1801; 22 November 1802; 16 August
1803)

[HAYES] & WISE

Butlin #619 (1805)

HAYES & WISE | 1799

America (M)

F J Head & Co

"Christ Trampling Satan"* (1806-1808)

N HENDON[?]

"Exhibition of Paintings"

IVY MILL | 1806

Letters (18 January 1808 [A-C])

JUBB and PRO PATRIA

[not, as stated, in Butlin #120]

M & J LAY 1816

Butlin #543 1-2, 6, 9, 12, 544 1, 6, 11, 704, 712, 715, 768
(1816-20); Butlin #830, 832 (1824-27)

[LE]PARD

*Vala**

MA[FRIN]S

For Children (A)

MD or ND

Cumberland card* (1827)

[]ORA[]

"Mrs Q" (1820)

HP

Butlin #120 (1780-85)

PRO PATRIA

Butlin #R1 (1777-78); Butlin #85-86 (1785-90)

PRO PATRIA with Britannia and a lion rampant

"Resurrection of the Dead" (Butlin #79 [1802])¹¹⁸

J RUSE | 1800

"Lavater" (1801)

[]R (perhaps I TAYLOR)

*Vala**

R & T

*Europe (*I)*

RUSE AND TURNERS

Butlin #757 (1820)

¹¹⁸ Pencil sketch, watermark and drawing reproduced in John Windle Catalogue 46 (2009), p. 2.

RUSE& TURNERS | 1810

Letters (31 January, 16 July 1826; 12 April 1827)

RUSE& TURNERS | 1812

America (N), *Europe* (*I)

RUSE& TURNERS | 1815

Thel (N-O), *Marriage* (G), *Visions* (N-P), *Songs* (T, U), *Urizen* (G), *Milton* (D)

S[]

No Natural Religion (F)

SMITH & ALLNUTT | 1815

Letter (14 July 1826); Butlin #703, 713, 730, 728 (1820)

T STAINS

America (*Q), *Europe* (*L)

T STAINS | 1813

America (*Q), *Europe* (*L); "Paolo & Francesca" (Butlin #816)

[]TH

Letter (6 December 1795)

T above an arch

"Wilson Lowry" (1825)

I TAYLOR

No Natural Religion (B, L¹), *All Religions Are One* (*A), *Thel* (F), *Marriage* (*D), *America* (*R), *Songs* (A, *C, R), *Europe* (B, *C, D-G, c), *Urizen* (A, *B, J); Butlin #229, 337 141[?] (1793); Butlin #614 (1806)

1794 | I TAYLOR

All Religions Are One (*A), *Marriage* (*D), *Urizen* (B)

W TURNER & SON

Butlin #708, 711 (1820)

IHS IxVILLEDARY

Butlin #636 (1805)

JW

Letter of 7 August 1804¹¹⁹

W [Whatman countermark]

Sketch of a Woman Enthroned (Butlin #142), Essick Collection¹²⁰)

W 1815

Butlin #700 (1820)

J WHATMAN

Thel (a), *Innocence* (C, *E, G, U, W), *Marriage* (C), *Visions* (G-E, H), *America* (*R), *Songs* (*C, E, H, o, pl. 44 [Library of Congress]), *Urizen* (*D, E, pl. 21); Moore & Coadvertisement(1797-98); "Christ Trampling Satan"* (1806-1808); "Man Sweeping" (1822); Butlin #2, 13-14, 16, 18-20, 22-24, 29, 31-33, 35-36, 39, 44, 47 (1774-77); Butlin #167-68 (1785); Butlin #140 (1780-90); Butlin #820 (1785-97, 1824-27); Butlin #56, 58 (1793); Butlin #315 (1795); Butlin #826 (1800-10, 1824-27); Butlin #77 (1805-10); Butlin #582 (1807); Butlin #654 (1809-10); Butlin #679 (1815); Butlin #698, 788 (1820); Butlin #175, R11 (n.d.); Blair watercolour backing mats No. 16, 18 (No. 18 in smaller letters)

J WHATMAN | 1[]

Innocence (*P), *Songs* (e, pl. 45, 46, 48 [Victoria University])

1794 J WHATMAN¹²¹

¹¹⁹ See the note to the letter below.

¹²⁰ R.N. Essick, "Blake in the Marketplace, 2011", *Blake*, XLV, 4 (Spring 2012), 113.

¹²¹ According to Peter Bower, "The Vivid Surface: Blake's Use of Paper and

Visions (F-G, R), *America* (A-B, *R, pl. d), *Europe* (A, *C),
Urizen (B, *D, J, pl. 17 [British Museum Print Room]),
*Vala**, "Albion Rose" (D); "Lavater" (1801); Butlin #316
(1795); Butlin #330 passim [Young] (1795-97); Butlin #335 1-
116 [Gray] (1797-98)

J WH[ATMAN] 18[]

Butlin #802 1 (1825)

J WHATMAN | 1800¹²²

Blair watercolour No. 11 (backing mat)

J WHATMAN | 1801

Milton (B)

J WHATMAN | 1804

Innocence (*Q, ?T), *Songs* (*Q); "Newton"

J WHATMAN | 1808

Innocence (S), *Songs* (*R, S), *Milton* (A-B, *C¹²³)

J WHATMAN | 1811

*Flaxman, *Hesiod* (1817) proofs

J WHATMAN 1813

*Flaxman, *Hesiod* (1817) proofs; Butlin # 678A (1815)

J WHATMAN | 1815

Board", p. 55, in *William Blake: The Painter at Work*, ed. Joyce H. Townsend (2003), "there are some forty different papers, several of which were used by Blake, watermarked 1794 / J WHATMAN" (p. 55), though in records of Blake's watermarks these forty different watermarks are not distinguished from one another (e.g., BB 71-73).

¹²² J WHATMAN | 1800 has not been recorded in another work by Blake.

¹²³ Viscomi, 328, argues plausibly that the size and position of the fragmentary watermarks ("J W", "T", "TMAN", and "8") and the comparative thinness of the paper in pl. c and e in Copy C are unlike the 'J WHATMAN | 1808' paper of pl. 4, 7, 26, 41 and "exactly like" the "J WHATMAN | 1818" paper of *Jerusalem* (F) and *Songs* (V).

Marriage (I); *Flaxman, *Hesiod* (1817) proofs

J WHATMAN | 1816

*Flaxman, *Hesiod* (1817) proofs

J WHATMAN | 1818

America (O), *Songs* (V, *W), *Europe* (*K), *For the Sexes* (B), *Jerusalem* (*A, B, *C, pl. 58 [Library of Congress], *Milton* (*C)

J WHATMAN | 1819

Europe (*K), *Jerusalem* (*A, *C)

J WHATMAN | 1820

America (*O), *Europe* (*K), *Jerusalem* (*A, *C, D-E), *Ghost of Abel* (D); Butlin #552 (1821); Butlin #825 (1824-27)

J WHATMAN | 1821

Ghost of Abel (A), Illuminated Genesis MS; "Man Sweeping" (1822)

J WHATMAN TURKEY MILL 1821

Butlin #828 1 (1826-27)

J WHATMAN | 1824

Jerusalem (*F); Butlin #802A (1825), 819 (1824-27)

J WHATMAN | 1825¹²⁴

"Joseph of Arimathea Among" (E), *Songs* (*W, X-AA), *For the Sexes* (C-D); Butlin #688 (1825)

J WHATMAN | 1826

For the Sexes (F, H-*J), "Laocoon" (B), *Jerusalem* (*F), Illuminated Genesis MS; Butlin #828 2, 7 (1826-27)

¹²⁴ J WHATMAN |TURKEY MILL | 1825 is on Blake's *Job*(1826), but he probably did not choose the paper.

J WHATMAN 1828

"Joseph of Arimathea Among" (E); Butlin #546 (on mount)
(1820-25)

J WHATMAN | 183[]

Songs (n)

J WHATMAN | 1831

America pl. 14-16; *Songs* (*a, b-d, ?e, f-i, *j, k, m, *o, p, pl. 22,
48 [Tate]), *Jerusalem* (*H, *I, J, 1 pl.)

J WHATMAN | 1832

America (P), *Europe* (b, ?M), *Songs* (*a, h, p), *Jerusalem* (*H,
*I, pl. 51 [untraced])

J W[HATMAN] | TURKE[Y MILL] | 18[]

Songs (pl. 29 [Harvard])

H WILLMOTT | 1810

"Blake's Chaucer: An Original Engraving"

179[]

Letter (16 September 1800)

1794

Thel (*F), *Urizen* (pl. 22 [Essick]), "Accusers" (G), "Joseph of
Arimathea Preaching" (1793-96); Butlin #656 (1809)

[17]96

Letter (16 September 1800); George Cumberland's card*
(1827)

1797

Tasso MS

1798

List of Apostles

[] 18[]

Butlin #535 (1807)

	180[2?]
Letter (14 October 1807)	
	1802
Hayley, <i>Designs to a Series of Ballads</i> (1802); Butlin #683 (1805); Butlin #781 (1825) ¹²⁵	
	1806
Butlin #692 (Smaller Blake-Varley Sketchbook) passim (1819)	
	1808
"Canterbury Pilgrims" (1810 ff.)	
	1810
Butlin #748 (1820)	
	[18]11
<i>No Natural Religion</i> (H-J)	
	1811
"Earl Spencer" (1813)	
	1815
Butlin #916 (1824-27); Butlin #801 (1825)	
	1818
"Everlasting Gospel" MS; letter (March 1825)	
	1821
<i>On Homer</i> (C)	
	1832
<i>Songs</i> (*b, o)	
	19[?]
<i>Songs</i> (*j)	

Crown and Shield

¹²⁵ "1802" is also the watermark in the paper for Blake's List of Apostles and his letter of 14 Oct 1807.

Letter of 1 September 1800

fleur-de-lis

“The Approach of Doom” (British Museum Print Room)

Three curved lines enclosing a rampant lion or dragon

Letter (25 November 1825)

**TABLE 13
STAB HOLES
ADDENDA**

TWO STAB HOLES

3.9, 4.3 apart

Urizen pl. 22 (Small Book [B])

THREE STAB HOLES

3.9, 4.4¹²⁶

Small Book of Designs (B)¹²⁷

Thel pl. 7 (Anon.)

Urizen pl. 1 (Keynes Family Trust)

Urizen pl. 2 (Tate)

Urizen pl. 5 (Yale)

¹²⁶ A fourth stab hole is 0.2 cm below and to the right of the third. (In *Urizen* pl. 22, the fourth hole is 1.5 cm below and to the right of the third.) *Visions* pl. 10 lacks the extra hole.

¹²⁷ *Urizen* pl. 2, 5, 10 and *Marriage* pl. 11 were recorded in *BB*. All the new information about stab holes comes from Butlin and Hamlyn. The newly-discovered *Urizen* pl. 12 has no stab hole.

No stab hole is recorded for the other prints which were probably in Small Book (B) – *Urizen* pl. 3 (Keynes Family Trust), 9 (Princeton), 12 (Morgan), and *Marriage* pl. 14 (U.S. National Gallery) – perhaps because they were trimmed off or simply not noticed.

Urizen pl. 7 (Anon.)
Urizen pl. 10 (Yale)
Urizen pl. 11 (Anon.)
Urizen pl. 17 (Anon.)
Urizen pl. 19 (Anon.)
Urizen pl. 22 (Essick)
Urizen pl. 23 (Anon.)
Marriage pl. 11 (Princeton)
Marriage pl. 16 (Anon.)
Marriage pl. 20 (Essick)
Visions pl. 10 (Keynes Family Trust)

THREE STAB HOLES

4.4, 3.0 c, apart

Poetical Sketches (Y)

THREE STAB HOLES

Descriptive Catalogue (F) <**BB 138**>

FIVE STAB HOLES

1.2, 3.1, 11.1, 1.2 cm apart

Innocence (J)¹²⁸



Part I

“The Accusers”; see **“Our End is come”**
"Albion Rose"

¹²⁷ For conflicting reports on these stab holes, see *Songs of Innocence* (J).

(?1796, ?1804)
Weight and Cost of Copperplate¹²⁹

The copperplate weighed 688.3 grams = 1½ pounds and cost 6s. 1d.

For the copperplate from which “Albion Rose” may have been cut, see *Book of Ahania*.

COPY A

HISTORY: (1) This is presumably the copy described in Gilchrist, 32, and reproduced in 1880, I, 28 (it omits most of the inscription uniquely trimmed off in this copy), and lent by Mrs Gilchrist to the Boston exhibition (1880), lot 114

COPY B

Copy B is reproduced in the National Gallery of Art (Washington, D.C.) online catalogue.¹³⁰

NEW 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
Practice bring delivrance | With His Suffering?
Might He Save | Jerusalem from destruction, or
wilt | Thou have Thy vengeance for man's |

¹²⁹ For calculations about weight and cost of copper, see G.E. Bentley, Jr, see “Blake’s Heavy Metal: The History, Weight, Uses, Cost, and Makers of his Copperplates”, *University of Toronto Quarterly*, LXXVI (2007), 714-70.

¹³⁰ “Albion Rose” is traced to the Library of Congress in *BB* p. 78.

outrages? Wouldst Thou make a full | end of the
remnant?

The passage alludes to Ezekiel xi, 13; xlvi, 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*, The Fifth Edition (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 twenty-four other hunting books (mostly French and Spanish of the late Nineteenth Century) to their nephew, (4) An **Anonymous** 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", *Modern Philology*, XCVI (1999), 485-97, whence all this information derives (the watermark information derives from a private communication from Dr Cole).

COPY F

Copy F is reproduced in the National Gallery of Art

(Washington, D.C.) online catalogue.¹³¹

COPY I

It is reproduced online by the Whitworth Art Gallery.

All Religions Are One

(1795)

Weight and Cost of Copperplates

The ten small plates weighed 241.2 grams = 0.53 pounds and cost 3s 9d.

The only known copy of "*All Religions* was reprinted with *No Natural Religion* ca. 1794" (Viscomi, 229); no copy survives of the (presumed) earlier printing.

COPY A

Reproduced in colour in *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (1993), in *The Complete Illuminated Books*, ed. David Bindman (2000), online in Huntington Digital Images, and in *Todas las religiones son una / No hay religión*, tr. David Francisco (2014).

EDITIONS

All Religions are One (1970) The William Blake Trust <BB>

REVIEWS

§**Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, **10 December 1971**, pp. 1537-39 (with 12 others)

Kay Parkhurst Easson, *Blake Studies*, V, 1 (1972), 168-74 (with another)

¹³¹ "The Accusers" (F) is wrongly located by BB in the Library of Congress; the reference is corrected in BBS p. 51.

§**Anon.**, “The Processes of William Blake”, *Times Literary Supplement*, **15 February 1974**, pp. 1537-39 (with 6 others)

§”Le Romantisme Revolutionnaire: Toutes les religions sont une.” *Europe: revue littéraire mensuelle*, LXXXII, 900 (2004), 57. In French

America
(1793[-1831?])

TABLE

Copy	Plates	Leaves	Water-Blake	Leaf Size in cm	Printing Colour
			mark	Num-ber	

S	18	18			
---	----	----	--	--	--

Untraced

#Fogg 1	1	??	--	16.8 x 23.3 ¹³²	dark blue ¹³³
---------	---	----	----	----------------------------	--------------------------

Weight and Cost of Copperplates

The 23 copperplates weighed 10,196.6 grams = 22.4 pounds and cost £6.15.1.

Copies were apparently printed in **1793** (a [proofs] plus loose proofs, C-I, K-L, R), **1795** (A-B), **?1807** (M), **1821** (O), and **posthumously** (N, P-Q) (Viscomi, 376-80).

A drawing (c. 1793)¹³⁴ has sketches related to *America* pl. 2 (running woman [top right]), pl. 5 (man in chains [top

¹³² Trimmed to the image.

¹³³ Copies printed partly in blue were produced in 1793 (C-D, H) and ?1807 (M), according to Joseph Viscomi, *Blake and the Idea of the Book* (Princeton: Princeton University Press, 1993), 376-81.

¹³⁴ Butlin #226, pl. 259-260, acquired at the sale of the late Charles Ryskamp at Sotheby's (N.Y.), 25 January 2011, lot 209, by R.N. Essick and reproduced with his “Blake in the Marketplace 2011”, *Blake*, XLV, 4 (Spring 2012), 111-12.

middle], running woman [bottom left]), pl. 6 (arm with clenched fist), and pl. 8 (bent leg).

Viscomi, 389, reports a copperplate-maker's-mark on pl. 6 in copy M which I did not see when examining the original and cannot see in the Blake Trust facsimile of it (1963). N.B. Since *America* pl. 6 has a copperplate-maker's-mark (*BB* 86 n4), it cannot be the recto of *Europe* pl. 17 (*BB* 145), which also has a copperplate-maker's-mark (as Viscomi, 389, points out). Keynes and Wolf, *William Blake's Illuminated Books: A Census* (1954) report a platemark on *America* (Q) pl. 2 which is invisible to me.

In [*America*] plate 3 ... the blemish next to the word 'Dark' of line 11 appears in both copies A and B, though it is darker in A; the same is true of the blemish at the end of the tendril from the *A* in line 16 and the traces of ink in the shallows of the lower tree trunks and inside of the border. The sequentiality of the copies is even clearer in plate 5, where the bottom border is half-wiped in the same manner (and with the same gesture) in both copies, and the same wove pattern of the paper or backing blanket--a very distinctive mark--is present, as it is in the left bottom corner of plate 6 and in lower left and right corner of the flames in plate 12 [Viscomi, 392.]

Plates 7-12 in *Europe* copy G have horizontal and vertical pencil lines (some partly erased) on their face that correspond to the size of the plates. If these lines were meant to register plate to paper, then the paper must have lain on the press bed

facing up and the plate placed on top of it, or the lines would not have been visible. This reverse printing method was used to print engravings on “paper, pastboard, Satin or any other thing you print upon” (Faithorne 70). In illuminated printing, it would have prevented the paper from picking up any of the ink smudges in the shallows of the relief plates. Woodcuts were often printed in this manner [Viscomi, 394.]

COPY A

BINDING: It was "in portfolio" when offered in Quaritch Catalogue (June 1904), lot 1602.

HISTORY: (3) Offered by Quaritch (June 1904), lot 1602, for £260.

It is reproduced online by the Pierpont Morgan Library and the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY B

BINDING: (1) *America* (B, printed 1795), probably then lacking pl. 4 and 9, was stabbed through three holes 6.5 and 7.7 cm apart apparently with *Europe* (C, printed in 1794); (2) *America* (B) was separated from *Europe* (C) by 1799 (when it was inscribed to C.H. Tatham) and probably sewn through three new stab holes 10.7 x 12.9 cm apart; it was presumably in this state, or possibly unstitched, when sold “unbound” in 1874; (3) By 1878 it was “BOUND BY F.BEDFORD” in citron morocco and, after being bound thus, excellent photolithographic facsimiles of pl. 4 and 9¹³⁵ (probably copied by its owner A.G.

¹³⁵ While pl. 4 and 9 were missing, the prints were numbered 2-16 in pencil by an unknown hand on pl. 2-3, 5-8, 10-18 below the bottom left platemark. (BBS

Dew-Smith from copy F in the British Museum Print Room), marked “F” (?for “Facsimile”), were tipped in at the appropriate places to perfect the copy.¹³⁶

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY C

HISTORY: (2) ... offered by Henry G. Bohn (1848)

COPY E

It is reproduced online in the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY F

Reproduced in the William Blake Archive in 2007.

COPY G

HISTORY: (1) Bound about 1821 perhaps for Thomas Griffiths Wainwright and sold with *Europe* (B) and *Jerusalem* (B) on 4 August 1831 by Benjamin Wheatley, lot 426 ("*Three of the rarest of this singular Artist's Productions*") [for £4.4.0 to Bohn].¹³⁷

p. 54 footnote 23, erroneously described the first numeration as “Blake’s page-numbers”.) Pl. 1-18 (including the facsimile pl. 4 and 9) were later correctly numbered 1-18 at the top right corner of the leaf by a Quaritch assistant.

¹³⁶ The new information here about numeration and facsimiles derives from Joseph Viscomi, “Two FakeBlakes Revisited; One Dew-Smith Revealed”, pp. 35-78 in *Blake in Our Time*, ed. Karen Mulhallen (Toronto, Buffalo, London: University of Toronto Press, 2010). *BBS* 54 suggests erroneously that pl. 4 and 9 were added after 1878.

¹³⁷ According to Wheatley's file copy of the catalogue in the British Library: S.C. Wheatley17 (12); see Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainwright and the Griffiths family library," pp. 111-42 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (New Castle [Delaware]: Oak Knoll

COPY H

HISTORY: It was reproduced in colour in *The Continental Prophecies*, ed. D.W. Dörrbecker (1995) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

COPY I

BINDING: (2) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994", *Blake*, XXVII, 3 (Winter 1993-94), 98.

It is reproduced online at the Huntington and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY L

Reproduced online at the New York Public Library website("NYPL Digital Gallery").

COPY M

The leaves were "trimmed and gilded along the top (*pace BB 88*)" (Viscomi, 312).

HISTORY: (4) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art of December 1929,... (5) By 1977 Mr Mellon had given it to (6) The YALE CENTER FOR BRITISH ART.

Reproductions of it were added online to the William Blake Archive (2004)and by the Yale Center for British Art (accession number: B1992.8.2 (1-18), and in *Libros Proféticos*, tr. Bernardo Santano (2013), Vol. I.

COPY N (bound with *Europe* [I])

HISTORY: (1) Perhaps *America* (N) and *Europe* (I) were among the "three or four of the Engraved books" which Catherine Blake sold about 1831 to the artist James Ferguson (1791-1871), "a gentleman in the far north";¹³⁸ (2) Acquired by Sir George Grey (1779-1882) of Falloden, Northumberland, who wrote in it: "I purchased this book at the sale of the effects of a deceased artist, (I now forget his name), who had obtained it direct from Blake" (the posthumous character of the printing of *America* suggests that it was obtained from Catherine after Blake's death)

COPY O

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY R

HISTORY: (1) "Almost certainly"¹³⁹ this is the copy of Edward Vernon Utterson with 18 pl. "printed in tints" (like *America* (R) in blue and green) in the Sotheby sale of 5 July 1852, lot 251 [sold for £2.7.0 (?to James Holmes)]; (2) Quaritch offered it with *Thel* (J) in his *General Catalogue* (1886), lot 29,489 (printed in blue, bound in half morocco, gilt edges) for £42, and in his *Catalogue of Works on the Fine Arts ... On Sale by Bernard Quaritch October 1883*, lot 10,251, £36.

NEW COPY

COPY S

BINDING: Bound with *Thel* (S), *Europe* (N), *Urizen* (K), and

¹³⁸ Gilchrist, 366 (*BR* (2) 481).

¹³⁹ Joseph Viscomi, "Two Fake Blakes Revisited; One Dew-Smith Revealed", p. 43 of *Blake in Our Time*, ed. Karen Mulhallen (Toronto, Buffalo, London: University of Toronto Press, 2010). It is probably not copy B as in *BB* and *BBS*.

Visions (S) in half calf with the autograph of John Flaxman.

Most copies of *America* (B-M, R), *Europe* (A-G), and *Visions of the Daughters of Albion* (B-D, F, H-M, R) are printed on leaves c. 26 x 37 cm. Often *America* (A-B, F-H, N-Q) was bound with *Europe* (A-D, I, K-M), twice (C, F) it was bound with *Visions* (B-C), twice (A, F) with *Song of Los* (B, D), and once each (G-H) with the Large Book of Designs (A) and *Jerusalem* (B). Once *Europe* (G) was bound with *Song of Los* (C) and *Visions* (H).

HISTORY: (1) Acquired by John Flaxman after his return in 1794 from seven years in Italy – perhaps this is the work for which Flaxman paid Blake £2.2.0 in October 1797;¹⁴⁰ (2) At Flaxman's death in 1827 the collective volume was probably inherited by his half sister-in-law and adopted daughter (2) Maria Denman (1776-1861); on her death on 23 December 1861 the volume probably passed to her family;¹⁴¹ (3) Offered in Willis and Sotheran Catalogues (25 June 1862), lot 116, and (25 December 1862), lot 117; (3) **Untraced**.

PLATE 2

HISTORY: (1) Crabb Robinson wrote to Mrs Barron Field on 11 November [1863]: "I found lately one of Blakes coloured

¹⁴⁰ BR (2) 758.

¹⁴¹ Christie's sold *the Whole of the Remaining Original Models, by John Flaxman* (9 April 1862), *the Whole of the Celebrated Drawings and Remaining Works of John Flaxman* (10-11 April 1862), and *the Whole of the Drawings and the Remaining Works of John Flaxman, R.A., the Property of the Denman Family* (26-27 Feb 1863; lots 244-246 were *Songs*[O]).

drawings [i.e., prints?] which I have set apart for Il marito [*i.e.*, *Barron Field*;] it's headed *America*";¹⁴² (2) **Untraced.**

PLATE a

The surviving copperplate fragment is 8.2 wide cm by 5.8 cm high by 0.141 cm thick and etched (in two bites, 0.005, then 0.007) to a depth of 0.012 cm.¹⁴³

Seven versions of pl. a are reproduced online in the National Gallery of Art (Washington, D.C.) online catalogue.

PLATES a-c

Pl. a-c are reproduced online in the Library of Congress.

EDITIONS

America (1963) The William Blake Trust <BB>

REVIEWS

§**Anon.**, "A Prophet's Eye", *Times* [London], **February 1964**

***Laurence Whistler**, "The William Blake Trust's facsimile of 'America, A Prophecy'", *Connoisseur*, CLVI (**July 1964**), 182-83 (Blake's books are "twinkling") <BB #2947>

America: A Prophecy, introduction by **G.E. Bentley, Jr** (1974)
American Blake Foundation <BB>

REVIEWS

¹⁴² 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.

¹⁴³ Michael Phillips, "The Printing of Blake's *America a Prophecy*", *Print Quarterly*, XXI (2004), 31.

David V. Erdman, “*America, Everyone?*”, *Blake Newsletter*, IX, 4 (Spring 1976), 123-26 (with another)

Ronald Paulson, *Georgia Review*, XXX (Summer 1976), 466-67 (with 3 others)

America a Prophecy, the *Blake Newsletter* reproduction (1975)
<BBS>

REVIEW

David V. Erdman, “*America, Everyone?*”, *Blake Newsletter*, IX, 4 (Spring 1976), 123-26 (with another)

§***Steil, Juliana**. "Profecia poética e tradução: *America a Prophecy*, de William Blake, trazida de commentada." Universidade Federal de Santa Catarina Dissertação (Florianapolis, Brazil), 2007. In Portuguese

**America A Prophecy (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013)
ISBN: 9788074844119

Probably *America* (F) -- see *The Complete Illustrated Books of William Blake*.

§*America: A Prophecy*. (Charleston [South Carolina]: BiblioLife, 2014) 44 pp.; ISBN: 9781293813065

“The Approach of Doom”

Weight and Cost of Copperplate

The experimental plate, cut up and etched with 4 plates for the *Marriage*, weighed 1,620.7 grams and cost 6s 11³/₄d.

“Blake's Chaucer: The Canterbury Pilgrims” (1809)

NEW 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. I 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 1825,¹⁴⁴ 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, reproduced in J.B. Mertz, "Blake v. Cromek: A Contemporary Ruling", *Modern Philology*, XCIX (2001), 69.

**"Blake's Chaucer: An Original Engraving"
(1810)**

DATE: It was in circulation by 20 June 1810 when the publisher Robert Bowyer sent to Earl Spencer "a prospectus" of an "Engraving in the line manner ... a very fine Etching" by Blake.¹⁴⁵

¹⁴⁴ 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*, XXXII (1998-99), 73-74.

¹⁴⁵ BR (2) 300.

COPY C

It is reproduced online by Harvard Libraries.

COPY D

HISTORY: (1) It was sent 20 June 1810 by Robert Bowyer to Earl Spencer; (2) **Untraced.**

The Book of Ahania
(1795)

Weight of and Cost Copperplates

Pl. 2-6 weighed 844.2 grams = 1.86 pounds, not counting pl. 1, which seems to have been etched on the verso of *Europe* pl. 3 (see *BB* 113), and the cost would have been 18s.9d.

According to Viscomi, Blake acquired a sheet of copper 39.4 x 54.5 cm with rounded corners. “This sheet was cut exactly in half and each half was cut in half, hence each of the four quarters has a side 27.2 cm. wide or high. ... each small plate has just one rounded corner”. On these quarter-sheets Blake etched (1) *The Book of Los* (text pl. 2-5), (2) *The Book of Ahania* (text pl. 3-6), (3) “Albion Rose”, and (4) “Pity”,¹⁴⁶ the last always previously assumed to be on mill-board. (The prints from mill-board sometimes, as in “Christ Appearing to the Apostles” and “The Night of Enitharmon’s Joy”, exhibit striations from the mill-board, despite its sealing with glue-size or gesso. “Pity” exhibits embossing characteristic of copper but

¹⁴⁶ Joseph Viscomi, “Blake’s ‘Annus Mirabilis’”, *Blake*, XL (2007), 69-71. Thesizesare *The Book of Los* (19.6 x 27.2 cm), *The Book of Ahania* (19.8 x 27.3 cm), “Albion Rose” (27.2 cm high at left, 27.3 cm at right, 19.75 cm wide at top, 19.95 cm at bottom), and “Pity” (19.75 cm high at left, 19.5 cm high at right, 27.2 cm wide at top, 27.4 cm wide at bottom). Note that Blake did not bevel the edges or round the corners of the newly-created plates.

not of mill-board.) As *The Book of Ahania* and *The Book of Los* are both dated 1795 by Blake, the first state of “Albion Rose” is almost certainly also 1795, not 1794 as previously assumed.

Both copies of “Albion Rose” were apparently printed in 1795 (A-B) (Viscomi, 376).

The six prints of *Ahania* are all 13.5 to 13.7 cm high by 9.8 to 10.0 cm wide, while the five *Book of Los* prints are all identical in height and almost identical in width (9.8 to 9.9 cm). With little more evidence than these coincidences in size, *BB* 113, suggested that *Ahania* pl. 2-6 "may have been" on the other sides of *Book of Los* pl. 3-4, 2, 5, 1, and Viscomi, 287, says that "The six *Ahania* designs were executed on three plates, with plates 1 and 5, 6 and 2, and 3 and 4 etched back to back", and each plate has one rounded corner. Therefore the five plates of *The Book of Los* (1795) plus *Europe* pl. 3 cannot be on the versos of *The Book of Ahania*, as in *BB* 113, 145.

COPY A

HISTORY: It was lent to the University of Pennsylvania Blake exhibition (17-21 October 1936).

Reproduced in colour in *The Urizen Books*, ed. David Worrall (1995) and in *The Complete Illuminated Books*, ed. David Bindman (2000) and online in the Library of Congress.

EDITIONS

The Book of Ahania. (London [1892]) <BB>

For Quaritch's business records of the edition, see February 2007 Charles Cox Catalogue.

§*Kniha Ahanie*. ([No place: No publisher] 1963) In Czech.

Perhaps it is related to the Czech translations by O.F. Babler of *The Book of Thel* (1935), *The Marriage of Heaven and Hell* (1931), and *Tiriël* (1927) <BB>.

The Book of Ahania (1973), The William Blake Trust <BB>

REVIEW

§Anon., “The Processes of William Blake”, *Times Literary Supplement*, **15 February 1974**, pp. 145-47
(with 6 others)

**The Book of Ahania (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013)
ISBN: 9788074844157

Probably *Book of Ahania* (A) -- see *The Complete Illustrated Books of William Blake*.

Book of Los
(1795)

If, as Viscomi argues (287), the six plates of *The Book of Ahania* were on only three copperplates, etched back-to-back, the *Ahania* versos cannot have had *The Book of Los* pl. 1-5 and *Europe* pl. 3 (pace BB 145, 113). *The Book of Los* prints are so similar in size--9.7 to 9.9 cm wide by 13.5 to 13.7 cm high – that any one of them could have been on the verso of any other of them. Perhaps four plates were etched back-to-back, and *Europe* pl. 3 (13.4 x 9.6 cm), the only *Europe* plate without a copperplate-maker’s mark, was on the recto of the fifth plate.

Both copies were apparently printed in **1795** (A-B) (Viscomi, 376).

See *The Book of Ahania* for the copperplate from which *The Book of Los* plates were cut.

COPY A

Reproduced in colour in *The Urizen Books*, ed. David Worrall (1995) and in *The Complete Illuminated Books*, ed. David Bindman (2000) and online by the Pierpont Morgan Library.

PLATE 5

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

The Book of Thel
(1789[-1818])

TABLE

Copy	Plates	Leaves
S	2-8 ¹⁴⁷	7
Untraced		

Weight and Cost of Copperplates

The eight plates of *The Book of Thel* weighed 1,496.1 grams = 3.3. pounds, and the cost would have been £1.10.0.

According to Joseph Viscomi, *Huntington Library Quarterly*, LVIII (1996), 344, the copperplates for *The Book of Thel* were cut from a single sheet of copper in the following pattern:

<i>Thel</i> pl.	4	5	6	1	
<i>Marriage</i> pl.					4
<i>Thel</i> pl.	3	2	7	8	

¹⁴⁷ The print missing may be pl. 1, “Thel’s Motto”, also omitted from Copy E.

Thel pl. 1 and *Marriage* pl. 4 being especially small plates, and *Thel* pl. 1 and 8 being etched last.

Copies were apparently printed in **1789-90** (a [proofs] plus proofs, A-E, G-M, R, ?P, ?Q), **1795** (F), and **1818** (N-O) (Viscomi, 376-79).

According to Viscomi, 253, 254,

That the raw umber impression preceded the raw sienna impressions is verified by traces of the former ink in plate 7 of copy B, which indicates that the umber had not yet dried. On the other hand, traces of green ink on plates 4 and 8 of copies M and E indicate that green precede[d] raw sienna for these plates. Raw sienna appears to have been followed by yellow ochre, in that plates 1 and 7 of copy D have traces of raw sienna. Moreover, plate 4 in copies E, B, and R are especially close: they share blemishes under the word “shrine” (line 2) and next to “spring” (line 9), and traces of ink along the inside top plate border. Plates 4 and 8 of copies M and E were probably the first pulls and printed together; that they are in different copies reinforce[s] the theory that most copies of illuminated books were collated from piles of impressions and not produced individually. ...

Blake appears to have printed a pair of plates in the five colors before moving to a second pair; because the color sequence could vary among plate pairs, it is not possible to sequence the issues, let

alone the copies, of the edition. ... The five inks of *TheL* required five different dabbers, otherwise one dabber would have had to have been cleaned five times for each plate pair.

VARIANT

Pl. 2: Prints from "*TheL*'s title plate, when seen in raked light, reveals embossments absent in the proof (copy a); these embossments suggest that the plate may have been rebitten to deepen the shallows" (Viscomi, 92).

COPY A

HISTORY:(3)Offered with *First Book of Urizen* (F) and the *Marriage of Heaven and Hell* (A) in Quaritch *Rough List, No. 73* (November 1885), lot 51, for £150; ... (5) Mrs John Briggs Potter lent "a number of leaves" from it to the exhibition at the Boston Museum of Fine Art in December 1929.

COPY B

HISTORY: (4) By 1977 Mr Mellon had given it to (5) The YALE CENTER FOR BRITISH ART.

It was reproduced online by the William Blake Archive (2013) and the Yale Center for British Art.

COPY C

HISTORY: (2) Offered in Quaritch *Catalogue No. 190* (July 1899), lot 165: "7 engraved pages ... COLOURED BY BLAKE, UNCUT, in paper cover, preserved in a morocco case, by Rivière", "IT WAS STOTHARD'S", £25.

It is reproduced online by the Pierpont Morgan Library.

Copy D

HISTORY: It was reproduced in the William Blake Archive in 2011.

COPY E

HISTORY: The statement that "The Book of Thel ... with the titles [sic], consists of seven quarto pages of verse and figures in metallic relief" in John C. Jackson [and William A. Chatto], *A Treatise on Wood Engraving* (1839), 715 note, must refer to copies E, as only it has seven rather than eight prints. (No copy has more than one title page.) The history of *Thel* (E) is not known before 1853, though it may once have been "Stothard's Copy" and later belonged to "Hamilton[?]", as contemporary inscriptions in it suggest.¹⁴⁸

HISTORY: (1) This was "'Stothard's Copy'" (according to a note on the fly-leaf); (2) It was "Bot[?] of[?] Hamilton[?] 1853" (according to an erased pencil note on the fly-leaf), evidently by Alexander Gilchrist, who described it (p. 77),¹⁴⁹ and whose widow lent a copy to the Boston exhibition (1880), lot 43; ...

COPY F

It is reproduced online in the Library of Congress and the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY G

¹⁴⁸ The only references to *Thel* in print before 1839 appear to be (1) Quotation and description in Anon., "The Inventions of William Blake, Painter and Poet", *London University Magazine*, II (March 1830) (see *BR* (2) 515-17), (2) The sale of "Book of Thel [A], &c. coloured" with George Cumberland's Collection at Christie's, 6 May 1835, lot 61; (3) The sale of "Blake's Milton [D] and Thel [O], *h.b.* [half bound]" with James Vine's Collection at Christie's 24 April 1838, lot 297.

¹⁴⁹ "The original quarto consists of seven engraved pages, including the title; copy E has 7 prints, and all other copies have eight. The size Gilchrist gives for the "pages", "some six inches by four and a quarter" (15.2 x 11.8 cm), is the size of the copperplates (c. 15.3 x 10.8 cm) rather than the leaves of copy E (30 x 24 cm) or of the smallest of the other extant copies (A: 26.5 x 18.2 cm).

It was reproduced in the William Blake Archive in 2011.

COPY H

Reproduced in black-and-white in Jordi Doce's translation of *Tiriel, el libro de Thel* (2006) and online in the Library of Congress.

COPY I

It is reproduced online in the William Blake Archive.

COPY J

BINDING: *The Book of Thel* (J) and *Visions of the Daughters of Albion* (G) were interleaved with tissue paper watermarked "J WHATMAN | 1811" and bound by C. Lewis (according to the 1864 Quaritch catalogue) but by John Hering (according to Quaritch catalogues of 1880, August 1883, October 1883, and 1896) after 1816 (the third flyleaf is watermarked "S S | 1816") in old straight-grain brown morocco, t.e.g; Quaritch catalogue No. 62 (June 1893) and *Miscellaneous Catalogue* (November 1893) call it "*olive morocco extra*".

HISTORY: (2) *Thel* (J) and *Visions* (G) were offered for £15.15.0 in Quaritch's *Catalogue of Books* (1864), lot 6,522, at £85 in Quaritch catalogues *Catalogue 350* (10 August 1883) and his *Catalogue of Works on the Fine Arts ...* (October 1883), both lot 13,845, catalogue (1887), lot 13,845, No. 62 (June 1893), *Miscellaneous Catalogue* (1893), *Miscellaneous Catalogue* (November 1893), catalogue 157 (March 1896), lot 36, *Catalogue No. 178* (March 1898), and *Catalogue No. 203* (December 1900).

Reproduced in *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (1993) and in *The Complete Illuminated Books*, ed. David Bindman (2000) and online in Harvard Libraries and the William Blake

Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY K

HISTORY: (3) Offered for £700 by Quaritch in *No. 633* (November 1945), lot, 13, *No. 665* (1949), *No. 672* (1949), *Catalogue 638* (?May 1946), lot 648, *Catalogue 665* (1949), \$2,800, *One Hundredth Anniversary Catalogue* (1947), lot 30, *Catalogue 672* (1949), *Catalogue 679* (1949), lot 122, for £700, and *Catalogue 678* (1951), lot 35.

COPY L

BINDING: (3) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994", *Blake*, XXVII, 3 (Winter 1993-94), 98.

It was reproduced online in the William Blake Archive (2008) and in Huntington Digital Images.

COPY N

It was reproduced in the William Blake Archive in 2014.

COPY O

HISTORY: (2) Offered by Henry G. Bohn ... (1848), lot 259 (8 engraved plates, bound – two volumes in one – with Milton [D], “exquisitely finished in colours by Blake himself, hf bd” for Mr Vine) [as in his 1847 catalogue] for £10.10.0.

It is reproduced online in the Library of Congress and the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY R

BINDING: It was still in "original paper wrappers, uncut" when offered in Quaritch *No. 203* (December 1900), lot 194.

HISTORY: (2) Offered at £63 in Quaritch catalogue *No. 203* (December 1900), lot 194.

It is reproduced in 2008 in the William Blake Archive and by the Yale Center for British Art (accession number: B1992.18.3 (1-8)).

NEW COPY

COPY S

BINDING: Bound with *America* (S), *Europe* (N), *Urizen* (K), and *Visions* (S). No other copy of the quarto *Thel* was bound with the folios *America* and *Europe*, but two copies of *Thel* (J, N) were bound with the folio *Visions* (G, P).

HISTORY: For the History, see *America* (S) with which it was bound.

PLATES 2, 4, 6-7

See Small Book of Designs (A).

PLATE 6

A new sketch on the verso of the previously-known one was reported and reproduced by Robert N. Essick and Rosamond A. Paice, "Newly Uncovered Blake Drawings in the British Museum", *Blake*, XXXVII (2003-4), 84-100.

PLATE 7

HISTORY: (4) *Thel* pl. 7, *Urizen* pl. 7, 11-12, 17, 19, 23, and *Marriage* pl. 16 from the Small Book of Designs (B) were sold "at a book sale¹⁵⁰ in North London around 1972-77"¹⁵¹ to (5) An ANONYMOUS collector who took them to the Victoria & Albert Museum, where they were identified, and lent them to

¹⁵⁰ According to Anon., "Long-lost Blake watercolours shown for 1st time", CBCNews, 12 Nov 2007, it was a furniture sale.

¹⁵¹ Butlin and Hamlyn p. 57.

the Tate Britain exhibition of 2007.

It is reproduced online in the Tate Britain catalogue in 2013.

EDITIONS

The Book of Thel, Gollancz facsimile (1928) <BB>

REVIEW

§**Anon.**, *Glasgow Herald*, **26 April 1928**

Thels Bog. Tr. **Kaifriis Møller**. Illustreret af Lis Tveden. (København: Carit Andersens Forlag, 1945) 4°, 23 pp., in Danish <BB§>

Møller's "Forard" is pp. [3-6]. The illustrations are not related to Blake's.

The Book of Thel [O] (1965)The William Blake Trust <BB>

REVIEWS

Anon., *Times Literary Supplement*, **2 December 1965**, p. 1,104 (with another)

Anon. (Your Reviewer). "From Blake's Trust." *Times Literary Supplement*, **9 December 1965**, p. 1168 (an apology for his "thoughtless error" in overlooking the facsimiles of *Thel* of Muir (1884, 1920) and of Hollyer (1924) in his review)

§**Anon.**, *Times* [London], **December 1965**(with another)

§**Laurence Whistler**, *Connoisseur*, CLXI, 650 (**April 1966**, American Edition) (with another)

§**Donald Ault**, *Modern Philology*, LXXI, 2 (**November 1973**), 218-21

The Book of Thel, ed. **Nancy Bogen** (1971) <BB>

REVIEWS

Andrew Wright, *Blake Studies*, IV, 2 (Spring 1972), 162-63

§**Anon.**, "Disorientation", *Times Literary Supplement*, 29 September 1972, p. 1145 (with another)

I.H. C[hayes], *English Language Notes*, X (September 1972), 32

§**W.H. Stevenson**, *Studies in Romanticism*, XI, 1 (Winter 1972), 71-72

§**John E. Grant**, *Philological Quarterly*, LI (1972), 643-44 (with 2 others)

§**Kerry McSweeney**, *Queen's Quarterly*, LXXIX (1972), 236-37

Francis Wood Metcalf, *Blake Newsletter*, VII, 1 (Summer 1973), 17-19

Donald D. Ault, *Modern Philology*, LXXI, 2 (November 1973), 218-21 (this "impressively authoritative edition of *Thel* is flawed by a bulky critical apparatus that, at times, all but explains away the significance" of *Thel*)

§**Max F. Schultz**, *Eighteenth-Century Studies*, VII, 1 (Fall 1973), 120-23 (with 6 others)

§**Steven R. Phillips**, *Studies in Burke and His Time*, XV (1974), 301-5

**The Book of Thel*, Copy D. William Blake Archive. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (2011)

**The Book of Thel*, Copy G. William Blake Archive. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (2011)

§**The Book of Thel* [?J]. (Adelaide: University of Adelaide Library, 2012) An eBook

A reproduction with a transcription.

The Book of Thel(*Illuminated Manuscript* [sic] *with the Original Illustrations of William Blake*). (e-artnow, 2013)
ISBN: 9788074844058

Probably *Thel* (F, H, or O) -- see *The Complete Illustrated Books of William Blake*.

Descriptive Catalogue
(1809)

MANUSCRIPT

In a letter of 5 August 1914, Richard C. Jackson said that "My Father [Francis Jackson] had Blake's M/S of this [*Descriptive Catalogue*], and I may have it still" (Victoria & Albert Museum Archives), but no other record is known of the manuscript of the *Descriptive Catalogue*. Jackson also said in a letter of 14 June 1913 to Mr Palmer (Victoria & Albert Museum Archives) that

many of his [Blake's] relics are here which my father acquired of M^{rs} Blake & Tatham--and here are his Clock and watch & chain & Seal--Still going & keeping fairly good time--

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

Patrons of Blake's exhibition who did not buy the *Descriptive Catalogue* itself were offered "*an index to the Catalogue gratis*". No separate copy of this Index has been traced, but presumably it is identical with the "Index" to the *Descriptive Catalogue* itself (Signature G6).

Copies of the Index for separate distribution could have been created by printing extra copies of Sheet G from which

leaf G6 with the Index could be cut. However, it is much more likely that the Index leaves were amputated from whole copies of the *Descriptive Catalogue* in order to have them to sell to non-catalogue-buying patrons of the exhibition. The amputation method would have left some copies of the *Descriptive Catalogue* lacking the Index leaf.

Confirmation of this speculation is found in *Descriptive Catalogue* copy U, which was bought in November 1809 for George Cumberland by his son, who had already seen the exhibition and the catalogue, and which lacks the Index leaf (G6). If other copies of the *Descriptive Catalogue* appear without the Index leaf, we may presume that they were bought at 28 Broad Street by individuals who did not propose to see the exhibition; untraced copy V, which was bought in November 1809 by George Cumberland Jr for Mr Barry's library in Bristol, should lack the Index.

REVIEW

[**Archibald G.B. Russell**], "The Visionary Art of William Blake", *Edinburgh Review*, CCIII, 415 (**January 1906**), 161-79 (with 5 others) <BB>

COPY F

HISTORY: (1) This copy, which apparently belonged to Thomas Griffiths Wainewright, was sold by Wheatley on 4 August 1837, lot 665 ("green morocco"¹⁵²) [to Money for 12s], from whom it was acquired by (2) The bookseller James Weale, for whom it was sold in 1840(3) Offered in Quaritch, *Catalogue of Works on the Fine Arts* (October

¹⁵² Only copies F, I, and L were bound in green; F went to Bodley in 1834, and L was bound by Zaehnsdorf long after this sale in 1837.

1883), lot 12,295, for £10.10.0, at £10.10.0 "from the Beckford Library", in his catalogue *No. 178* (March 1898), his *No. 190* (July 1899), "*green morocco extra, from the Beckford Library*", £10 and *Catalogue 197* (1 March 1900), lot 3659.

COPY J

It is reproduced online by the Yale Center for British Art.

COPY N

The title page is reproduced online by the Pierpont Morgan Library.

NEW COPY

COPY U

BINDING: (1) Watermarked "AP" and "1807" (as usual), leaves 11 x 19 cm, lacking the index leaf (G6),¹⁵³ with the corrections Blake made in copies distributed at the exhibition (B-D, F-H, J, L, O) on the title page ("^At N 28 Corner of Broad Street, Golden Square^") and on p. 64 ("idea of want" altered to "want of idea"), plus unique alterations by Blake on pp. iv¹⁵⁴ and 3,¹⁵⁵ plus minor underlining and notes probably

¹⁵³ According to the advertising flyer for *A Descriptive Catalogue*, patrons paying for admission but not for a catalogue were given "*an Index to the Catalogue gratis*", which served as a hand-list for viewers of the exhibition. However, as copy U was bought by George Cumberland Jr to send to his father in Bristol, he did not need the Index.

¹⁵⁴ "Till we get rid of Titian ~~and~~ Correggio, Rubens and Rembrandt, We shall never equal Rafael ~~and~~ Albert Durer, Michael Angelo, and Julio Romano."

¹⁵⁵ In the couplet, "and the mole" is altered to "mole ^& Bat^" in order to make it rhyme with "fat" and to make it correspond to the draft in Blake's *Notebook* p. 36.

by George Cumberland; (2) Rebound c. 1830 in grey boards, with blue cloth spine; with tipped-in letters from (A) John Linnell [to George Cumberland], 18 March 1833; (B) John Linnell to George Cumberland [Jr], 4 January 1876; (C) Dora Greenwell of 27 December 1875 (printed) on "Vivisection" quoting 26 lines of "Auguries of Innocence"; (D) Dora Greenwell [to George Cumberland Jr], 25 January 1876; plus (E) A note by "GC Nov [180]9"¹⁵⁶ on the back flyleaf.

HISTORY: (1) In November 1809 George Cumberland Jr paid 5s for two copies of the *Descriptive Catalogue*¹⁵⁷ and sent them to (2) His father George Cumberland in Bristol,¹⁵⁸ who gave one to B. Barry (see below) and kept the other; (3) Cumberland's copy was bought "many years ago" by a man, (4) Whose daughter sold it through Marlborough Rare Books

¹⁵⁶ The date looks like "1849", but as George Cumberland died in 1848, this seems impossible. The "Nov 9" is pretty speculative; Professor Essick thinks it might be "1842".

¹⁵⁷ George Cumberland Jr wrote to his father on 14 Oct 1809 about Blake's Catalogue of Pictures being the ancient method of Frescoe Painting Restored.--you should tell Mr Barry to get it, it may be the means of serving your Friend[;] it sells for 2/6. and may be had of J. Blake. 28. Broad St Golden Square at his Brothers – the Book is a great curiosity. He [h]as given Stothard a compleat set down--
Three weeks later, on 5 Nov, Cumberland asked his son to "send by Abingdon 2 vols of Blakes work & make my regards to Blake – MC will pay you the 5/- for them--".

George Cumberland Jr had clearly seen the *Descriptive Catalogue* and may therefore have possessed a copy of it, but, if so, it has not been identified.

¹⁵⁸ George Cumberland Sr wrote to his son on 13 Nov 1809:

Blakes Cat. is truly original– part vanity part madness– part very good sense – is this the work of his you recommended, and of which I gave you a Commⁿ to buy two sets one for me and one for Mr Barrys Library? ...

and John Windle in August 1997 to (5) Professor **Robert Newman Essick**.¹⁵⁹

The title page, p. 33, and Cumberland's note are reproduced in *Blake*, XXXI (1998), 117, 119, 120.

NEW COPY

COPY V

BINDING: Unknown.

HISTORY: (1) Sent by George Cumberland Jr in November 1809 to (2) His father (as in Copy U) for (3) The Bristol publisher and circulating library owner B. Barry;¹⁶⁰ (4) **Untraced.**

REVIEW

[**Robert Hunt**], "Mr. Blake's Exhibition", *Examiner*, **17 September 1809**, pp. 605-6 (a violent attack on Blake) <BB>

EDITIONS

A descriptive catalogue [H] (Oxford and N.Y.: Woodstock Books, 1990) <BBS>

REVIEW

D.W. Dörrbecker, *Blake*, XXV, 1 (**Summer 1991**), 8-9
*"Catalogue Descriptif de Scenes, Inventions Historiques et Poétique Peintes par William Blake a l'Aquarelle, Restaurant

¹⁵⁹ For the intermediaries between George Cumberland and Robert Essick, see Essick, "Blake in the Marketplace, 1997", *Blake*, XXXI (1998).

¹⁶⁰ Advertisements for Blair's *Grave* with Blake's designs in June 1808 said that it could be had "At Mr. Barry's Reading Rooms, Bristol" (*BR* (2) 252). Barry's role as a publisher and a portrait of him are recorded in G.E. Bentley, Jr, *A Bibliography of George Cumberland (1754-1848)* (N.Y. and London: Garland, 1975), 25, 115.

l'ancienne Methode de la Peinture a Fresque; ainsi que des Dessins Presentes au Public [sic] et Offerts a l'achat sous contrat privé." *Cahiers du Musée National d'Art Moderne* [Paris], No. 56/57 (1996), 188-209. In French

The translation by **Christine Savinel** includes the separate advertisement, "A Descriptive Catalogue", and reproductions from surviving paintings exhibited in 1809.

Europe
(1794[-1831])

Copy	Plates	Leaves	Water-mark	Blake Number	Leaf size in cm	Printing Colour
N	?2-8,	15				
Untraced	11-18					
Anon.	#1	1	-			dark blue ¹⁶¹
c <i>Harvard</i>	15 ^b	1	-	- ¹⁶²	22.6 x 31.3	brown ¹⁶³
Anon	1	1	Wove paper	-	24.2 x 17.7	dark grey-blue
Essick	13-14	1	-	-	25.1 x 19.5	greenish grey
Untraced	[4]	4?	?	?	?	?

Weight and Cost of Copperplates

The 18 plates of *Europe* seem to be etched on the versos of plates from *America* except for pl. 3, which seems to have *Ahania*

¹⁶¹ The dark blue copy of Europe pl. 1 has a brown ink framing line round the print.

¹⁶² Pl. 15^b is numbered "36" in ink at the top right (see the "Order" of the *Songs* below) and "24" in pencil at the top left.

¹⁶³ Pl. 15^b has rough green colour printing at the bottom. The plate is poorly inked, and the text and parts of the design are gone over in black ink. There are two framing lines round the print and stab holes in the left margin.

pl. 1 on it (see *BB* 149). Therefore the only previously unused plate in *America* seems to have been pl. 3 which weighed 162 grams = 0.36 pounds and would have cost 1s. 6d.

If, as Joseph Viscomi argues (287), the six plates of *The Book of Ahania* were etched back-to-back on three copperplates, *Europe* pl. 3 cannot be on the verso of one of them (pace *BB* 145, 113). Perhaps *Europe* pl. 3, the only *Europe* plate without a plate-maker's-mark (*BB* 145), has a *Book of Los* plate etched on the verso. Note that *Europe* pl. 3 appears only in copies H and K printed in 1795 and 1821 (Viscomi, 279, 376, 380).

Copies were apparently printed in **1794** (a-c [proofs] + loose proofs, B-G), **1795** (A, H), **1821** (K), **posthumous** (I, L-M) (Viscomi, 376-81). Copies B-G appear to have been color-printed at the same time (Viscomi, 277), though *BB* 142, does not note that Copy F is color-printed.

ETCHED VARIANTS¹⁶⁴

PLATE 1

State 1 (copy a): The white line hatching in the clouds to the left of the figure's right leg does not extend to the left margin. At the top of this cloud, the gap between the margin and the left end of the white line hatching is c. 1.6 cm.

State 2 (all other copies): The white line hatching in the clouds to the left of the figure's right leg has been extended to within 0.2 cm of the left margin.

¹⁶⁴ The modifications here of *BB* and *BBS* derive, mostly word-for-word, from an unpublished essay by Robert N. Essay called "Miscellaneous Plates from *Europe a Prophecy*" generously sent me in 2009. There is no etched variant in pl. 2-3, 6, 8, 12-16. Some of the variants noted in *BB* are due to differences in inking and colouring rather than to etched changes to the plate.

PLATE 4

State 1 (Copy b, pl. 4^{a-b}): There are no white lines in the road-ruts to the left of the walking figure's foot or on the walking figure or on the plants to the right of his foot.

State 2 (Copy a, copy c pl. 4^c): White line work has been added to the ruts, to the strip across the right side of the walker's chest, to the plants to the right of the walker's foot, to his right knee and inner right thigh, to his left thigh, to his lower torso, and to his upper right arm.

State 3 (all other copies): White line hatching has been added to the bundle on the walker's back, to the locks of hair below his hat, to the small area of the bundle visible above and to the left of his right shoulder, now defined with a line that clearly separates the shoulder from the bundle.

PLATE 5

State 1 (Copy b): Lacks the white line work added in State 2.

State 2 (all other copies): Extensive white line hatching and cross-hatching have been added to the clouds above, below, and to the right of the three struggling figures, to the clouds above the final two lines of text, and to the sky right, left, and above the man at upper right. White lines have been added to the lines defining the interior modeling of his back and hips and to the head of the struggling figure on the left in the group of three.

PLATE 7

State 1 (Copy a): The prone young man has a halo of three concentric lines round his head.

State 2 (all other copies): The halo has been removed.

PLATE 9

State 1 (Copy b, pl. 9^b): Lacks the white lines added in State 2.

State 2 (Copy a): Curving white lines have been added to the smoke above and on both sides of the pot. White lines have been added to the three lines defining the neck of the woman on the left and to the folds of her garment where it falls over her lower back, hip, and below her hip, to the supine child's right shoulder, torso, and hip, and to the cloth surrounding his body. White line hatching has been added to the garment worn by the woman on the right where it covers her legs and right knee and to the part of her garment below her right leg.

State 3 (all other copies): White line hatching has been added to the garment of the woman on the right where it falls to the left of her left ankle and foot. Two small patches of white line hatching (not printed or poorly printed in some copies) have been added to the left foot of the woman on the right. Two white lines (not printed or poorly printed in some copies) have been added to her garment where it falls below her lower left leg. The relief lines extending from the supine child's right shoulder towards his chest and a few of the relief hatching lines just above his biceps have been cut away.

PLATE 10

State 1 (Copy a): Lacks the white line work added in State 2.

State 2 (all other copies): Considerable white line hatching has been added to the bellman's hat (upper left crown and brim above his hair), to his coat over his chest, upper stomach, and the left side of his arm, to the relief line just above the lower edge of his bell, to the chest, back, shoulder, and arm of the man lower left, to the hair and gown of the woman lower left (particularly evident below her legs), to the gown of the woman on the right where it falls to the left and below her left

leg and right of her left foot, and to the lines extending upward from her waist.

PLATE 11

State 1¹⁶⁵ (Copy a): There is no white line work in the relief area below the woman's right foot and ankle, lower left.

State 2 (all other copies): A few white line strokes have been added to the relief area below the woman's right foot and ankle, lower left.

PLATE 17

State 1 (Copy a, Copy b, pl. 17^{a-b}, Copy c ([all three copies], and Essick copy): Line 6 from the bottom reads "She ceas'd, and all went forth to sport beneath the solemn moon" and line 3 from the bottom reads "Till morning ope'd the eastern gate, and the angel trumpet blew."

State 2 (all other copies): Line 6 from the bottom has been altered to read: "She ceas'd, for All were forth at sport beneath the solemn moon",¹⁶⁶ and line 3 from the bottom reads "Till morning ope'd the eastern gate."

PLATE 18

State 1 (Copy a): Line 1 reads "Shot from the heights of Enitharmon, before the trumpet blew;".

State 2 (Copy c, pl. 18^a): The small areas of relief lines on the woman's back, just above her neck, and on her left shoulder have been modified with white line work. The relief areas on the back of the child's raised right hand have been cut away and the middle finger divided into two fingers with white line work. An "S" shaped relief line below "all" in the

¹⁶⁵ Not recorded in *BB* or *BBS*.

¹⁶⁶ Copy b, pl. 17^c, Line 6 from the bottom has been altered in ink (not on the etched copperplate) to read: "She ceas'd. All were forth in sport beneath the solemn moon".

penultimate line of text left of the final line (“FINIS”) has been cut away.

State 3 (all other copies): The final four words in the first line of text and the terminal punctuation have been cut away, so that the line reads “Shot from the heights of Enitharmon,”. White lines have been added to the woman’s dangling hair, just left of her elbow, and the next lock to the left has been narrowed. A few white lines have been cut into the relief areas right and left of the top of the man’s penis.

PLATE 1

Europe pl. 1 (The Ancient of Days) was described in *BB* (1977) as if it were etched on two copperplates, one 16.8 x 23.2 for The Ancient of days and the other 16.9 x 23.4 cm for *Europe* pl. 1. The prints differed particularly in “the shorter beard of the god” not extending out of the sun and “the greater extension of the sun’s rays at the bottom” for The Ancient of Days. These details were particularly remarked in the Goyder and Keynes copies of The Ancient of Days.

In *The Separate Plates of William Blake* (1983), 258-60, R.N. Essick demonstrated that most separate prints of the *Europe* frontispiece are Muir lithographic facsimiles, not Blake’s originals.

In “Blake in the Marketplace, 2006”, *Blake*, XL (2007), 146, he demonstrates that the copies formerly in the Goyder and Keynes collections are, like a newly discovered copy acquired by Essick, Muir watercolours with no printed base at all.

I suspect that all the Muir facsimiles of “The Ancient of Days” with framing lines have a lithographic base, while those lacking the framing lines were completely executed by hand.

PLATE1 (The Ancient of Days [A], Rosenbach Museum)
<BB>

“The [brick-red] ink color and flat printing suggest that this is probably a posthumous impression. The broad, thin [gray] washes are similar to those found in some posthumous impressions of plates from *Songs of Innocence and of Experience*”, e.g., copy h, pl. 40 (“The Fly”), according to R.N. Essick, “Blake in the Marketplace, 2005”, *Blake*, XXXIX (2006), 149 n1.

PLATE 1 (The Ancient of Days [D])

BINDING: “printed by Blake, but probably hand-colored, at least in part, by someone other than Blake and his wife Catherine”--note “the careless handling of the rose-red tints in the clouds”--though “the coloring on the figure is more controlled and convincing; perhaps two different artists were responsible for these different styles”.¹⁶⁷ The leaf with a hand-drawn brown ink border just beyond the print was mounted, probably for George A. Smith about 1853, in a window cut in a larger sheet 30.7 x 23.7 cm, with stitch marks at the left of the host leaf and inscribed (probably by George A. Smith about 1853) “2” and “From Europe, frontispiece”.

HISTORY: See the “Order” of the *Songs*.

PLATE 13 (Essick)

COLOURING: SNAKE black, jade-green, and yellow.

¹⁶⁷ R.N. Essick, “Blake in the Marketplace, 2005”, *Blake*, XXXIX (2006), 156, the source of all the information here.

PLATE 14 (Essick)

COLOURING: WINGS bluish green, robe tomato red, cloud brown, background black (bottom) and dark brown. The intriguing washes of colour suggest the preliminary hand of Mrs Blake. "The dark coloring of the background, the tomato red gown on the bat-winged Pope, and the general extent of hand coloring ... are very similar to what we find in *Europe copy D*",¹⁶⁸ *q.v.*

COPY A

Pl. 1 "copy A has red and black opaque paint applied to the impression by someone other than Blake" (Viscomi, 398). HISTORY: (6) By 1977 Mr Mellon had given it to (7) The YALE CENTER FOR BRITISH ART.

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi and the Yale Center for British Art.

COPY B

It was reproduced in colour in *The Continental Prophecies*, ed. D.W. Dörrbecker (1995), in the 1996 February 2-April 7 catalogue of the Fundación "la Caixa" in Madrid, plates 28a-q, in *The Complete Illuminated Books*, ed. David Bindman (2000), in the Petit Palais exhibition catalogue of 2 April-29 June 2009, online in Glasgow University Library and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi, and in various sizes in the 2014-2015 Ashmolean catalogue.

¹⁶⁸ R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 109.

COPY C

HISTORY: (5) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.¹⁶⁹

COPY D

COLOURING: Copy D contains "at least two coloring styles, one characterized by rather flat, even washes ... and a second featuring smaller brushstrokes and a higher degree of skill and finish. Joseph Viscomi has suggested ... that Mrs. Blake was responsible for the first style. ... We should not, however, exclude the possibility that husband and wife shared coloring responsibilities on any given impression. In some examples, Catherine may have executed the larger areas of wash ... and William added the more detailed coloring, at least on some impressions."¹⁷⁰

It is reproduced online in the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (2012).

COPY F

Reproduced online at the New York Public Library website ("NYPL Digital Gallery").

COPY G

Pace *BB* 142, copy G is not colour-printed (Viscomi, 126).

HISTORY: (4) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929. The work has

¹⁶⁹ N.B. Keynes and Wolf, *William Blake's Illuminated Books: A Census* (1953), quoted in *BB* 158, says that W.A. White gave copy H to his son-in-law F.M. Weld, Jr, but Ann Karnaghan says clearly that White's daughter Frances White Emerson lent two copies of *Europe* to the 1929 exhibition.

¹⁷⁰ R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 109.

been since 1972 in the PIERPONT MORGAN LIBRARY(see *Visions* [H]).

It was reproduced online in the William Blake Archive in 2009 and by the Pierpont Morgan Library.

COPY H

HISTORY:(6) Mrs John Briggs Potter lent "Uncolored pages" from it to the exhibition at the Boston Museum of Fine Art in December 1929. Reproductions of it were added to the William Blake Archive in 2004.

COPY I

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

COPY K

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY L

BINDING: By 1999 the leaves were individually mounted and matted, and the former binding by Riviere was carefully preserved separately.

NEW COPY

COPY N

BINDING: Bound with *America* (S), *Urizen* (K), *Visions* (S), and *TheL* (S) – see *America* (S).

In the 1862 catalogues, *Europe* (N) is said to have “15 engravings”, but all other copies of *Europe* have 17 prints (pl. 1-2, 4-18 in copies A-G, I, L-M) or 18 prints (copies H, K). The prints omitted in *Europe* (N) may be pl. 3 (lacking in most copies) and pl. 9-10, which are full-page prints without text.

HISTORY: For its provenance, see *America* (S) with which it was bound. It is now **Untraced**.

COPY a

Previously unknown sketches on the versos of pl. 1 and 18 were reported and reproduced by Robert N. Essick and Rosamond A. Paice, "Newly Uncovered Blake Drawings in the British Museum", *Blake*, XXXVII (2003-4), 84-100.

COPY c

For new details about pl. 1, see "The 'Order' of the *Songs*".

COPY b

It is reproduced online by the Pierpont Morgan Library.

PLATE 1 (with *Jerusalem* pl. 30 on the verso)

HISTORY: (5) By 1977 Mr Mellon had given it to (6) The YALE CENTER FOR BRITISH ART.

It is reproduced online by the Yale Center for British Art.

PLATE 1

It is reproduced online by the Whitworth Art Gallery.

PLATE 2

HISTORY: (2) Lady Cameron lent it to the exhibition described in §*Catalogue of the Loan Collection of English Water-Colour Drawings Held at the Institute of Art Research, Ueno, Tokyo October 20-24th, 1929* ([Tokyo]: Privately Printed for the Binyon Reception Committee [1929]), p. 7.

PLATE 2 (with *Jerusalem* pl. 1 on the verso)

HISTORY: (4) Lent by "The Keynes Family Trust on deposit at the Fitzwilliam Museum" to the 1996 February 2-April 7 exhibition of the Fundación "la Caixa" in Madrid, No. 53a (*Jerusalem* pl. 1).

PLATES 6-7

In the pull of pl. 6 in Tate Britain, the leaf is cut off in mid-angel, and the vivid colouring is not Blake's. It is reproduced online by Tate Britain.

PLATE 11

It is reproduced online by the National Gallery of Victoria (Melbourne, Australia).

PLATES 11^c, 17^c

HISTORY: (1) The leaf with pl. 11^c, 17^c was acquired from Allen of New York about 1964 by (2) Mr Charles Ryskamp;¹⁷¹ (3) Acquired by the dealer Nicholas Lott, who sold it to (4) A private collector, who sold it back to (5) Nicholas Lott, who sold it to in July 1994 to (6) Professor *Robert N. Essick*.¹⁷²

NEW COPIES

PLATES 13-14

BINDING: Mounted in a window of a larger sheet of paper.

HISTORY: (1)Pl. 13-14 were sold anonymously at Christie's (London), 18 December 2001, lot 85 (reproduced, ESTIMATE: £10,000-£15,000) [for £26,000 to Edward Maggs acting for John Windle on behalf of Professor *Robert N. Essick*].

PLATE 18

HISTORY: (2) On 29 July 1942 Percy E. Lawler of the Rosenbach Company offered the print to Joseph Holland for \$58.50 (according to the letter now in the collection of R.N.

¹⁷¹ The HISTORY thus far derives from *BBS* 69; in *BB* 341, *Europe* pl. 11^c, 17^c were erroneously supposed to belong with *Europe* (c).

¹⁷² The History of the leaf after it left the hands of Charles Ryskamp derives from a letter from Professor Essick to GEB of 1 Aug 1994.

Essick--see his "Blake in the Marketplace, 1995", *Blake*, XXIX [1996]), before the firm sold it on 7 April 1947 to the RHODE ISLAND SCHOOL OF DESIGN. <BBS>

NEW PRINTS

DESCRIPTION: Four monochrome plates from *Europe*.

HISTORY: **Untraced.**

On 20 February 1968, Mr Robert Nikirk, then a cataloguer for Parke-Bernet in New York, wrote to me that when he was a student at New York University in 1958-60 he had a part-time job with a bookseller downtown who shared a warehouse with the old customs brokerage firm of Tice and Lynch. They happened to be, along with mundane bread-and-butter business, the brokers for the leading museums, libraries, collectors, art dealers, and booksellers in the USA. I knew the owners, Mr. Weber and Mr. Weber, Jr., very well.

When I returned to NY in 1965 after Army service, I joined a friend in a bookselling business, from whence I moved to Parke-Bernet last fall. Early in 1965, Mr. Weber, Jr. asked me to look at a closet full of items which had been forfeited for non-payment of invoices or had remained unclaimed. It included several books and some drawings. Among these items (which included a battered leaf of the 42-line Bible) were 4 monochrome pages from Blake's Europe, and other oddities. Mr. Weber wanted me to undertake to sell these things, which I did, on a commission basis. The Blake item you saw [the Riddle Manuscript, which I bought] is the residue of this

cache.

Although I feel that my situation in relation to being a vendor is somewhat changed now that I am no longer a bona fide bookseller, I suppose that I could still continue to sell what was consigned to me originally. But the problem is complicated by the fact that Mr. Weber's business went to pieces when he had a nervous breakdown late in 1965, and he has literally disappeared. I have money for him in a savings bank.

Mr Nikirk wrote again on 28 March 1968:

The original owner [of the Riddle MS and the *Europe* prints] in Europe¹⁷³ and the buyer here for these plates consigned to Tice and Lynch for customs clearance will remain unknown as the firm is out of business and the business records gone forever.

It is tempting to associate the Riddle Manuscript and the *Europe* prints with the venerable Dutch firm of Martinus Nijhoff, whose catalogues, at least in 1957,¹⁷⁴ bore the address of Tice and Lynch. The firm of Nijhoff flourished in the Hague with publications beginning in 1857.

¹⁷³ "in Europe" implies to me "on the Continent"; if the owner had been from the United Kingdom, Mr Nikirk probably have written "in England" or "in Britain".

¹⁷⁴ *Martinus Nijhoff's Standard Catalogue 1957-1958: An Important Collection of Old and New Books, Standard Works and Periodical Sets.* Temporary address in U.S.A.: Mr H.B. Corstius and Mr K. Kooijmans c/o Tice and Lynch Inc. 21 Pearl Street, New York 4, N.Y. [1957] [Grolier Club].

The Riddle Manuscript with which the four untraced monochrome prints from *Europe* were found is first recorded in a collection of over a hundred very miscellaneous Blake prints and drawings listed in *BB* under The Order of the *Songs*. That collection included monochrome prints of *Europe* (c) pl. 1-2, 4^a, 4^b (verso pl. 9^b), 4^c (verso pl. 9^c), 5^a, 6 (verso pl. 7), 9^a, 10 (verso pl. 5^b), 11^b (verso pl. 17^a), 11^c, 12 (verso pl. 11^a), 13-14, 15^{a-b}, 16 (verso pl. 17^b), 17^c, and 18^{a-b}. Of these, only pl. 15^b is untraced. The four untraced monochrome *Europe* prints are unlikely to have come from the miscellaneous prints with The Order of the *Songs*.

I bought the Riddle Manuscript but neglected either to follow up on or to record the “4 monochrome pages from Blake’s Europe”. Robert Nikirk died on 5 September 1990, so the trail is now cold.

The Riddle Manuscript came with the large group of miscellaneous Blake prints sold with “The Order” of the *Songs* <*BB* 339>. This collection also included 27 prints from *Europe* (mostly from copy c) on 19 leaves. However, the histories of all these *Europe* prints save pl. 1 and 15^b (which are untraced) indicate that they could not be the four *Europe* prints with which Mr Nikirk was entrusted.

EDITIONS

Europe a Prophecy (1969), The William Blake Trust <*BB*>

REVIEWS

§**Anon.**, “Blake’s Political Disillusion”, *Times Literary Supplement*, **22 January 1970**, p. 14

G.E. Bentley, Jr., “Blake Scholars and Critics: The Texts”, *University of Toronto Quarterly*, XXXIX (1970), 274-87 (with 5 others)

Europe: A Prophecy. Introduction by **G.E. Bentley, Jr** (1975)
The American Blake Foundation <BB>

REVIEW

D.V. E[rdman], *Romantic Movement ... Bibliography for 1980 (1981)*, 72-73

§*Europe: en profetia*. Tr. **Peter Glas**. (Lund: Bakhåll, 1994)
26 cm, 47 pp.; ISBN: 9789177421245 In Swedish

**Europe A Prophecy (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013)
ISBN: 9788074844102

Probably *Europe* (E) -- see *The Complete Illustrated Books of William Blake*.

**“Exhibition of Paintings in Fresco”
(1809)**

COPY A

HISTORY: (2) Sold with Blake’s letters to John Linnell of 11 October 1815 and to Ozias Humphry of May 1809 at Sotheby’s, 3-4 June 1907, lot 385 [for £10.15.0 to B.F. Stevens]

**“A Fairy leapt”
(1793)**

HISTORY: (1) Acquired by Dante Gabriel Rossetti, from whom it passed to (2) his brother William Michael Rossetti, who apparently gave it to (3) his physician; (4) James Rimell and Son, *No. 288 Illustrated Catalogue of Rare Books* (London, 1933), lot 64, offered at £225 on one leaf:

“A Fairy leapt upon my knee”, “1 page, small 4to.” (reproduced here in Plate IV), the first two lines quoted, with, on the verso, a pencil sketch of 'The Infant

Hercules Throttling the Serpents' <Butlin #253> with ruled scaled lines for engraving plus another leaf with a pencil sketch for “‘LOS IN HIS RAGE’ <#561 verso>, engraved as a decoration for the lower half of page 6 of ‘Jerusalem,’ 1804 (8 x 6¼ inches); *on reverse*:-- PENCIL SKETCH, also with ruled scalar lines for engraving, his interpretation of Fuseli’s design for SHAKESPEARE’S HENRY VIII, Act IV, Scene II, ‘Queen Katherine Awakening from her dream,’ which Blake engraved for Chalmers’ Shakespeare, 1805 (vol. 7, p. 235).” <#561>

The two leaves were "given by William Rossetti, taken from the collection of Blake Manuscripts which had been in possession of Dante Gabriel Rossetti,' in return for professional services rendered to William Rossetti’s daughter when she dislocated her arm. A written declaration of authenticity by the late owner-recipient to this effect will be passed to the purchaser.”

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

TABLE

Copy	Plates	Leaves	Watermark	Blake Number	Binding Order	Leaf Size in Cm	Printing Colour
E	1-3, 5-, 15, 17-, 23, 26-28 ¹⁷⁵	24	J WHATMAN (10)	---	1, 3, 5, 9, 2, 6, 14, 7, 10, 8, 11, 22, 13, 15, 18, 17, 19, 12, 20-	29.6 x 23.8	green (2-3,5-8, 10-11, 13, 15, 18-20, 23,

¹⁷⁵ Pl. 9 is present and the duplicate pl. 12 is absent, pace Keynes, *Bibliography* (1921) and Keynes and Wolf, *William Blake’s Illuminated Books: A Census* (1953).

	21, 23, 26-28 ¹⁷⁶				28) <i>orangish</i> <i>brown</i> (1, 14, 27) ¹⁷⁷
K	11-15,	27			
Un-	17-28				
traced					
pl. 3	3	1			9.9 x 6.1 ¹⁷⁸ <i>colour-</i> <i>printed</i>
<i>Sendak</i>					
pl. 3	3	1	---	---	15.6 x 11.2 <i>pale</i> <i>orange</i>
<i>Essick</i>					

Weight and Cost of Copperplates

Five new plates weighed 1,001.4 grams = 2.2 pounds and would have cost 8s.11³/₄d.

Urizen pl. 1, 3-5, 7-11, 13-16, 18, 20-21, 23-25, 27-28 are apparently etched on the versos of plates from the *Marriage* (see *BB* 166-67), and *Urizen* pl. 22 and 26 on the versos of *Urizen* pl. 12 and 17. Therefore only *Urizen* pl. 2, 6, 12 (with pl. 22 on the verso), 17 (pl. 26 on verso) and 19 required new pieces of copper.

According to Joseph Viscomi, *Huntington Library Quarterly*, LVIII (1996), 313 n38, it is *Urizen* pl. 21 (10.2 x 16.6) which is probably on the verso of *Marriage* pl. 19 (10.2 x

¹⁷⁶ Confirmed by the offsets on **both** print-versos and guard-leaves. N.B. Pl. 2 (the Preludium) is very lightly colour-printed and left no offset to confirm its very peculiar position.

¹⁷⁷ Most full-page designs (9, 12, 17, 21-22, 26) are coloured so heavily that the outline colour is invisible. In many prints, 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.

¹⁷⁸ Design only when printed for A Small Book of Designs (B).

16.4) rather than *Marriage* pl. 16 (10.2 x 16.6 cm), as in *BB* 167.¹⁷⁹

Copies were apparently printed in **1794** (H-I [proofs], A, C-F, J + separate pulls), and **1818** (G) (Viscomi, 376, 379).

The prints of pl. 4 in copies H-I appear certainly to have been printed with the impression in copy C: all three are printed in green ink with the illustration printed in shades of raw sienna and yellow ochre, the combination of inks characteristic of green copies C and F. These separate prints [in H-I] appear to have been extracted from copies E and F--or excluded from them when they were collated [Viscomi, 281].¹⁸⁰

COLOURING

Pl. 3 The **FLAMES** are bronze, dark red, and black, and the **MAN'S SKIN** is greyish pink, his **HAIR** dark brown;

¹⁷⁹ The dimensions of prints in the *Marriage* given in Viscomi differ slightly from those in *BB* partly because he gives four dimensions (height on left and right sides, width at top and bottom) rather than two (width at bottom and height at right) and partly because he gives individual measurements for five copies, whereas *BB* gives average measurements for each print in all copies. However, the differences are not significant.

¹⁸⁰ Viscomi argues that in *Urizen* pl. 25 there are three etched faces in copy A and that a fourth is added to the copper in copies C-D, F. ("The added (or 'middle') face is not 'obscured' in copy A (*BB* 179); it is simply not there" [p. 413].) The absence of this fourth figure "in the proofs and copy A and its presence in the other impressions indicate that the copy A impression was the first pulled" (p. 282).

However, this fourth figure (like the others) appears only in the colour-printing -- of course we don't know what was etched -- and in A it seems to be present but ill-defined. If the presence of three or four figures is determined by the coloring, not the etching, the copperplate of pl. 25 is not in two states, though the order of printing may be determined by the presence or absence of this fourth figure in the coloring added in the process of printing.

DECORATIVE ELEMENTS in the design touched with brownish green (Essick copy).

Viscomi, 389, 413, refers to copperplate-makers' marks on *Urizen* (A) pl. 2, 19, and 28 which I did not record in my notes of the original and cannot find on the Plowman facsimile of copy A (1929).

COPY A

It was reproduced in *The William Blake Archive* (2002), by the Yale Center for British Art, and in *Libros Proféticos*, tr. Bernardo Santano (2013), Vol. I..

COPY B

It is printed in black with a brownish tint or in green (pl. 2, 4) (Viscomi, 126), not color-printed in brown (pl. 1, 3-7, 9-17, 19, 21-22, 24-28) and green (pl. 2, 8, 18, 20, 23) as in *BB* 168.

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

It was reproduced online in the *William Blake Archive* (2003) and by the Pierpont Morgan Library.

COPY C

BINDING: It was disbound at the YALE CENTER FOR BRITISH ART.

It was reproduced in *The William Blake Archive* (2002) and by the Yale Center for British Art.

COPY D

Reproduced in colour in *The Urizen Books*, ed. David Worrall (1995) and in *The Complete Illuminated Books*, ed. David Bindman (2000) and in 2006 in the *William Blake Archive*.

NEW 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).

COLOURING

The text is never coloured except for occasional brown touches on the vines and birds, though the designs are very heavily coloured. Most pink flesh seems to be watercoloured.

The work was probably colour-printed at the same time as copies A, C-D, F, and J, about 1795.

However, some colours were apparently added much later. There are black splotches, especially on pl. 1 and 21, as if from oxidized white lead, a colour not used in the other copies of *Urizen* printed at the same time. Pl. 9 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 colouring. On pl. 7 and 21 the flesh is heavily coloured 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", *Blake*, XXXIII [2000]), that *Urizen* (E) was touched up by someone other than the Blakes after the first colouring.

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 colouring of pl. 21 and probably the other late colouring 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 colouring 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).¹⁸¹ About 1840, the first Charles Wentworth Dilke "formed one of the best collections of Blake's drawings, and was one of the earliest admirers of his poems".¹⁸² Certainly he was interested in Blake at this time, for about 1843 he visited John Linnell "to have another morning with Blake",¹⁸³ he bought Blake's Job and Dante engravings from Linnell in

¹⁸¹ 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 colouring of *Innocence* (K) seems quite unrelated to that of *Urizen* (E).

¹⁸² *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), I, 51; insofar 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.

¹⁸³ BB 784.

February 1843 and November 1844,¹⁸⁴ and Linnell wrote to Dilke about the Job borders on 27 September 1844.¹⁸⁵

Pl. 1 There are oddly-placed black splotches as if of oxidation, especially on the MAN'S HAIR, CLOTHES, and BOOK.

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. 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.

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.

¹⁸⁴ BR (2) 795.

¹⁸⁵ BR (2) 869.

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.

Pl. 19 The woman's HAIR is yellow, the MAN's brown; the BACKGROUND 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 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.

Pl. 23 FLESH is pink, the CLOTHES uncoloured; 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 uncoloured; the DOG is black and white, the BACKGROUND mottled brown.

Pl. 27 The man's FLESH is pink, his HAIR brown, his CLOTHES uncoloured; the BACKGROUND is mottled brown to blue.

Pl. 28 The MAN is outlined in brown, his FLESH is pink, and his CLOTHES uncoloured; the ROPE is black, and the BACKGROUND is 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).

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. 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 colour 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 striation similar to that in 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.

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 colouring with some fragments of paper clinging to it,¹⁸⁶ which corresponds to a discoloured 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 colouring was still wet or humid. However, the print-versos have offsets from the facing prints, indicating that these offsets occurred before the guard-leaves were added. Apparently part of the colouring 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).

¹⁸⁶ There is a similar defect in the Brown of the man's left knee on pl. 21 but nothing corresponding on the guard-leaf.

Pl. 26 Light comes from the top left.

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,¹⁸⁷ in brown morocco, elaborately gilt, all edges gilt¹⁸⁸ (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 & 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 (5) John Hay Whitney and from him to his widow

¹⁸⁷ The presence of offsets on the versos of the print-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.

¹⁸⁸ 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.

(6) Betsey Cushing Whitney, after whose death in 1998 it was sold at Sotheby's (N.Y.), 23 April 1999, lot 535 (pl. 1, 9, 12, 18, 22, 26 reproduced) (ESTIMATE: \$500,000-\$700,000) for \$2,300,000 (plus \$200,000 Sotheby fee plus 10-15% agent's fee) to Nancy Bialler of Sotheby's on the telephone for (7) an *Anonymous* collection.

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

COPY F

HISTORY: Offered with *Book of Thel* (A) and the *Marriage of Heaven and Hell* (A) by Quaritch, November 1885, lot 51, for £150.

It was reproduced online in The William Blake Archive (2002 and by Harvard Libraries.

COPY G

Reproduced, in reduced size and black-and-white, in Christian Frommert, *Heros und Apokalypse* (1996), as a CD-Rom in 2001 by "Octavo" with a 12-page accompanying booklet by Nicholas Barker, and with a translation by José Luis Palomares in 2002, in *El Libro de Urizen*, ed. José Luis Palomares (2002), and online in the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi..

NEWCOPY

COPY K

BINDING: Bound with *America* (S), *Europe* (N), *Thel* (S), and *Visions* (S) – see *America* (S). Among previously recorded copies, only *Urizen* (F) was bound with other works

– with *Thel* (A) and *Marriage* (A).

Urizen (K) is reported in the 1862 sale catalogues (see HISTORY below) as having 27 prints;¹⁸⁹ it probably consisted of pl. 1-15, 17-28.

HISTORY: For its provenance, see *America* (S) with which it was bound. It is now **Untraced**.

PLATES 1-3, 5, 7, 9, 11-12, 17, 19, 22-23

See Small Book of Designs (B).

PLATES 1, 5, 7, 11, 17

See Small Book of Designs (A).

PLATES 2, 7, 11-12, 17, 19, 23

The prints are reproduced in the Tate Britain online catalogue in 2013.

PLATE 3

BINDING: Loose; when the design (only) was printed for the Small Book of Designs (B), a breast was added in the colouring, and at some point the leaf was cut down to the image; on the verso is a slight sketch.¹⁹⁰ The print and the design on its verso are described and reproduced in Martin Butlin, "Another Rediscovered Small Color Print by William Blake", *Blake*, XXVII, 3 (Winter 1993-94), 68, suggesting that the print was intended for the Small Book of Designs (B).

¹⁸⁹ Two previously recorded copies of *Urizen* (A-B) have 28 prints;; one (G, 1818) has 27; two (D, F) have 26; two (C, J) have 25 (not counting the duplicate pl. 2 in copy C); and one (E) has 24). All but copy G with fewer than 28 prints lack pl. 16, and probably pl. 16 is the print omitted from copy K.

¹⁹⁰ Details of *Urizen* pl. 3 here derive from Martin Butlin, "Another Rediscovered Color Print by William Blake", *Blake*, XXVII (1993-94), 68, the Christie catalogue (1995), and R.N. Essick, "Blake in the Marketplace 1995, *Blake*, XXIX (1996).

HISTORY: (1) ... Lent to the exhibition of *§A Peculiarly English Art*, Gainsborough's House (Sudbury), 20 August-9 October 1994, No. 1, and (2) Sold anonymously at Christie's, 25 April 1995, lot 52 (the design only reproduced) ESTIMATE: £30,000-£50,000) for £32,000 (plus commission) to (3) *Maurice Sendak*.

PLATE 3

HISTORY: It was lent by the Keynes Family Trust to the Tate Exhibition (9 November 2000-11 February 2001) as No. 286.

PLATE 3

BINDING: Loose.

HISTORY: (1) This may be the print of *Urizen* pl. 3 (15.8 x 11.0) which was removed (leaving behind an offset) at an unknown date before 1976 from f. 21^r of a volume of miscellaneous prints and manuscripts now in the Pierpont Morgan Library <BBS>, (2) Sold anonymously at Christie's (London), 18 December 2001, lot 84 (reproduced, ESTIMATE: £25,000-£35,000) [for £40,000 to Edward Maggs acting for John Windle on behalf Professor *Robert N. Essick*].

PLATES 5, 10

HISTORY: (3) Offered, in James Tregaskis Caxton Head Catalogues 815 (30 June 1919), lots 1 (£65) and 2 (£70) and 830 (September 1920), lots 41 (£65) and 42 (£70).

PLATE 9

HISTORY: (3) After its sale in 1967 it was acquired by Dorothy Braude Edinburg (of Brookline, Massachusetts), who lent it in 1998 as a promised gift to the Harry B. and Bessie K. Braude Collection of the ART INSTITUTE OF CHICAGO (accession No. 94.1998).

PLATE 9

BINDING: This loose copy of *Urizen* pl. 9 has one ink framing-line (visible in the Parsons reproduction) and apparently no inscription (at least none is mentioned in the Parsons catalogue).

It is distinct from the Newton-Princeton loose copy of pl. 9, probably made for the Small Book of Designs (B), which has three framing-lines and an inscription <BB>.

The Leathart copy (on loan, and promised as a gift, to the Art Institute of Chicago) has one black ink framing line <BB> and no inscription, and the reproduction of it in the Christie catalogue of 14 March 1967, lot 85, demonstrates (as Professor Essick tells me) that the pattern of colouring in it is quite distinct from the copy of Pl. 9 reproduced in the Parsons catalogue.

None of these copies of *Urizen* pl. 9 can be associated with *Urizen* copy E, which Keynes (1921), Keynes and Wolf (1953), and BB (following them) reported to be missing pl. 9, for when Copy E turned up in 1999 it proved to have pl. 9 after all.

HISTORY: (1) Offered in E. Parsons & Sons Catalogue 37 (1921), lot 23 (reproduced), at £68.5.0; (2) **Untraced.**

PLATE 9

HISTORY: (4) given by Dorothy Braude Edinburg in 2012 to The ART INSTITUTE (Chicago, Inventory Number 2012.74), where it is reproduced online.

PLATE 9 (or 22)

HISTORY: This or pl. 22 may be the [?print from] "the beautifully drawn and coloured 'Urizen'" which A.E. Newton lent to the Philadelphia Museum of Art exhibition (1926)

PLATE 21

It is reproduced online by the National Gallery of Victoria (Melbourne, Australia).

EDITIONS

El Libro de Urizen. (Traducción y Noticia de N.N.) (San Sebastian: Grafico-Editora, S.L., 1947) 52 pp. In Spanish

"Noticia" (pp. 5-9). The prose translation of *Urizen* seems to be little more than an adaptation of the translation of Edmundo Gonzalez-Blanco (1928). <BB>

The Book of Urizen (1958), The William Blake Trust <BB>

REVIEWS

§**Anon.**, *Times Literary Supplement*, **28 November 1958**, p. 690

§**Bernard Blackstone**, *New Statesman*, LVI (13 **December 1958**), 861-62

§**Martin Butlin**, *Burlington Magazine*, CI, 676/677 (**July-August 1959**), 301-2

§**Vivian de S. Pinto**, *Modern Language Review*, LXIV (**1969**), 404-7

§"A Critical Variorum Edition of William Blake's *The Book of Urizen*." Ed. **Patricia Dell Elliott**. Arkansas Ph.D., 1978. 305 leaves.

The Book of Urizen, ed. **Kay Parkhurst Easson and Roger R. Easson** (1978, 1979) <BBS>

REVIEWS

§**Elizabeth Sewell**, *Notre Dame English Journal*, NS XII, 1 (**October 1979**), 74-77 (with another)

***Stuart Curran**, *Blake*, XIV, 3 (**Winter 1980-81**), 138-43

§*The Book of Urizen: A Facsimile in Full Color.* ([N.Y.: Dover Publications, 1997) ISBN: 0486298109, \$4.95. **B.** §(2007)

§*Primiero Livro de Urizen.* Tr. [& c] **João Almeida Flor.** (Lisbon: Assirio and Alvim, 1983) 19 cm, 67 pp. **B.** [Second Edition] (Lisbon: Assirio and Alvim, 1993) 8°, 69 pp.; ISBN: 9723701367 In English and Portuguese

El Libro de Urizen (The Book of Urizen).* Ed. and tr. **José Luis Palomares. Edición Facsímil y Bilingüe. (Madrid: Ediciones Hiperión, septiembre 2002) 8°, 189 pp.; ISBN: 8475177379 In Spanish

*"Estudio Preliminar: *Urizen: La Creación como Catastrofe*" (pp. 7-56), colour reproduction of Copy G, the plates printed back-to-back (pp. 59-86), English transcription and Spanish translation on facing pages (pp. 87-137), "Notas y Comentarios" (pp. 139-84), "Bibliografía: [3] Ediciones Existentes de *El Libro de Urizen* an Castellano" (p. 185).

§*The First Book of Urizen.* ([Whitefish, Montana]: Kessinger Publishing, 2010) 28 pp.; ISBN: 9781161463293

**The [First] Book of Urizen (Illuminated Manuscript [sic] with the Original Illustrations of William Blake).* (e-artnow, 2013) ISBN: 9788074844096

Probably *Urizen* (G) -- see *The Complete Illustrated Books of William Blake.*

For Children: The Gates of Paradise
(1793)

TABLE

Copy	Plates	Leaves
F	1-18, +	19
Untraced	another pl.	

(1793)

Weight and Cost of Copperplates

The 18 plates in *For Children* (1793) weighed 1,065.1 grams = 2.34 pounds and cost £1.13.9.

All copies were apparently printed in **1793** (A-E) (Viscomi, 376).

COPY B

HISTORY: (1) It is perhaps Thomas Griffiths Wainewright's copy¹⁹¹ which was sold with Wheatley's own library by Fletcher and Wheatley, **12 December 1837**, lot 363;¹⁹² (2) Perhaps this is the copy acquired by T.J. Denman, nephew of Flaxman's wife Anne and sister-in-law Maria Denman (1779-23 December 1859) and probably son of Thomas Denman (1786-28 September 1851) Flaxman's studio assistant; "Mr Denman's copy" was used or acquired by Gilchrist's widow Anne,¹⁹³ for whom W.J. Linton made kerographs from pl. 2, 4,

¹⁹¹ Like *America* (G), *Descriptive Catalogue* (F), *Europe* (B), *Jerusalem* (B), *Marriage* (I), and *Songs* (X) which were sold for Wainewright by Wheatley. The histories of the other copies of *For Children* exclude them conclusively (A, D-E) or probably (C) from this 1837 sale.

¹⁹² See Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths family library," pp. 111-42 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001).

¹⁹³ *Anne Gilchrist: Her Life and Writings*, ed. Herbert Harlakenden Gilchrist (1887), 123, a reference missed by GEB but quoted in Joseph Viscomi, "Blake after Blake: A Nation Discovers Genius", p. 225 in *Blake, Nation and Empire*, ed. Steve Clark and David Worrall (2006). T.J. Denman was "owner of the richest collection of his [Flaxman's] drawings and other memorials" (*The Drawings of Flaxman in the Gallery of University College London*, ed. Sidney

7, 9-10, 14, 16 for Gilchrist (1863); (3) Sold by Colnaghi and Co on 12 July 1862 to (4) The BRITISH MUSEUM PRINT ROOM.

COPY C

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

COPY D

HISTORY: Reproduced in Michael Bedard, *The Gates of Paradise* (2006).

The History of *For Children* (D) as given in *BBS* should rather apply to *For the Sexes* (D).

NEW COPY

COPY F

BINDING: A small square octavo with 19 prints. If it was acquired in 1794 (see HISTORY below), the work must be *For Children: The Gates of Paradise* (1793) with 18 prints rather than *For the Sexes: The Gates of Paradise* (1826 and later) with 21 prints. The 19th print in Flaxman's *Gates of Paradise* may have been a duplicate.

HISTORY:(1) Acquired by John Flaxman, probably about 1797 when he bought *America* (S), *Thel* (S), *Europe* (N), *Urizen* (K), and *Visions* (S) bound together;¹⁹⁴ (2) Probably inherited by Flaxman's adopted daughter Maria Denman (1776-1861) (see *America* (S)); (3) Offered "From Flaxman's library" in Willis and Sotheran catalogue of 25 June 1862, lot

Colvin [1876], 3; see pp. 44-45). His aunt Maria Denman owned Blake's *Descriptive Catalogue* (N) (given to Crabb Robinson in 1842), letters of Autumn 1800, 19 Oct 1801, and 18 March 1827 (sold 1883), and *Songs* (O) (sold in 1876).

¹⁹⁴ Or perhaps "Blake's Engravings" for which Flaxman paid 4s in October 1795 (*BR* (2) 758) were for *For Children* plus an extra print. In "To the Public" (1793), *For Children* is priced at 3s. Flaxman was in Italy 1787-1794 when *For Children* was published.

117, £3.10.0 (q.v.) but not in that of 25 December 1862;
(3) **Untraced.**

NEW IMPRESSION

PLATE 15

BINDING: Loose, inscribed "13" at the lower left, second state.

WATERMARK: Laid paper without watermark; vertical chain-lines 2.75 cm apart. (*For Children* (A-B, D-E) are on wove paper.)

LEAF SIZE: 7.4 x 8.5 cm. Plate-mark: 7.2 x 8.1 cm. Second state.

HISTORY: (1) Sold anonymously at Rosebery Auctions (London), autumn 2011, to (2) Nicholas Lott of Larkhall Fine Art (Bath), who sold it on 30 December 2011 to (3) *Robert N. Essick*.¹⁹⁵

This is the only known loose print from *For Children*; all the known copies are complete. However, there are numerous loose prints from *For the Sexes: The Gates of Paradise*. The leaves for the known prints from *For Children* are significantly larger than pl. 15 here, and in *For the Sexes* only pl. 6-7 (Keynes-Fitzwilliam) are this small (8.3 x 8.9 cm). The fragmentary *For the Sexes* copies J and L (far larger) lack pl. 15.

NEW COPY

PLATE 18

¹⁹⁵ All the information about *For Children* pl. 15 derives from Robert N. Essick, "Blake in the Marketplace, 2012", *Blake* (2013), who reproduced it.

HISTORY: (1) Offered and reproduced in Folio Fine Art Ltd Catalogue 5 (January 1968), No. 22, "second or third state ... with 1" margins" for £38; (2) **Untraced**.

EDITIONS

The Gates of Paradise (1968), The William Blake Trust <BB>

REVIEWS

§**Anon.**, "William Blake in Collotype and Correspondence", *Times Literary Supplement*, **20 March 1969** (with 2 others)

§**L.W.**, *Connoisseur*, 171 (**July 1969**), 188

D.V. E[rdman], *English Language Notes*, VII (**1969**), 22-23

G.E. Bentley, Jr., "Blake Scholars and Critics: The Texts", *University of Toronto Quarterly*, XXXIX (**1970**), 274-87 (with 5 others)

**For Children: The Gates of Paradise (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013) ISBN: 978807484413

Probably *For Children* (A or D) -- see *The Complete Illustrated Books of William Blake*.

For the Sexes: The Gates of Paradise
(1826-1831?)

Weight and Cost of Copperplates

The three additional copperplates in *For the Sexes* (?1826) weighed 254.3 grams = 0.56 pounds and cost 5s.7½d.

Copies were apparently printed in ?**1820** (A, B), ?**1825** (J-M [proofs], C, D), and ?**posthumously** (E-I) (Viscomi, 380-81). A copy of pl. 18 offered at §Swann Galleries, "Works of Art on Paper" (12 November 1998), No. 185 (called "Second state", platemark 11.5 x 9.0 cm, ESTIMATE: \$1,200-\$1,800, not

sold), is shown to be an imitation by R.N. Essick, "Blake in the Marketplace, 1998", *Blake*, XXXII (1999).

COPY A

Copy A is reproduced in colour online in the Library of Congress.

COPY D

HISTORY: (4) It was offered in The Rosenbach Company's *Catalogue of the Exhibition of Manuscripts and Rare Books* (January-February 1931), 28, no number or price; in *A Catalogue of Rare Books of Six Centuries* (1935), lot 148, for \$2,465; in *The World of Yesterday* (1939), lot 43, for \$2,750; in *A Bibliophile's Miscellany* (1941), lot 56, for \$2,750; and in *The March of Books Through the Ages* (1945), lot 47, for \$2,750.¹⁹⁶

It is reproduced online in the Library of Congress.

COPY E

It is reproduced online by the Yale Center for British Art.

COPY F

Reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000) and online in Huntington Digital Images.

COPY G

HISTORY: (2) Offered in Quaritch's catalogue (1864), lot 6,522, for £6.15.0 <see under Catalogues>; ... (4) By 1977 Mr Mellon had given it to (5) The YALE CENTER FOR BRITISH

¹⁹⁶ In *BBS* this History is mis-attributed to *For Children: The Gates of Paradise* (D).

ART.

It is reproduced online by the Yale Center for British Art.

COPY H

HISTORY: After its sale at Sotheby's, 29 July 1925 [for £31 to Parsons], it was sold anonymously at American Art Association, 14 January 1926, lot 40 (title page reproduced) [for \$400 to Phenix, according to the Essick copy of the catalogue].

COPY K

Copy K is reproduced in colour online in the Library of Congress.

COPY M

HISTORY: *For the Sexes: The Gates of Paradise* pl. 3-8, 13-15, 17 (called Copy M in *BBS* p. 79), which were offered anonymously at Sotheby's, 17 March 1966, lot 92 [bought for £180 by the dealer Christopher Mendez] and sold to various buyers, were from the Muir facsimile (1888).¹⁹⁷

Copy M, therefore, is a ghost, here laid to rest.

COPY N

HISTORY: (4) The anonymous collector <*BBS*> evidently passed it to an *Anonymous* New York private foundation which lent it to the exhibition at the University of Virginia Art Museum, 2002 January 26-March 31.

NEWLY DISCOVERED PRINT

PLATE 2

HISTORY: (1) Sold, with George Richmond's sketch of Blake on his death-bed, by a London dealer in 1942 to (2) William Inglis Morse, the son of Samuel F.B. Morse the painter and inventor, from whom they passed to Morse's son-in-law (3)

¹⁹⁷ Robert N. Essick, "Blake in the Marketplace, 2012", *Blake* (2013), reporting what "Nicholas Lott tells me".

Professor Frederick Hilles, who gave them about 1955 to (4) Professor *Harold Bloom* (from whose letter to me of 22 July 2003 all this information derives). It is to go with Bloom's archives and "personal library" of 25,000 books to (5) St Michael's College, Colchester, Vermont.¹⁹⁸

PLATE 14

HISTORY: ... (2) Sold at Sotheby's, 19 January 1885, lot 575 (*The Ghost of Abel* erroneously described as a "Facsimile") for £1.16.0 to J. Pearson, who offered them in his Catalogue 58 at £12.12.0.

EDITIONS

For the Sexes: The Gates of Paradise [B]. (London: Frederick Hollyer, 1925) <BB>

According to a prospectus (?1925), ordinary copies of this facsimile of the copy of Miss C. Carthew were for sale at 15s and 55 copies (only 50 of which were for sale) on "platinotype paper" at £4.4.0.¹⁹⁹

Pour Les Sexes: Les Grilles de Paradise, tr. **Denis Roche** (1976) <BB>

REVIEW

Anon., *Nouvelles Littéraires*, No. 2534 (26 May 1976),
32, tr. in *Blake*, XI, 2 (Fall 1977), 119

**For the Sexes: the Gates of Paradise (Illuminated*

¹⁹⁸ Divitia Smith, "Critic's Books to Go to Small College", *New York Times*, 12 April 2003, p. A9.

¹⁹⁹ A copy of the prospectus for all Hollyer's Blake reproductions is with the Muir facsimile of *For the Sexes* in the West Sussex Records Office; the prospectus presumably pre-dates Hollyer's reproduction of *All Religions are One* (1926), which is not mentioned there.

Manuscript [sic] with the Original Illustrations of William Blake). (e-artnow, 2013) ISBN: 9788074844201

Probably *For the Sexes* (K) -- see *The Complete Illustrated Books of William Blake*.

The Four Zoas; see *Vala*

“Genesis The Seven Days of the Created World.”

[transcript from Tasso]

HISTORY: (4) Offered in Rosenbach catalogue (November-December 1921), p. 4, no price named.

Genesis: Verses from a Manuscript of William Blake (1952)
<BB>

REVIEW

§Anon., *Times Literary Supplement*, **12 September 1953**, p. 594

See **K. Povey**, “Blake’s ‘Genesis’”, **3 October 1953**, p. 645 (Blake was the transcriber, not the author)

***The Ghost of Abel* (1822)**

Weight and Cost of the Copperplate

The two pages of *The Ghost of Abel*, probably etched on recto and verso of one copperplate (see *BB* 208), weighed 260.8 grams = 0.58 pounds and cost 15s.

All copies were apparently printed in **1822** (A-E) (Viscomi, 380).

COPY A

HISTORY: Lent to the University of Pennsylvania Blake exhibition (17-21 October 1936).

Reproduced in *MILTON A POEM and the Final Illuminated Books*, ed. Robert N. Essick and Joseph Viscomi (1993), in *The Complete Illuminated Books*, ed. David Bindman (2000),

and online by the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY B

It was reproduced in the Petit Palais exhibition catalogue of 2 April-29 June 2009.

COPY C

The work is reproduced online in Huntington Digital Images.

EDITION

§*The Ghost of Abel: A Revelation in the Visions of Jehovah*. Transcribed by Algernon Charles Swinburne, Presented in 1939 by C.A. Stonehill to Lessing J. Rosenwald. 2 pp., 33 x 21 cm. There are copies in Alberta, Huntington Library, Library of Congress, and Nebraska (Lincoln).

**The Ghost of Abel: A Revelation in the Visions of Jehovah Seen by William Blake (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013) ISBN: 9788074844195

Probably *Ghost of Abel* (A) -- see *The Complete Illustrated Books of William Blake*.

INSCRIPTIONS ON DESIGNS

Blake's Illuminated Manuscript of Genesis. Ed. **Robert R. Wark** (American Blake Foundation [?1975]), 28 x 38 cm, 14 pp. with full-size colour reproductions of the 11-leaf MS, in a cloth portfolio gilt-stamped "William Blake | The Genesis | Manuscript", unpublished proofs, never published. Sold by John Windle to Robert N. Essick. Another set was sold by

Windle to the Library of Victoria University in the University of Toronto.

**Poems and Descriptions of Designs for Gray's *Poems*
(1797)**

HISTORY: (6) Paul Mellon lent them to the Yale University Art Gallery exhibition of *Blake Illumines Gray* (16 March-23 April 1972); by 1977 Mr Mellon had given them to (7) The YALECENTER FOR BRITISH ART.

**"Mother & Father, I return From flames of fire, tried &
pure & white"**

The inscribed drawing is reproduced in colour online in the Library of Congress.

An Island in the Moon

(?1784)

EDITIONS

En ö på månen, ed. and tr. **Göran Malmqvist** (1979) <BBS>
REVIEW

***Erik Frykman**, *Blake*, XIV, 4 (Spring 1981), 217-18

An Island in the Moon, ed. **Michael Phillips** (1987) <BBS>
REVIEWS

D.W. Dörrbecker, *Blake*, XXII, 2 (Fall 1988), 39

§**David McKitterick**, *Book Collector*, XXXVII, 3
(Autumn 1988), 423-24

§**Michael Baron**, *English*, XXXVII (1988), 82-88 (an
omnibus review)

M[ark] T. S[mith], *Romantic Movement ...
Bibliography for 1987* (1988), 123

***G.E. Bentley, Jr.**, *Blake*, XXII, 3 (Winter 1988-89),
103-5

Reply in **Michael Phillips**, "An Island in the Moon", *Blake*, XXII (1988-89), 110-11

§**Jonathan Wordsworth**, *Review of English Studies*, XL, 160 (November 1989), 571-73

§**Robert N. Essick**, *Huntington Library Quarterly*, LII, 1 (Winter 1989), 139-42

§**Peter L. Caracciolo**, *Library*, 6 S, XI (1989), 172-74

David V. Erdman, *Eighteenth Century ... Bibliography for 1988* (1989)

§**Ken Edward Smith**, *British Journal for Eighteenth-Century Studies*, XII (1989), 231-32

§**Martin Bidney**, *Studies in Romanticism*, XXIX, 1 (Spring 1990), 317-23 (with another)

David V. Erdman, *Eighteenth Century ... Bibliography*, NS XIII (1994), 384-85

Uma Ilha na Lua*. Tr. [&c] **Manuel Portela. (Lisboa: Edições Antígona, 1996) 8°, 110 pp.; ISBN: 9726080770 In Portuguese

The preface is pp. 9-32.

An Island in the Moon. Ed. and Decorated by **Gavin O'Keefe**. ([Newport News (Virginia), later in 1998 Lilburn, Georgia:] Purple Mouth Press, 1998) 8°, iv, 28 pp.; ISBN: 0960330054

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

§*An Island in the Moon*. Illustrated by Nicholas Parry. (Market Drayton [Shropshire]: Tern Press, 2007) 36 pp., 35 signed copies

§*An Island in the Moon: Eine Insel im Mond.* Tr. **Gernot Krämer** and **Jan Weinert**. Mit Anmerkungen und einem Nachwort von Gernot Krämer sowie Illustrationen von Horst Husserl. ([?Munche]: Bin Matthes and Seitz, 2007) 8°, 126 pp.; ISBN: 9783882218992 In English and German

An Island in the Moon. William Blake Archive. Ed. **Morris Eaves**, **Robert N. Essick**, and **Joseph Viscomi** (2010).

Una isla en la luna.* Edición bilingüe de **Fernando Castanedo. Traducción de **Fernando Castanedo**. (Madrid: Cátedra, 2014) Colección Letras Universales 8°, 239 pp., 88 illustrations, including all of *An Island in the Moon* and the formation of letters and words in it; ISBN: 9788437633343 English and Spanish on facing pages

"Introducción"

"Vida de William Blake" (pp. 9-37)

"Una isla en la luna" [description of the text] (pp. 38-41)

"Fecha de composición" (pp. 41-48)

"Historia y características del manuscrito" (pp. 47-54)

"La inscripción a lápiz del folio 9 recto" (pp. 54-66)

"Género literario" (pp. 66-71)

"La Laguna fingida" (pp. 71-79)

*"Una isla en la luna: lo ordinario y lo respetable" (pp. 79-86)

"Esta edición" (pp. 87-89)

"Bibliografía" (pp. 91-99)

Text of *An Island* (100-209)

"Manuscrito de *Una Isla en la Luna*" [reduced size colour reproductions of the manuscript, 8.3 x 14.0 cm vs 18.3 x 30.8 cm in the original] (pp. 211-30) Argues for 1786 as the date of composition and attributes to Blake the diagonal pencil inscription on f. 9^r.

"Apéndice 1" [texts of "Holy Thursday", "Nurse's Song", and

"The Little Boy Lost" from *Songs of Innocence*] (pp. 233-36)
"Apéndice 2" [names of persons in the *Island* and of those they represent: "Quid the Cynic Quid el Cínico William Blake"] (pp. 237-38)

A sophisticated and meticulous edition.

Jerusalem

(1804[-20?][-1832?])

Weight and Cost of Copperplates

The 100 pages of *Jerusalem* seem to be etched on 52 copperplates (see *BB* 235-36). These 52 copperplates weighed 22,474.9 grams = 49.44 pounds and would have cost £18.

Copies were apparently printed in **1807** (proofs), **1820** (A, C-D), **1821** (B, E), **1827** (F), and **posthumously** (J-I) (Viscomi, 376-81).

COPPERPLATE-MAKERS'-MARKS

To the copperplate-makers'-marks on *Jerusalem* pl. 33, 56, 63-64, 71, 72, 92-93, 100 reported in *BB* 235, Viscomi adds pl. 29 and 52 (without saying in what copies he found them or where on the prints) and ignores pl. 33, 56, 64, 71, 93. It may therefore be useful to provide a list of where on the prints the copperplate-makers'-marks are to be found and in which copies:

- | | |
|--------|---|
| Pl. 29 | Viscomi; not found by GEB |
| Pl. 33 | in front of the man-headed creatures pulling the plough: "... M HAR..S [illeg]" (J) |
| Pl. 52 | Viscomi; not found by GEB |
| Pl. 56 | in the middle of ll. 7-8 from bottom: "...OE LANE[?] ... NDON" (D, F, J) |

- Pl. 57 straight white lines beneath the bottom woman's right elbow are perhaps a plate-maker's mark (H) <not recorded in *BB*>
- Pl. 63 between the woman's feet: "N" (J)
- Pl. 71 to right of the inter-linear woman: ".H...OW & SON | ...OE LANE | LONDON" (D, I)
- Pl. 72 in the right margin beside the interlinear design: "WHITLOW²⁰⁰ & ... | N^o 31 SHO. | LO..." (C, I-J)
- Pl. 92 over woman's head: "LANE | LONDON" (H, J)
- Pl. 93 above woman's head (H)
- Pl. 100 above and to the left of the head of Los: "... S[?] | ... LANE | ...DON" (H-J)

NUMBERS ON THE COPPERPLATES

As may be seen especially in copy J, the plates, with the exception of plates 12, 14, 22, 40, 51, 54, 57, 81, 82, and 92, were numbered [on the copper] in the top right corners, either in white line ... or in black line ... [the latter on pl.] 8, 9, 10, 28, 46, 52, 56, 65, 68, 72, 74, 75, and 96 ... a few numbers were scratched or gouged off the plates, as in Plate 28 ... and ... a few plates have numbers or traces from an earlier numbering that do not correspond to the final position or numbers of the plates. Plate 50, for example, was initially numbered as 19, and plate 18 as 20.²⁰¹

VARIANTS:

²⁰⁰ This should be "'WHITTOW'".

²⁰¹ Viscomi, 340. This list is more extensive than in *BB*. 233, with more detail of where numbers are visible in which copies.

Pl. 17: In l. 21, "labour" was altered in pen to "labours" ("make himself fit for labours") in copy B, probably not by Blake (Viscomi, 147).

Pl. 18: In l. 36, "cry Hand" was changed in pen to "Cry Thou!" in copy B, probably not by Blake (Viscomi, 147).

Pl. 20: The differences between the Library of Congress proof and copies A and C on the one hand and copies D-F, H-J on the other are created on the paper, not on the copper (pace *BB* 237);

flames in the top right corner are more extended in copies D-F and H-J than in copies A and C, with copy B being indetermined Yet one of the flames is extended further in copy C than in A, while another is extended further in both copies than in copy D--that is, their final shapes were determined by pen and ink finishing, and there is no change in the plate [Viscomi, 342].

Pl. 25: Toomey claimed that pl. 25 was in three states,²⁰² but in fact one "state" of the print is created by pen-and-ink changes; the plate "exists in two states instead of three, and copies A and C-D are in the first state and copies E and F are in the second" (Viscomi, 342).

Pl. 96: There are irregularities on pl. 96, such as the white-line striations as of shading at the bottom left of the design and a strong – and graphically irrelevant – horizontal line across the knee of the man, which suggest that Blake's relief

²⁰² Deirdre Toomey, "The States of Plate 25 of *Jerusalem*", *Blake Newsletter*, VI (1972), 46-48.

etching is over an intaglio engraving. *Blake Books*, p. 225, says merely that “Something else seems to have been originally engraved under the present etching”, and none of the facsimiles I have now looked at – C (1955), D (1877), E (1955, 1991, William Blake Archive), and H (*William Blake’s Writings* [1978]) – enables me to be more precise.

However, David V. Erdman, “The Suppressed and Altered Passages in Blake’s *Jerusalem*”, *Studies in Bibliography*, XVII (1964), 36-38, says that he sees in *Jerusalem* pl. 96,

a good deal of submerged cross-hatching in the area below the center of the picture and along its left side near the text, the only distinguishable form being a perspective drawing of what looks like a small Grecian temple. From the top to the center of the picture some 7 irregularly spaced lines of cursive italic writing are fragmentarily visible, as white loops across the thick outlines of Blake’s drawing. In the Rosenbloom copy [of *Jerusalem* (J), pl. 96] the first words are decipherable as “The Greatest” ... the first words, in the same cursive engraver’s lettering, of a commercial manifesto ... for “Moore & Co’s Manufactory & Warehouse of Carpets”

which Blake engraved in 1797 or 1798. He identifies the readings of “The visible seven lines” from Blake’s “Moore & Co” advertisement, though he does not actually say that they are legible. And he concludes that “*Jerusalem* 96 is etched on a piece of copper cut from the lower left quarter (roughly speaking) of the [Moore & Co] plate.”

After careful study with a magnifying glass, I can see the features of pl. 96 which suggest that the plate was previously used for something else but can neither read any of these words nor even find precisely where they appear on the plate.

Pl. 6. A pencil sketch “with ruled scale lines for engraving, the draft for his vigorous illustration of ‘LOS IN HIS RAGE’ <Butlin #561 verso> engraved as a decoration for the lower half of page 6 of ‘Jerusalem,’ 1804 (8 x 6¼ inches)” was offered with “A Fairy leapt” in 1933 (q.v.).

COPY A

HISTORY: The copy bought by William Young Ottley was probably F (see below), rather than A (as in *BB* 258) ... (2) Offered in A.E. Evans and Son Catalogue ([**1845**]), lot 718, 100 plates, quarto, half calf “neat” for £7.7.0.

COPY B

HISTORY: (1) Bound about 1821 perhaps for Thomas Griffiths Wainewright and sold with his books by Benjamin Wheatley on **4 August 1831**, lot 426 [£4.4.0 to Bohn]; ...

COPY C

BINDING: The leaves were “skilfully reglued into the casing, resewn with original stab-holes partly visible, and rebacked at the British Museum in 1926 in white morocco, the original backstrip and lettering piece laid down”, according to the 1993 Christie catalogue below.

HISTORY: (1) Sold posthumously for the Linnell estate at Christie's, 15 March 1918, lot 194 [for £89 to (2) The dealer (Francis) Edwards]; (3) Acquired by the dealer James

Tregaskis, who sold it on "2/4/[19]19" for £155.17.4²⁰³ to Frank Rinder ... from whom it was inherited by (4) His daughter Mrs Ramsay Harvey, after whose death it was sold for (5) The heirs at Christie's, 30 November 1993, lot 3 ("estimate on request"²⁰⁴) [sold for £560,000]; (6) Acquired at or shortly after the Rinder sale by a remarkable **Anonymous** U.S. collection, according to R.N. Essick, "Blake in the Marketplace, 1995", *Blake*, XXIX (1996).

COPY E

BINDING: (4) It was disbound again at the Yale Center for British Art.

HISTORY: (3) William Fuller Maitland acquired *Jerusalem* (E) bound with Tatham's life of Blake at or very shortly after the Blamire sale at Christie's on 6 November 1863, as Anne Gilchrist told W.M. Rossetti on 23 November 1863,²⁰⁵ and he permitted Swinburne to see the life, for Swinburne quoted it (silently) in his *William Blake* (1868), 77-78, 82n; ...²⁰⁶ ... (6) It

²⁰³ The receipt is reproduced in the 1993 Christie catalogue.

²⁰⁴ "Christie's now expect it to sell for as much as a million pounds" (H.P. Woudhuysen, "Blake's books", *Times Literary Supplement*, 26 Nov 1993, p. 16).

²⁰⁵ *Rossetti Papers 1862-1876*, ed. W.M. Rossetti (London: Sands and Co., 1903), 43. On 6 Nov 1863 she wrote to W.M. Rossetti:

So the MS. Life of Blake by Tatham, so fruitlessly searched for by my dear Husband, has come to light at last. Both Mr Palmer and Tatham himself put my husband on a wrong scent by being positive it was in the hands of Sir Robert Peel -- to whom, of course, both he and I applied in vain. [p. 41]

²⁰⁶ According to the account of Maitland (1813-76) in the *Dictionary of National Biography*, "After his death, the bulk of his collection was exhibited at the South Kensington Museum" (now called the Victoria & Albert Museum), but the authorities at the Victoria & Albert Museum library can now find no record of such an exhibition.

Quaritch, who acquired it in 1887, allowed it to be cited in *Works of William Blake*, ed. E.J. Ellis and W.B. Yeats (1893), I, 4, and *Poems of William Blake*, ed. W.B. Yeats (1893), with acknowledgement to Tatham.

was reproduced again in colour in the Italian facsimile (1994) and in *The Complete Illuminated Books*, ed. David Bindman (2000); (7) By 1977 Mr Mellon had given it to (8) The YALE CENTER FOR BRITISH ART.

It is reproduced online the Yale Center for British Art.

COPY F

There are two sets of numbers in Copy F, a shaky set in the second order in which Blake arranged the prints of Chapter II and a firm set in the first order:

the firm and emended numbers are neither in Blake's hand nor in the same medium as the weak numbers. The weak numbers (set 1) are in an intense black oil-based printing ink, while the firmly written numbers (set 2) are all in a light black water-based writing ink. [The set 1 numbers are completely opaque and shiny, while the set 2 numbers are mostly a light black stain. The different media is [sic] especially apparent in set 1 numbers that were gone over or repaired in pen and ink.] The numbers of the first set are generally larger than those in the second set, but they are poorly formed, even ragged and wavering, an appearance caused in part by the viscous medium but also possibly by Blake's weakened state. These numbers, though, are unmistakably Blake's, whereas the 2s, 4s, 6s, and 9s of set 2 are distinctly and consistently different from Blake's in all other books--including *Marriage* copy I, which was executed a few months before *Jerusalem* copy F

For example, Blake's 4 is always closed [or rather the top left member is at a sharp angle] and the stem of his 9 is always extended and curved under.

...

Blake's numbers ... are 2, 5, 6, 8 [gone over in pen and ink], 10, 13, 17, 22, 23; ... 33, 34, 36, 38, 40, 42, 43 ... 52 [gone over in pen and ink], 56, 57 [the 7 is Blake's and looks like an 8], 63, 64, 65, 66, 70 ... 77, 82, 88, 89, 96. The rest of the numbers are in set 2.

The second, firm set of numbers, sometimes altering the first, is by **Linnell**, following the (first) order of the prints in his own copy of *Jerusalem* (C).

Linnell appears, then, to have received a partially numbered copy of *Jerusalem* in loose leaves, which required him to finish numbering the pages in pen and ink, using his own copy, copy C, as the model. ... perhaps what reveals copy C as the model and Linnell's hand most clearly is the Chinese white used extensively in plates 39, 76, 84, 87, 99, and 100 to create highlights and to model figures. This pigment was not used in any other copy of *Jerusalem* (or any other illuminated book that I know of) except [Linnell's copy] C (... plates 32 and 47)

It is not clear why Blake numbered only 29 prints, a few in each chapter, "But what is clear is his intention regarding this copy's order: he meant it to follow copies D and E, an intention that Linnell apparently ignored or misunderstood".²⁰⁷

²⁰⁷ Viscomi, 357-358, 360, 426.

HISTORY: (1) It is probably copy F (not copy A, as in *BB* 258) for which "M^r [William Young] Ottley [gave Linnell £5.5s.] for M^{rs} Blake for a copy of *Jerusalem*" on 11 August 1827, the day before Blake died (*BR* (2) 458, 464, 790); Linnell probably collected the loose leaves of *Jerusalem* from Mrs Blake, collated them with his own copy, and delivered them to Ottley, with whose library they were sold at Sotheby's, 21 July 1837, lot 306, for £3.18s. to Bohn; (2) Acquired by the dealer James Toovey, who added his "BURNHAM ABBEY BUCKS" bookplate and sold it in 1899 to (3) The PIERPONT MORGAN LIBRARY.

Reproduced in the William Blake Archive.

COPY I

It is reproduced online in the Library of Congress.

Plate 1

HISTORY: It was lent by the Keynes Family Trust to the Tate Exhibition (9 November 2000-11 February 2001) as No. 289.

PLATE 6

HISTORY: (8) Sold by Dian and Andrea Woodner at Christie's (New York) on 11 May 1993, lot 85 (ESTIMATE: \$50,000-\$60,000) for \$156,500 to (9) An **Anonymous** collection.

PLATES 8-9, 19-20, 38^{a-b}, 48, 50, 58, 78

They are reproduced online in the Library of Congress.

PLATE 9

It is reproduced online by the Metropolitan Museum (N.Y.).

PLATE 28

HISTORY: (4) After the death of Mrs Ramsay Harvey, it was sold for (5) The heirs at Christie's, 30 November 1993, lot 4 (misdescribed as pl. 25) (ESTIMATE: £2,000-£3,000) [for £2,760 to John Windle for] (6) Professor *Robert N. Essick*] PLATES 28, 35

HISTORY: (6) By 1977 Mr Mellon had given them to (7) The YALE CENTER FOR BRITISH ART.
PLATE 28

It is reproduced online by the Yale Center for British Art.

PLATE 51

It is reproduced online by the National Gallery of Victoria (Melbourne, Australia).

EDITIONS

Jerusalem: The Emanation of the Giant Albion [D], 1804 (London: Pearson, 1877) <BB, BBS>

The facsimile is mostly reproduced in Andrew Solomon, *William Blake's Great Task: The Purpose of JERUSALEM* (2000).

Jerusalem. Ed. **E.R.D. Maclagen** and **A.G.B. Russell**. (London, 1904) The Prophetic Books of William Blake <BB #77> **B.** §*The Prophetic Books of William Blake: Jerusalem*. Ed. **E.R.D. Maclagan**. ([Whitefish, Montana]: Kessinger Publishing, 2010) Legacy Reprint Series 152 pp.; ISBN: 9781163448021 **C.** §*Jerusalem the Emanation of the Giant Albion*. ([Whitefish, Montana]: Kessinger Publishing, 2010) 72 pp.; §ISBN: 9781161437607

REVIEW

[**John Bailey**], *Times Literary Supplement*, **6 May 1904**.

B. Partially reprinted, with the author's name, in *Times Literary Supplement*, **17 January 2014**, p.

16

Jerusalem [E] (1951) The William Blake Trust <BB>

The Jerusalem Papers, 1948-1952, from the Trianon Press Archive were published by 2009 as an E-book.

REVIEWS &c

§**Geoffrey Keynes**, “Blake’s ‘Jerusalem’”, *Times Literary Supplement*, **16 June 1950**, p. 373 (announcement) <BB>

§**Anon.**, *Times Literary Supplement*, **20 July 1951**, p. 453

§*Burlington Magazine*, XCIV, 587 (**February 1952**), 62

Jerusalem [C] (1952) Foreword by **Geoffrey Keynes**The William Blake Trust <BB>

REVIEWS

Anon., “Rare Blake Poem Is Issued in Facsimile: Limited Edition ‘Jerusalem’ Is Out Today”, *New York Times*, **10 April 1952**

Harvey Breit, "Repeat Performances", *New York Times*, **4 December 1955**, p. 410 (with another)

Jerusalem: A Simplified Version, ed. **William R. Hughes** (1964) <BB>

REVIEWS

§**Anon.**, *Times Educational Supplement*, **2 October 1964**

§**Anon.**, *Times Literary Supplement*, **12 November 1964**, p. 1,023

G.E. Bentley, Jr, *Modern Language Notes* (1965), 112-13

§**Arnold Goldman**, *Notes and Queries*, XIII (1966),
196-98

§**Stanley Wells**, *Modern Language Review*, LXI, (1966)

§**Campos Villanova, Xavier**. "La traducció Semántica de
Jerusalem, the Emanation of the Giant Albion (1804-1820),
poema de William Blake (1757-1827)." Universitat de
València [Spain] Ph.D., 1988. In Spanish <BBS>

Published in *Jerusalén, la Emanación del Gigante
Albión* (1997).

**Jerusalem: The Emanation of the Giant Albion* [E]. Ed.
Morton D. Paley. (London: The William Blake Trust, 1991)
B. (Princeton: Princeton University Press in conjunction with
the William Blake Trust, 1991) Blake's Illuminated Books
Volume I. 4°, 302 pp., 105 reproductions, ISBN:
0691069352 "(cloth)", i.e., 06911029075, paper. **B.**
§(London: The Tate Gallery for the William Blake Trust,
1991) <BBS> **C.** (Princeton: Princeton University Press in
conjunction with the William Blake Trust, 1991 [i.e., 1997])
ISBN: 0691069352 "(cloth)", i.e., 06911029075, paper. **D.**
(London: The Folio Society in association with the William
Blake Trust "on the 250th anniversary year of Blake's birth"
2007) Blake's Illuminated Books Volume 1

See **Morton D. Paley**, "Corrections to the Blake Trust
Jerusalem", *Blake*, XXVI, 1 (Summer 1992), 34

The 1997 paperback has the same imprint and ISBN
number as the 1991 cloth issue ("\$75.00"); the presumably-
more-accurate information about the 1997 issue (\$29.95)
derives from *Books in Print 1997*.

The same ektachromes were used in the facsimile edited
by Marcello Pagnini (1994) and in *The Complete Illuminated
Books*, ed. David Bindman (2000).

The 2007 Folio Society edition is a facsimile of the Blake Trust facsimile of *Jerusalem* Copy E, apparently without change.

REVIEWS

- §*Los Angeles Times Book Review*, **1 December 1991**, Section D, p. 6 (with another)
- §*Christian Science Monitor*, LXXXIV (**6 December 1991**), p. 11 (with another)
- §**Anon.**, *Library Journal*, CXVI (**December 1991**), 150 (with another)
- §**Anon.**, *Print Quarterly*, VIII (**1991**), 440
- §***Lars Lönnroth**, *Svenska Dagbladet*, **5 January 1992**, Section 2, p. 3
- ***Andrew BARNET**, "From the Dark Satanic Mills", *New York Times*, **15 March 1992** (with another) ("exquisite")
- §*Wilson Library Bulletin*, LXVI (**April 1992**), 106 (with another)
- David Fuller**, *Book Collector*, XLI, 1 (**Spring 1992**), 121-23 (with another) ("the quality of facsimile ... is excellent" [p. 121])
- §*Religious Studies Review*, XVIII (**October 1992**), 321 (with another)
- ***Terence Allan Hoagwood**, *Blake*, XXVI, 2 (**Fall 1992**), 61-69 (with another) (includes praise for this "remarkably good reproduction" and for Paley's generally admirable text [p. 62])
- D.W. Dörrbecker**, *Blake*, XXVI, 3 (**Winter 1992-93**), 81-82 (a very substantial review)

- Michael Ferber**, *Word and Image*, IX, 1 (**January-March 1993**), 87-90 (with another)
- Peter Kitson**, *Year's Work in English Studies*, LXXII (**1993**), 276 ("stunning")
- J[ohn] P[eter] L[undeen], I[rene] H. C[hayes], and M[ark] T[revor] S[mith]**, *Romantic Movement* for 1992 (**1993**), 68-70 ("gorgeous volume", J.P.L.; needs "a new convention of annotation and of commentary", I.H.C.; it "will more than satisfy most of us", M.T.S.)
- §**Jon Mee**, *Australian Journal of Art*, X (**1993**), 105-6 (with another)
- Iain Sinclair**, "Customising Biography", *London Review of Books*, XVIII, 4 (**22 February 1996**), 16-19 (with 6 others) (there is no indication that Sinclair has looked at *Jerusalem*)
- See **John Commander**, "Dereliction", *London Review of Books*, **21 March 1996**, p. 5 (deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review)
- Dennis M. Welch**, *English Studies*, LXXVIII (**1997**), 90-93 (with 2 others) (all the Blake trust volumes display "consistently meticulous" scholarship)
- Michael Phillips**, *Burlington Magazine*, CXXXIX (**1997**), 338-39 (with 8 others) (all six Blake Trust publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")
- §**Grevel Lindop**, *Times Literary Supplement*, **26 September 1997**, 18+ (with 4 others)

§*Book World*, XXVIII (1998), 12

§**Jason Whitaker**, *BARS Bulletin and Review*, No. 17 (March 2000), 22-24 (with 6 others)

Deirdre Toomey, “Printed Perfect”, *Yeats Annual*, No. 14 (2001), 360-64 (with 5 others) (The Blake Trust volumes are produced “to an almost unbelievably high standard” [p. 361])

Jerusalem* [E]. Introduzione, traduzione, note e glossario a cura di **Marcello Pagnini. (Firenze: Giunti, 1994) 4°, 2 vols., Vol. [I] 104 pp., Vol. [II] 312 pp.; ISBN: 8809205073 In Italian and English

Vol. [I] is a facsimile of copy E using the same photographs as the Blake Trust facsimile (1991) but with the plates printed back-to-back rather than on one side only as in the original; Vol. [II] has an "Introduzione" (pp. 5-23), the text of *Jerusalem* in English and Italian on facing pages with Italian notes, and a "Glossario" (pp. 399-309).

***Andrew Solomon**. *William Blake's Great Task: The Purpose of JERUSALEM*. (London: Palamabron Press, 2000) 4°, 248 pp.; ISBN: 095221128

The work consists of

"Preface" (pp. vii-viii)

"Introduction" (pp. 1-20)

A reproduction (pp. 22-121) of the Pearson facsimile (1877) of *Jerusalem* (D), though with the plates printed back to back, except for pl. 51 and 76 which are from the Blake Trust facsimile [1952]; the size is reduced from 16.2 x 22.3 cm to 6.4 x 11.7 cm

A transcription with adjusted punctuation and paraphrases in notes (pp. 122-239)

"Glossary" (pp. 240-46)

REVIEW

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

Jerusalén: La Emanación del Gigante Albión. Introducción, notas y glosario a cargo de **Xavier Campos Vilanova**; Prólogo de **Francisco Fernández**. (Castelló de la Plana: Publicacions de la Universitat Jaume I, D.L. 1997) Col·lecció "Estudis de la traducció" Núm. 4. 8º, 447 pp.; ISBN: 8480211229 In Spanish

It consists of the

"Prólogo" (pp. 13-16)

"Introducción" (pp. 17-56)

Jerusalén in Spanish (pp. 57-190)

"Notas" (pp. 191-256)

"Glosario" (pp. 257-84)

Jerusalem in English (pp. 285-477)

Originally a dissertation at the Universitat of València.

<BBS>

William Blake's "Jerusalem" Explained: the first full-scale line by line analysis. Transcription and exegesis by Dr. **D. Whitmarsh-Knight**. (Cambridge: The William Blake Press, "Published 28th November 2007 in celebration of the 250th Anniversary of the birth of William Blake") 8º, 611 pp.; ISBN: 9781434821010

It consists of

intermingled text and explication (pp. 32-583)

“Preface” (pp. 9-14)

“Introduction” (pp. 15-31) about “Blake’s Golden String”, “Blake’s Cosmology”, and “The Emanative Principles”

“Conclusion” (pp. 584-611), concerning “Methodology”, “The World of Ulro”, “The World of Eden”, “The World of Generation”, and “The World of Beulah”.

The designs are neither reproduced nor discussed.

‘My focus is the plot ... as a consciously crafted literary chronological sequence of events that connect all parts into a whole’; “Once the reader has grasped the ‘games-rules’ of his myth, Blake’s work reads fluently and clearly” (pp. 10, 18).

REVIEW

Jason Whittaker, *Year's Work in English Studies*,

LXXXIV (2010), 637-38 ("I am unconvinced")

§*Jerushlayim: ha'atsalato shel ha-'anak albiyon* [*Jerusalem: The Emanation of the Giant Albion*]. Tr. **Ruth Blumert**. (Tel Aviv: Keshv le-shivah, 2012) 23 cm, 215 pp. In Hebrew
**Jerusalem (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013) ISBN: 9788074844171

Probably *Jerusalem* (I) -- see *The Complete Illustrated Books of William Blake*.

Joseph of Arimathea Among the Rocks of Albion
(1773, ?1785, ?1809)

Weight and Cost of Copperplate

The copperplate weighed 102.4 grams = 0.23 pounds and would have cost 4s ¼d.

See Part III, Commercial Engravings

COPY D

HISTORY: (1) Offered in Quaritch *Catalogue 62* (June 1893).

COPY G

HISTORY: (1) Perhaps this is the copy quoted in Gilchrist, 19, and lent by Mrs Gilchrist to the Burlington Fine Arts Club exhibition (1876), lot 281;

COPY L

HISTORY: Offered in Quaritch's *Catalogue 350* (10 August 1883), and his *Catalogue of Works on the Fine Arts ...* (October 1883), both lot 13,844, for £4.

**"Laocoon"– "J" & his Two Sons Satan and Adam"
(?1826)**

Weight and Cost of Copperplate

The copperplate weighed 792.3 grams = 1¾ pounds and would have cost 7s.

DATE: ?1826. The discovery by Robert Essick of the watermark "J WHATMAN | 1826" in his copy (B) gives a strong indication that "Laocoon" was completed and printed in that year. Confirmation of the later date may be found in the close similarities of lines from the "Laocoon" to works of known late date:

<i>Job</i> proof of pl. 2 (c. 1824)	"Laocoon"
Prayer to God is the Study of Imaginative Art	Prayer is the Study of Art
<i>Job</i> proof of pl. 22 (c. 1824)	
Praise to God is the Exercise of Imaginative Art	Praise is the Practise of Art
Marginalia (1827) to Thornton's <i>Lord's Prayer</i> (1827)	
If Morality was Christianity	If Morality was Socrates

Socrates was the Saviour Christianity was The Savior
On Homer (?1820), Blake's annotations (?1820) to Berkeley's *Siris* (1744), and "The Everlasting Gospel" (?1818). which helped to date "Laocoon", should probably themselves be dated later, as R.N. Essick and Joseph Viscomi suggest in their edition of *MILTON A POEM and the Final Illuminated Books*, ed. Robert N. Essick and Joseph Viscomi (1993), 241-43.

COPY B

HISTORY: It may be copy B which, according to the Journal of C.J. Strange on 11 May 1859, Blake had "given him [Samuel Palmer] ... saying at the same time 'you will find my creed there'". Nothing is known of copy B before 1928; ... (5)*R.N. Essick* lent it to the exhibition (24 June-27 August 1995) **In Celebration of Collecting: Selected Works from the Collections of Friends of The Huntington*, ed. Edward J. Nygren (San Marino: The Huntington Library, 1995), No. 70 and to the exhibition §*D'Après L'Antique* [exhibition] Musée du Louvre, Paris, 16 October 2000-15 January 2001.

It was reproduced in *MILTON A POEM and the Final Illuminated Books*, ed. Robert N. Essick and Joseph Viscomi (1993) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

Large Book of Designs
(1796)

COPY A

Plate in Cm	Leaf Size	Watermark Colour	Printing
"Accusers" (B)	24.7 x 34.5	1794	<i>Colour-printed</i>

"Albion Rose" (C)	24.2 x 34.6	---		<i>Colour-printed</i>
<i>America</i> pl. d	24.8 x 34.7	1794	J	<i>Colour-printed</i>
			WHATMAN	
<i>Urizen</i> pl. 14	24.5 x 34.6	---		<i>Colour-printed</i>
<i>Urizen</i> pl. 21	24.5 x 34.6	---		<i>Colour-printed</i>
"Joseph of Arima- thea Preaching" (A)	24.6 x 34.9	1794		<i>Colour-printed</i>
<i>Visions</i> pl. 1	24.5 x 34.5	---		<i>Colour-printed</i>
<i>Visions</i> pl. 7	24.5 x 34.5	---		<i>Colour-printed</i>

The prints were stabbed together in 1796; they are now in the British Museum Print Room.

COPY B <BBS 51, 89>

Plate	Leaf Size in Cm	Watermark	Location	Printing Colour
"Accusers" (H)	4.0 x 32.0--		National Gallery (U.S.)	<i>Colour-printed</i>
"Albion Rose" (D)	26.3 x 36.7	1794	WHAT-Huntington MAN	<i>Colour-printed</i>
<i>America</i> pl. d	23.8 x 21.2---	National Gallery (U.S.)		<i>Colour-printed</i>
<i>Urizen</i> pl. 21	10.3 x 16.6	WHATMAN	National Gallery of Victoria	<i>Colour-printed</i>
"Joseph of Arima- thea Preaching" (F)	16.1 x 25.3--	National Gallery (U.S.)		Black
<i>Visions</i> pl. 1	26.7 x 34.5	--	Tate	<i>Colour-printed</i>
<i>Visions</i> pl. 7	24.5 x 28.4	--	Tate	<i>Colour-printed</i>

Large Book (B) differs from A in lacking *Urizen* pl. 14. *Urizen* pl. 22 is **not** in Large Book (B), as in *BB* 269; it is in Small Book (B), as in *BB* 357.

The "9" on *America* pl. d derives from when it was bound at the end of *Song of Los* (D).

Both copies of the Large Book of Designs were apparently printed in **1796** (Viscomi, 377).

In "the two copies of *Visions* plate 1 from the *Large Book* copies A and B ..., the highlights at the right corner and at the waves are exactly the same", thus proving that they were printed at the same time (Viscomi, 303-4).

Large Book of Designs
(1796)

COPY A

Copy A was reproduced in *The William Blake Archive*, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (2012).

LETTERS²⁰⁸
ADDENDA
TABLE

Symbols

(Ph) Transcribed from a photograph

† A wax seal is on the letter. Wax seals are recorded only on Blake's letters of 1 April, 6 May, 22 September 1800, 7, 19 October 1801, 25 April, 16 August, 13 December 1803, 27 January, 31 March, 22 June, 4 December 1804, 22 March, 11 December 1805, [?May 1809]. Of these, the only ones which are fairly clear are those on letters of 19 October 1801 (an owl), and 27 January, 7 August 1804 (a classical head, perhaps Jupiter).

Date	Postmark	WatermarkLocation
-------------	-----------------	--------------------------

²⁰⁸ The letters of 14 Sept 1800, 26 Oct 1803 (signed "W. and C. Blake"), 9 Aug 1804 (ibid), 11 Dec 1805 ("Will. Blake & his Wife Catherine Blake"), [4 Aug 1824] ("C. Blake"), and [1] and 4 Aug 1829 are signed by Catherine Blake; all save the last two seem to have been composed and written out by William Blake; those of 1829 may be in the hand of Frederick Tatham except for the signatures.

1796 May 12 letters from J.G. Stedman **Untraced**²⁰⁹
1800 Sept 1 SE[PT] | [1]800 | C Crown *R.N. Essick*
Fragments of and shield
BRIDGE |
Westminster A.S.A.
1804 Aug 7†AU JW[hat- *R.N. Essick*
[1]804
man]²¹⁰ (Ph.)
1808 January 18 To Ozias Humphry *Roy Davids*²¹¹
1825 Nov [] Three curved NATIONAL
[25?]* | TP | lines enclosing LIBRARY OF
[] a rampant lion SCOTLAND
[] Strand CO | or dragon
8 MORN 8
25 · NO
1825²¹²

²⁰⁹ According to J.G. Stedman's Journal, in May 1796 "I wrote ... 12 letters to Blake" (*BR* (2) 70).

²¹⁰ According to Mark Crosby and Robert N. Essick, "the fiends of Commerce": Blake's Letter to William Hayley, 7 August 1804", *Blake*, XLIV (2010), 54,

A large watermark in the center of the full sheet shows a shield with a horn within, the shield surmounted by a crown and with a finial at its lower termination. Below these motifs is an elaborate JW cipher that identifies the paper as Whatman ... the chain lines are 2.4 cm. apart.

²¹¹R.N. Essick, "Blake in the Marketplace, 2011", *Blake*, XLV, 4 (Spring 2012), 115; offered at Bonham's Auctions (London), 29 March 2011, lot 264 (ESTIMATE: £50,000-£60,000, not sold).

²¹² The postmarks are like those in the letters of 11 Oct, 10 Nov 1825, 31 Jan, 19 May, 2, 16, 29 July, 1 Aug 1826; only the letter of 10 Nov 1825 has a watermark with a design. The upper postmark has "6" scrawled across it. The size of the leaf is 16.5 x 20.3 cm.

* A *wafer* sealed the letter.

The letters from Hayley to Blake of 17 April 1800 and from Blake to Hayley of 11 December 1805 which belonged to Sir Geoffrey Keynes did not go with his collection of Blake's graphic works to the Fitzwilliam Museum or with his collection of Blake's purely literary works to Cambridge University Library (as I am informed by Mr David Scrase of the Fitzwilliam Museum); they did not stay with the works (such as prints from *Europe*, *Urizen*, *Ghost*, *Jerusalem*, *Songs*, and *Visions*) in the Keynes Family Trust, which is on long-term deposit in the Fitzwilliam Museum, and the Keynes family retained nothing relevant to Blake (as I am informed in a letter of 8 August 1997 from Sir Geoffrey's son Stephen Keynes).

Blake repeatedly referred to money received or parcels sent (e.g., with proofs or books), and these were probably accompanied by letters, but they are not included here unless a letter is mentioned.

Letters
(1791-1827)

Date	Recipient	Collection
2 July 1800	George Cumberland	LIBRARY OF CONGRESS
30 Jan 1803	James Blake	LIBRARY OF CONGRESS
28 Sept 1804	William Hayley	LIBRARY OF CONGRESS
c. March 1825	John Linnell	HUNTINGTON
7 June 1825	John Linnell	HUNTINGTON
11 Oct 1825	Mrs John Linnell	HUNTINGTON
10 Nov 1825	John Linnell	HUNTINGTON
31 Jan 1826	John Linnell	HUNTINGTON

5 Feb	1826	Mrs John Linnell	HUNTINGTON
31 March	1826	John Linnell	MORGAN
19 May	1826	John Linnell	HUNTINGTON
5 July	1826	John Linnell	HUNTINGTON
14 July	1826	John Linnell	MORGAN
16 July	1826	John Linnell	HUNTINGTON
29 July	1826	John Linnell	HUNTINGTON
1 Aug	1826	John Linnell	HUNTINGTON
27 Jan	1827	John Linnell	HUNTINGTON
c. Feb	1827	John Linnell "I thank you"	HUNTINGTON
c. Feb	1827	John Linnell "I calld this Mor- ning"	HUNTINGTON
15 March	1827	John Linnell	FITZWILLIAM
12 April	1827	George Cum- berland	HUNTINGTON
25 April	1827	John Linnell	FITZWILLIAM
3 July	1827	John Linnell	HUNTINGTON
15 Aug	1827	George Richmond to Samuel Palmer	HUNTINGTON
	[1827]	George Cumber- land note about Cumberland's card	HUNTINGTON

The letters in the Fitzwilliam, Huntington, and Morgan Library are reproduced online in the William Blake Archive; those in the Library of Congress are reproduced online in "William Blake Digital Materials from the Lessing J. Rosenwald Collection" in the Library of Congress, and those in the Morgan by the Pierpont Morgan Library.

NEWLY RECORDED LETTER

1799 August 22? from Dr John Trusler

HISTORY: (1) Between 16 and 23 August 1799, Dr Trusler sent Blake "a Letter full of Criticisms" of Blake's art which is quoted and paraphrased in Blake's letters of 23 and 26 August; (2) **Untraced.**

1800 April 1

HISTORY: (2) Offered in Quaritch Rough List 201 (October 1900), lot 1077, for £5.5.0 ...; (4) Offered by James Tregaskis²¹³ in Caxton Head Catalogue 655 (14 September 1908), lot 41; Catalogue 720 (1912), lot 80; Catalogue 733 (18 November 1912), lot 65; and Catalogue 800 (4 February 1918), lot 55.

1800 April 17 [Hayley to Blake]

HISTORY: (5) **Untraced.**

NEWLY DISCOVERED LETTER

1800 August?

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

NEWLY DISCOVERED LETTER

1800 September 1 to George Cumberland

²¹³ According to Keynes, *Bibliography* (1921), Keynes, ed., *Letters* (1956,1968), it was "Offered for sale in several catalogues of ... James Tregaskis about 1910) (with a facsimile). Keynes, *Letters* (1968) says it was sold at Sotheby's, 5 July 1909, lot 106, for £3.18.0 to Quaritch; *BB* p. 275 fn 4, comments: "the only Sotheby sale of this date which I can trace consists entirely of coins".

HISTORY: (1) Perhaps this²¹⁴ is the "long and very interesting letter" to George Cumberland inserted in Cumberland's copy of *Songs* (F) which was offered in Thomas Kerslake's catalogue of *Valuable Books Manuscripts Literary Curiosities* (after **December 1857**), lot 733; (2) Acquired from a private British Collection in November 1997 through John Windle by (3) Professor *Robert Newman Essick*.²¹⁵

The letter is reproduced in *Blake*, XXXII (1998), 6-9 (illustrating Robert N. Essick and Morton D. Paley, "'Dear Generous George Cumberland': A Newly Discovered Letter and Poem by William Blake").

1800 September 12 to John Flaxman

HISTORY: (2) Acquired by 1885 by B.B. Macgeorge.²¹⁶

NEWLY RECORDED LETTER

1800 September 12 to William Hayley

HISTORY: (1) In his letter of 12 September 1800, Blake asked Flaxman, "Be so kind as to Read & then Seal the Inclosed & Send it on its much beloved Mission"; perhaps the intended recipient was Hayley; (2) **Untraced**.

1800 September 22

HISTORY: (1) Blake's letters of 22 September, end of September, 2 October 1800, 10 May, 11 September 1801, 10 January, 22 November (both parts) 1802, 25 April, 6 July, 16 August 1803 were offered in Quaritch *Catalogue 317* (1878).²¹⁷

²¹⁴ Rather than the letter of 12 April 1827, as *BBS* 96 speculates.

²¹⁵ See his "Blake in the Marketplace, 1997", *Blake*, XXXI (1998).

²¹⁶ The letter of 12 Sept 1800 was first(?) printed in the account of "The collection of Blake's works in Mr. Macgeorge's possession" in Thomas Mason, *Public and Private Libraries of Glasgow* (Glasgow: Thomas D. Morison, 1885), 291-293.

²¹⁷ Not first sold "about 1906", as in Keynes, ed., *Letters* (1968).

[Autumn 1800? to Thomas Butts]

DESCRIPTION: A small piece of unwatermarked wove paper 10.9 x 17.9 cm, folded approximately in thirds. It was pasted to a larger piece of paper until it was dismantled in 1992. At the top it is marked lot 22, corresponding with the sale below, and when it was dismantled it was inscribed on the verso "cons 920317-a".

HISTORY: Blake's undated letter was offered by H.V. Morten at Sotheby's, 5 May 1890, lot 22; it was the "Gift of Mrs Richard Gimbel, 1973" to **YALE UNIVERSITY LIBRARY** where it was briefly described in the *Yale University Library Gazette* for April 1974. For twenty years it lay there unremarked by Blake scholars, who have depended instead upon a normalized version in the Sotheby catalogue of 3 December 1888, lot 13, printed in *Letters of William Blake*, ed. Geoffrey Keynes (1968), 49-50. (I have been unable to trace this 1888 catalogue.) A description and verbatim transcription are given in the *Yale University Library Gazette* (1993).

1800 November 26

HISTORY: (1) The letters of 26 November 1800, 26 October 1803, 4, 20 May, 9 August, 23 October, 18 December 1804, 22 January, 17 May, 4 June 1805 were sold with the Hayley Correspondence at Sotheby's, 20 May 1878, lots 33 (£3.14s.), 32 (£3), 17 (£4), 18 (£5.10s.), 32 (£3), 23 (£6.14s.), 27 (£5.10s.), 30 (£4.8s.), 25 (£5.5s.), 31 (£3.15s.) to Quaritch and (2) Were offered in Quaritch's *Catalogue of Works in European Philology and the Minor European Languages*

(1879), lot 12,893, for £52.10.0 and Quaritch's *General Catalogue* (1880), lot 12,803 (only the first and last letters dated²¹⁸) for £52.10s.; (3) Apparently bought by Alexander Macmillan;²¹⁹ (4) **Untraced.**

1800 September 14

HISTORY: (2) Sold at Sotheby's, 3-4 June 1907, lot 384 (partly quoted) [£15.10.0 to Pearson].

1801 October 7

²¹⁸ In the 1880 catalogue, eleven letters are offered, but, though Quaritch is known to have bought eleven Blake letters at the 1878 sale, the letter of 23 Feb 1804 was sold promptly to the British Museum Library. The unidentified letter in the 1880 catalogue may have been that of 18 Feb 1800, which is known only from the transcript in Gilchrist (1880), I, 143.

²¹⁹ In the second edition of Gilchrist (1880), I, v, Anne Gilchrist gives thanks for permission to print a number of letters [18 of 34] sold at Sotheby's in 1878 to Locker-Lampson (5 letters), the British Museum Library (1), Mr Kirby (?4), and "Mr. Alexander Macmillan" (?8 letters, all bought in 1878 by Quaritch). However, Keynes, *Bibliography* (1921), *Letters of William Blake*, ed. G. Keynes (1968), *BB*, and *BBS* ignore this provenance, though Keynes (*Letters* [1968], 13) says, not very helpfully:

Eleven [letters from the 1878 sale] were bought by Bernard Quaritch, who disposed of them soon afterwards to Alexander Macmillan Of the eleven acquired by Macmillan ten are missing. Present members of the Macmillan family have kindly answered my enquiries, but no clue as to the fate of these letters since 1880 has been found.

Keynes does not detail which letters he thinks Macmillan owned, or how he knows Macmillan owned them, and he apparently did not notice that, of the eleven Blake letters acquired by Quaritch at Sotheby's in 1878, one was promptly sold to the British Museum Library in 1878, did not appear in the 1880 catalogue, and could not have been owned by Macmillan.

Macmillan also owned *Songs* (P) in 1863, the Second Folio Shakespeare (1632) with Blake's watercolours in 1880 (reproduced in Gilchrist [1880], I, 270), two copies of *Europe* pl. 1 (The Ancient of Days) (lent to the Burlington Fine Arts Club [1876], lot 209) and *Jerusalem* pl. 4, 18-19, 28, 35-37 (lent to the 1876 exhibition, lot 220).

HISTORY: (2) Maggs Bros permitted Thomas Wright to publish it for the first time in his *Life of William Blake* (1928), II, 183-84

1801 October 19

HISTORY: According to the Rosenbach Acquisition card, it was bought at the sale of William Harris Arnold at Anderson Galleries, 10-11 November 1924, lot 53, for "HKSNS" (\$190.00), and offered for \$350.

NEWLY RECORDED LETTER

1802 January

HISTORY: (1) In his letter to Butts of 10 January 1802, Blake referred to and partly paraphrased "Your very kind & affectionate Letter"; (2) Untraced.

NEWLY RECORDED LETTER

1802 November from James Blake

HISTORY: (1) Blake wrote on 22 November 1802, "My Brother tells me ...", presumably in a letter; (2) **Untraced.**

NEWLY RECORDED LETTER

1802 November 22

HISTORY: (1) In his letter to Butts of 22 November 1802, Blake wrote: "I have taken the liberty to trouble you with a letter to my Brother which you will be so kind as to send or give him"; (2) Untraced.

NEWLY RECORDED LETTER

1803 January from James Blake

HISTORY: (1) "Your Letter mentioning M^f Butts's account of my Ague" is mentioned in Blake's letter to his brother James of 30 January 1803; (2) **Untraced.**

NEWLY RECORDED LETTER

1803 late April from James Blake

HISTORY: (1) In his letter to Butts of 25 April 1803 Blake referred to "a pressing Letter from my Brother"; (2) Untraced.

NEWLY RECORDED LETTER

1803 late April from Thomas Butts.

HISTORY: (1) Blake referred in his letter to Butts of 25 April 1803 to "your kind & heartening Letter"; (2) **Untraced.**

NEWLY RECORDED LETTER

1803 August 16 to James Blake

HISTORY: (1) In his letter of 16 August 1803 Blake asked Butts "to cause the Enclosed Letter to be delivered to my Brother"; (2) **Untraced.**

1803 October 26

HISTORY: See Letter of 1800 November 26

NEWLY RECORDED LETTER

1803 December from William Hayley

HISTORY: (1) "Your Letter has never arrived to me" (letter to Hayley, 13 December 1803); (2) **Untraced.**

NEWLY RECORDED LETTER

1804 January to Samuel Rose

HISTORY: (1) For "the Writing" on "your noble present to M^r Rose", "I was fortunate in doing it myself & hit it off excellently" (letter to Hayley 27 January 1804); (2) **Untraced.**

NEWLY RECORDED LETTER

1804 March to Prince Hoare

HISTORY: (1) "I left it [your Elegant & Heart lifting Compliment] with a short note" to Mr Hoare (Blake to Hayley, 16 March 1804); (2) **Untraced.**

NEWLY RECORDED LETTER

1804 March to William Hayley

HISTORY:(1) "I now send you his [Prince Hoare's] note to Me" (Blake to Hayley, 21 March 1804); (2) **Untraced.**

1804 March 12

HISTORY: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, lot 7, for £2.15s. to Waller; (2) Apparently acquired (with the letters of 31 March, 2, 27 April, 28 September 1804) by [?J.R.] Kirby;²²⁰ (5) Mrs John Malone (Mary E. Malone) sold it (according to the Pierpont Morgan Library's records) in 1976 to (6) Charles Ryskamp, who gave it in January 2005 to (7) The PIERPONT MORGAN LIBRARY.²²¹

NEWLY RECORDED LETTER

1804 March 19 to Mr Dally

²²⁰ In her Preface to Gilchrist, (1880), Anne Gilchrist thanks "Mr. Kirby" for his "courtesy" in allowing her to print several unidentified letters sold in 1878. Presumably Kirby bought all the letters acquired at the 1878 sale by Waller (listed above), all of which were later sold by Joseph Mayer at Sotheby's, 19 July 1887. All the other letters from the 1878 sale printed in the 1880 Gilchrist come from the collections in the British Museum Library (1), Frederick Locker-Lampson (5), and Macmillan (9).

N.B. The letters of 12 March, 2, 27 April, 28 Sept 1804 were printed in Gilchrist (1880), but that of 31 March 1804 acquired by Waller and presumably by Kirby is not given by Gilchrist, perhaps because it is concerned merely with business.

J.R. Kirby lent Blake's copy of Swedenborg, *Divine Providence* (1790) and an oil portrait of Blake by Thomas Phillips to the Burlington Fine Arts Club Blake exhibition (1876), No.333.

²²¹ R.N. Essick, "Blake in the Marketplace, 2005", *Blake*, XXXIX (2006), 156.

HISTORY: (1) In his letter of 2 April 1804 Blake wrote of "Mr. Dally, to whom I inclosed £15 in a letter a fortnight ago"; (2) **Untraced.**

1804 March 31

HISTORY: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, lot 14 (with the letter of 2 April 1804), for £4 to Waller; (2) Apparently acquired (with the letters of 12 March [q.v.], 2, 27 April, 28 September 1804) by [?J.R.] Kirby

1804 April 2 to William Hayley

HISTORY: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, lot 14 (with the letter of 31 March 1804), for £4 to Waller; (2) Apparently acquired (with the letters of 12 March [q.v.], 31 March, 27 April, 28 September 1804) by [?J.R.] Kirby

NEWLY RECORDED LETTER

1804 April 2 to Mr Dally

HISTORY: (1) "I write to him [Mr Dally] by this post to inquire about it" (the £15 he had sent about 19 March 1804) (Blake to Hayley 2 April 1804); (2) **Untraced.**

1804 April 27

HISTORY: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, lot 16 (with the letter of 2 April 1804), for £2.10s. to Waller; (2) Apparently acquired (with the letters of 12 March [q.v.], 31 March, 2 April, 28 September 1804) by [?J.R.] Kirby

1804 May 4

HISTORY: See Letter of 26 November 1800.

1804 May 20

HISTORY: See Letter of 26 November 1800.

NEWLY RECORDED LETTER

1804 late May from William Hayley

HISTORY: Blake wrote to Hayley on 28 May 1804, "I thank you heartily for your kind offer of reading, &c."; (2) **Untraced.**

1809 May

HISTORY: (2) Sold with "Exhibition of Paintings in Fresco" (1809) (A) at Sotheby's, 3-4 June 1907, lot 385 [for £15.10.0 to B.F. Stevens].

1804 August 7

HISTORY: ... (2) Sotheby's, 27 July-1 August 1885, lot 1,031 for £3.18.0 to Molini; thereafter it passed to (3) Robert Griffin (c. 1840-1921) of Court Garden, Marlow, Bucks and "thence by descent" to (4) an Anonymous owner, for whom it was sold at Sotheby's (London), 17 December 2009, lot 72 (partially quoted and reproduced) (ESTIMATE: £25,000-£30,000) [for £46,850 to John Windle] for (5) *Robert N. Essick*.

1804 August 9

HISTORY: See Letter of 26 November 1800.

1804 September 28

HISTORY: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, lot 24 (with the letter of 2 April 1804), for £2.13s. to Waller; (2) Apparently acquired (with the letters of 12 March [q.v.], 31 March, 2, 27 April, 28 September **1804**) by **[?J.R.] Kirby; ...**

NEWLY RECORDED LETTER

1804 October 21? from William Hayley

HISTORY: "I received your kind letter", and "I write immediately" (Blake to Hayley 23 October 1804); (2) **Untraced.**

1804 October 23

HISTORY: See Letter of 26 November 1800.

NEWLY RECORDED LETTER

1804? from Joseph Johnson

HISTORY: (1) "Mr. Johnson has, at times, written such letters to me as would have called for the sceptre of Agamemnon rather than the tongue of Ulysses" (Blake's letter to Hayley of 28 May 1804). The dates of Johnson's letters could be any time from 1779 to May 1804; (2) **Untraced.**

1805 January 22

HISTORY: See Letter of 26 November 1800.

1805 May 17

HISTORY: See Letter of 26 November 1800.

1805 June 4

HISTORY: See Letter of 26 November 1800.

NEWLY RECORDED LETTER

1805 June from Thomas Phillips

HISTORY: Blake wrote in his letter to Hayley of 4 June 1805 that Phillips "sent to me the last sheet [of Hayley's *Ballads* [1805]) ... desiring that I would forward it to Mr. Seagrave. But I have inclosed it to you"; (2) **Untraced.**

NEWLY RECORDED LETTER

1807 May to R.H. Cromek

HISTORY: (1) Cromek's letter to Blake of May 1807 referred to "your letter" and paraphrases it; (2) **Untraced.**

1807 May from Cromek²²²

²²² The History in *BB* 280, is simplistic.

HISTORY: (1) Cromek's original letter does not survive.

(A1) Cromek's transcription of his letter was lent by Cromek's son T.H. Cromek to Allan Cunningham, a family friend; "The letter he was never able to get back",²²³ and it is not known to survive.

(B1) T.H. Cromek wrote in his manuscript "Memorials" (c. 1865) that "Mr. Cunningham made [a copy] from the original [i.e., from R.H. Cromek's own transcription of the original] which I lent to him"; "Mr. Allan Cunningham told me (in 1833) that he regretted not having seen [it] until after his 'Life of Blake' was finished" (in 1829); Cunningham's transcription of R.H. Cromek's transcription of the original sent to Blake passed from Allan Cunningham, presumably in 1842 when he died, to **(B2)** his son Peter, who allowed it to be printed in Anon., "The Life and Works of Thomas Stothard, R.A.", *Gentleman's Magazine*, NS XXXVII (1852), 149-50 (a review of Mrs Bray's *Life of Thomas Stothard* [1851]).

(C1) T.H. Cromek transcribed the letter to Blake, extensively normalised, in his manuscript "Memorials" (c. 1865) in Princeton; the source of the letter is obscure, since R.H. Cromek's transcription (A above) and Allan Cunningham's transcription of it (B above) were not accessible to him.

(D1) Another copy of the manuscript "Memorials" made by T.H. Cromek passed to his descendant Wilfred Warrington (cited in *BR* (2) 262 footnote); presumably this too has a transcription of Cromek's letter to Blake of the same authority as C.

²²³John Bell, "Blake and Cromek", *Spectator*, No. 1836 (4 Nov 1882), 1411.

The Authority of T.H. Cromek's Transcription

In comparison with the first paragraph of the *Gentleman's Magazine* version, T.H. Cromek (1) alters the lay-out of the place, date, and first line; (2) expands many abbreviations (“rec^d”, “with^t”, “dedⁿ”, “w^h” [i.e., “with”], “c^d”, “w^h” [i.e., “which”], “w^d”, “exclus^y”); (3) divides the first paragraph into three; (4) does not underline “Newman Street”, “May”; (5) gives “4” for “four”; (6) changes “sketched vignette” for “sketched Vignette”; (7) makes minor changes to punctuation; (8) does not italicize or underline “under any circumstances” and “her” and gives underlining in “me” (twice), “you”, “ten”; (9) adds a long “s” in possibly”; (10) alters “yours exclus^y” to “exclusively yours”; (11) does not have superscript letters in “Mr.” (twice); and capitalises “guineas”.

Of the two versions, that of T.H. Cromek is much more normalized than that in the *Gentleman's Magazine*. The alteration of underlining to italics, the beginning lay-out (and perhaps the reduction of three paragraphs to one), and the conversion of long “f” to short “s” might be standard manuscript-to-print normalization.

I conclude that the *Gentleman's Magazine* version is the more authoritative one and suspect that T.H. Cromek was copying from it.

HISTORY: The copy sent by Cromek to Blake has disappeared. However, Cromek's "duplicate copy" was (1) "found ... amongst his father's papers by the late T.H. Cromek", who (2) "knowing Mr. Allan Cunningham personally, and as an old friend of his father, lent it to him at his request ... in 1833 The letter he was never able to get

back";²²⁴ (3) The letter was lent by Peter Cunningham for publication in Anon., "The Life and Works of Thomas Stothard, R.A.", *Gentleman's Magazine*, NS XXXVIII (1852), 146-50; (4) **Untraced.**

1808 January 18 (A)

HISTORY: (5) Sold at Sotheby's (N.Y.), 14 December 1988, No. 58, to the dealer John Wilson for stock; (6) Sold at Sotheby's (London), 14 December 1992, No. 16 (p. 1 illustrated, ESTIMATE: £18,000-£20,000) for £19,800 to Camelia P.L.C.; (7) Offered in Roy David's exhibition (3-14 April 2000) and sale catalogue (March 2000) of *The Artist as a Portrait*, No. 10 (first and last pages reproduced) for £40,000 [sic] and sold to (8) An *Anonymous private collector*, according to R.N. Essick, "Blake in the Marketplace, 2003", *Blake*, XXXVII (2004), 120; The anonymous private collector returned the MS to (9) Roy Davids, who offered it to John Windle in October 2008 for £55,000 (Windle declined the offer);²²⁵ Offered from the stock of Roy Davids at Bonham's (London), 29 March 2011, lot 264 (ESTIMATE: £50,000-£60,000 [not sold]).

1815 July 29, Josiah Wedgwood to William Blake

Corrigenda

Stamped, like all the Wedgwood manuscripts here, with "THE PROPERTY OF | JOSIAH WEDGWOOD & SONS, LTD., | ETRURIA MUSEUM". Annotated in modern ink at

²²⁴ John Bell, "Blake and Cromek", *Spectator*, No. 1,836 (4 Nov 1882), 1411.

²²⁵ Robert N. Essick, "Blake in the Marketplace, 2008", *Blake*, XLII (2009), 122.

the top right corner with the Wedgwood Museum reference number: "4382-6". The text is as in *William Blake's Writings* (1977) p. 1647, except that (1) there is no comma after "together"; (2) after "two or three drawings" for "[.]" read "&"; (3) for "vessell" read "vejsel"; (4) at the conclusion, for "I am Sir | Your mo obt Serv^t" **read**: "I am Sir Your mo. obd Serv^{tn}".

29 July 1815, William Blake to Josiah Wedgwood

Corrigenda

Annotated in modern ink at the top right corner with the Wedgwood Museum reference number: "4383-6". Along the right margin is show-through, presumably a docket: "W Blake | 15 Sept 1815". The text is as in *William Blake's Writings* (1977) p. 1648, except that the lineation of the conclusion is different:

17 South Molton Street

William Blake

8 Septemb^r 1815

1809 May

HISTORY: (2) Sold with "Exhibition of Paintings in Fresco" (1809) (A) at Sotheby's, 3-4 June 1907, lot 385 [for £15.10.0 to B.F. Stevens].

NEWLY RECORDED LETTER

1818 June from Dawson Turner

HISTORY: (1) In his letter to Dawson Turner of 9 June 1818, Blake referred to "the different Works you have done me the honour to enquire after" with "very Polite approbation of my works"; (2) **Untraced**.

1819 October 11

HISTORY: (1) It was sold anonymously at American Art Association auction of 14 January 1926, lot 39 [for \$100, according to the marked copy of the catalogue in the Essick

Collection].

NEWLY DISCOVERED LETTER

[25?] November 1825

HISTORY: (1) Acquired presumably by John Murray (1778-1843), bookseller, or his son and successor John Murray (1808-92), both of them keen collectors,²²⁶ and inscribed “Crazy Artist”; it was lent from the John Murray Archive to the Wordsworth Trust exhibition of *Paradise Lost: The Poem & Its Illustrators* (6 July-31 October 2004), in whose catalogue, item 54, it was partially transcribed and reproduced;²²⁷ it went in 2006 with the rest of the Murray Archive to (2) THE NATIONAL LIBRARY OF SCOTLAND.

1826 March 31

HISTORY: (6) Offered in Charles Boesen, *Rare Books, Manuscripts, Autograph, First Editions, Letters From the Estate of the Late Gabriel Wells Catalogue I* (N.Y., 1948), lot 28, for \$350, bought by Rosenbach (according to his acquisition card), and offered for \$575.00; (7) Offered in John F. Fleming catalogue of *Books, Manuscripts and Autograph Letters* (January 1961).

NEWLY RECORDED LETTER

²²⁶ According to Virginia Murray, Archivist, John Murray Archive.

²²⁷ It is also reproduced in G.E. Bentley, Jr, “William Blake and His Circle”, *Blake*, XXXI (July 2005), cover (recto) and p. 11 (verso); Angus Whitehead, “William Blake’s last residence: No. 3 Fountain Court, Strand, George Richmond’s plan and an unrecorded letter to John Linnell”, *British Art Journal*, VI, 1 (2005), 27 (recto), and Michael Phillips, “The Printing of Blake’s *Illustrations of the Book of Job*”, *Print Quarterly*, XXII (2005), 139 (recto) (“a previously unrecorded letter ... not ... known to scholars before”, pp. 138, 140).

1827 January 16 from John Linnell

HISTORY: (1) In his letter of 27 January 1827, Blake's apologised to Linnell for not having acknowledged the receipt of "your Letter" with the "Five Pounds from you on 16 Jan^y 1827"; (2) **Untraced.**

1827 March 18

HISTORY: (3) W.T. Spencer allowed it to be published for the first time in Thomas Wright, *Life of William Blake* (1928), II, 113-14

NEWLY RECORDED LETTER

1827 March 5 from George Cumberland

HISTORY: (1) In his diary for 5 March 1827 Cumberland noted that he had "Sent ... Lett[er] to Blake", and Blake paraphrases it in his letter of 15 March 1827; (2) **Untraced.**

?1829 Catherine Blake to James Ferguson in Tynemouth

HISTORY: (1) About 1829²²⁸ Catherine Blake sent to the artist James Ferguson²²⁹ of Tynemouth "a List of Works by Blake, offered for sale by his widow";²³⁰ (2) **Untraced.**

²²⁸ The date may be about 11 April 1829 when Tatham wrote to John Pye "in behalf of the widow of the late William Blake" with a list of "works for sale" (the works are not detailed in the only known MS of the letter) (*BR* (2) 495). It is possible that the letter to Ferguson was written on behalf of Catherine Blake (like this one by Tatham) rather than by her.

²²⁹ Ferguson "took three or four of the Engraved Books" (according to Gilchrist, 366), perhaps including "*A work called Outhoon. 12 Plates, 6 inches more or less*" which was offered to him (II, 262). *BB* guesses this to be *Visions* (N) but does not notice that Ferguson also owned two or three other unnamed books.

Apparently W.M. Rossetti asked Tatham to reconstruct the list of seven colour-prints offered to Ferguson, and Tatham replied a little uncertainly on 9 Nov 1862:

Nebuchadnezzar was one <Butlin #302 or 304>; *Pity like a New-born Babe* <#311 or 312>; *Newton* <#307>; *The Saviour* <"Christ Appearing to the Apostles after the Resurrection", #326 or 327> another, *Eve with the Serpent* <"Satan Exulting Over Eve", #292>

NEWLY RECORDED LETTERS

4 letters to Ozias Humphry

HISTORY: (1) Offered with the extra-illustrated set of *Nollekens* (no date or edition identified) expanded to 9 volumes²³¹ with 450 portraits and 200 letters including four from Blake to Humphry, among the autographs of Joseph Mayer of Liverpool, after whose death it was sold at Sotheby's, 21 July 1887, lot 189; (2) These letters from Blake to Humphry are otherwise unknown and **Untraced**.

n.d., recipient unknown

HISTORY: (1) When the manuscript of "Thomas Dodd, Memorials of Engravers that have practised the Art in Great Britain from the Year 1550 to 1800" was offered with the MSS of Joseph Mayer in the Sotheby catalogue of 21-25 July 1887, lot 730, it included "Letters or Signature by Bewick, Blake ... in 50 [quarto] portfolios"; (2) **Untraced**.²³²

LETTER OF Catherine Wright Armitage (later Blake)
(1723-1792), the poet's mother

another, *Elijah in the Chariot* <"God Judging Adam", #295 or 296>
another; and the seventh I do not remember [ROSSETTI PAPERS
1862-1876, ed. W.M. Rossetti (1903), 16-17]

None of Ferguson's copies has been traced -- indeed, it is not clear that he bought any separate print.

²³⁰ Gilchrist, 366.

²³¹ This is probably *not* the unbound copy of *Nollekens*, Second Edition (1829) in William Upcott's auction by Evans, 15-19 June 1846, lot 910, with a letter to J.T. Smith from William Twopenny about Blake's widow (see Nov 1828 in *BR* (2)).

²³² Dodd's Memorials of Engravers went to the British Library (Add. MSS 33,397, ff. 140-42), but the Blake MS did not accompany it.

[1750 November?]

DESCRIPTION: A single leaf written on one side only, without date or address (beyond “My Dear Bretheren & Sisters” of the Fetter Lane Moravian Congregation), reproduced online in Keri Davies, “The Lost Moravian History of William Blake’s Family: Snapshots from an Archive”, *Literature Compass* (2006), 1309. The hypothetical date derives from that of her husband’s very similar letter dated 14 November 1750 in the same Archive.

HISTORY: (1) In the MORAVIAN CHURCH ARCHIVE (London) since its receipt.

LETTER OF James Blake (1753-1827)
the poet’s brother

1785 April 1

DESCRIPTION: A letter to the Directors and Governors of the Poor of St James Parish.

HISTORY: By descent to the CITY OF WESTMINSTER ARCHIVES CENTRE, quoted in *BR* (2) 38-39.

Letters to William Blake of Aldersgate Street

8 January 1792, office draft from Josiah Wedgwood (Wedgwood Museum) -- see *BR* (2) below.

7 February 1820[?], office draft from Josiah Wedgwood (Wedgwood Museum) -- see *BR* (2) below.

24 January 1822, office draft from Josiah Wedgwood (Wedgwood Museum) -- see *BR* (2) below.

EDITIONS

The Letters of William Blake: Together with a Life [by **Frederick Tatham**, ed. **A.G.B. Russell**, (1906) <*BB*> **B.** § Volume 1 (Charleston [South Carolina]: BiblioLife, 2014) 312 pp.; ISBN: 9781295534098

I have no record of a second volume.

REVIEW

§**Anon.**, “William Blake”, *Times Literary Supplement*,
11 January 1907 (with 3 others)

The Letters of William Blake. Ed. **Geoffrey Keynes**, (1956, 1968) <BB #93A-D> **E.** **Blake no Tegami [Blake’s Letters]*. Tr. **Narumi Umetsu**. (Tokyo, 1970) <BB #90> **F.** Third Edition. (Oxford: Clarendon Press, 1980)

REVIEWS

1956

§**K. Raine**, *New Statesman and Nation*, **3 November 1956**, p. 558 (with another)

§**Anon.**, *Times Literary Supplement*, **9 November 1956**, p. 667 (with another)

§**John Bailey**, *Spectator*, **30 November 1956**, p. 797 (with another)

§**Kenneth Young**, “Imaginative Cockney”, *Daily Telegraph*, **November 1956** (with another)

***Charles Poor**, “He disliked some Londoners”, *New York Times*, **22 January 1957**, p. 26

§**Alfred Kazin**, “He found a World of Imagination ... In Blake’s Letters is Stated the Creed Of a Great Poet ...”, *New York Times*, **27 January 1957**, p. 1

For a protest, see **Karl Kiralis**, “Blake”, *New York Times Book Review*, **24 March 1957**, p. 43 <BB #2054>

§**Anon.**, *New York Times Book Review*, **17 February 1957**, p. 12

§**Kenneth Rexroth**, *Nation*, **2 March 1957**, p. 194

§**Hazard Adams**, *American Scholar*, XXVI, 3
(**Summer 1957**), 384-85

§**L. Bonnerot**, *Etudes anglaises*, XL (**1957**), 263, in
French

§**Günther Klotz**, *Zeitschrift für Anglistik und
Amerikanistik*, V (**1957**), 337-38, in German

§**Anon.**, *Yale Review*, XLVI (**1957**), xii-xvii

§**H.M. Margoliouth**, *Review of English Studies*, NS,
IX, 33 (**February 1958**), 94-95

§**R.T.F.**, *Personalist*, XXXIX (**1958**), 197-98 (with
another)

§**Karl Kiralis**, *College English*, XX (**1958**), 98

Anthony Blunt, *Burlington Magazine*, XCIX, 648

(**March 1961**), 101-2 (with two others) ("a well-
printed edition")

1968

§**Anon.**, "William Blake in Collotype and Correspondence",
Times Literary Supplement, **20 March 1969**, p.
308 (with 2 others)

W.E. Stevenson, *Blake Newsletter*, II, 4 (**1 April 1969**),
71-72

D.V. E[rdman], *English Language Notes*, VIII (**1969**),
23

Winston Weathers, *Blake Studies*, II, 1 (**1969**), 101-2

G.E. Bentley, Jr., "Blake Scholars and Critics: The
Texts", *University of Toronto Quarterly*, XXXIX
(**1970**), 274-87 (with 5 others)

1970

Kohei Koizumi, "Umetsu Shi no Koseki [Mr Umetsu's Achievement]", pp. 83-88 of his *William Blake Shoyo* [*William Blake Essays*] (1982) in Japanese
1980

§**Peter Quennell**, *Apollo*, CXIV (August 1981), 137
(with 3 others)

G. E. Bentley, Jr., "Blake's Letters and Literals", *Blake*, XV, 3 (Winter 1981-82), 138-39

§**Anthony Payne**, "Conversing in Paradise", *Antiquarian Book Monthly Review*, IX, 5 (May 1982) (with 2 others)

§**Jacques Blondel**, *Etudes anglaises*, XXXV (1982), 331-32, in French

§**Sheila M. Smith**, *British Journal of Aesthetics*, XXII (1982), 90-91

§**Mary Ellman**, *Sewanee Review*, XCI (1983), 120-28

§**John Beer**, *Modern Language Review*, LXXIX (1984), 425-30

The Marriage of Heaven and Hell
([?1790][1827?]) <BBS>

Weight and Cost of Copperplates

The 23 new plates²³³ weighed 5,443.6 grams = 11¾ pounds and would have cost £2.1.3.

²³³ *Marriage* pl. 12-13, 20, 27 are cut from Blake's private plate of "The Approach of Doom" (?1788) (see *BB* 167). The verso of *Marriage* pl. 6 had something else on it before *Urizen* pl. 20 was etched there, but it is not clear whether the palimpsest under *Urizen* pl. 20 preceded *Marriage* pl. 6 or succeeded it.

TABLE

Copy	Plates	Leaves	Water- Mark	Blake Number	Binding Order	Leaf Size in Cm	Printing Colour
E				---	---	10.5-15.2 ²³⁷	Black
M	25-27	2 ²³⁵	---	---	25-27	10.5-15.2 ²³⁷	Black

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PLATE 6

It is reproduced online in the Tate Britain.

The plates of the *Marriage* seem to have been cut out of seven sheets of copper in the following patterns and perhaps in the following order, according to Joseph Viscomi, *Huntington Library Quarterly*, LVIII (1996), 337:

Sheet	I	II	III	IV	V	VI	II verso	VII
Plate	22 24	12 x	2 3	6 7	15 9	17 16	x 27	25 26
Plate	23 21	x 13	1 5	8 11	14 10	19 18	20 x	-- --

Bold-face indicates plates upside-down; "x" and apparently "--" identify unknown plates.

Sheet II was originally used for "The Approach of Doom", and *Marriage* pl. 4 came from the sheet from which *Thel* was cut (see above).

²³⁴Geoffrey Keynes and Edwin Wolf II, *William Blake's Illuminated Books: A Census* (N.Y.: Grolier Club, 1953), report a watermark of "E&P" (as in Copy F) on 3 leaves, but this was not visible to GEB (*BB* 386) or Michael Phillips (ed., *The Marriage of Heaven and Hell* [Oxford: Bodleian Library, 2011], 161).

²³⁵ Copy M consists of two leaves on a half-sheet of paper, pl. 26-27 printed back to back (not pl. 25-26 as in *BB*), the *front* page of the folded gathering blank.

²³⁶ It is wove paper, with two deckled edges.

²³⁷ The piece of paper as a whole (bearing two leaves) is 24.3 x 19.9 cm.

Copies were apparently printed in **1790** (K-M [proofs], A, C, B, H), **1794** (E-F), **1795** (D), **1818** (G), **1827** (I) (Viscomi, 376-80).

The conventional dating of the *Marriage* has long been c. 1790-93, but, according to Viscomi, 237-40,

In the course of 1790, apparently within two or possibly three different but not necessarily widely separated plate-making sessions, Blake wrote and executed three sets of *Marriage* plates. [I] Plates 1-3, 5-6, 11-13, and 21-24 have the rightward *g*²³⁸ and appear to have been written first; [II] Plates 4, 7-10, and 14-20 have the leftward *g* and appear to have been written second. ... [III] Plates 25-27 ("A Song of Liberty") appear to have originated as an autonomous work, which was attached to the narrative as a kind of coda

Plate 7 is the transitional plate ..., with its first *g* tilting to the right like the *g* in Plates 5 and 6, and its second [in the same line!] and subsequent *g*s tilting to the left. ...

Most of the [copperplate] sheets for *Marriage* were approximately 30 x 21 cm. Most of the

²³⁸ D.V. Erdman, "Dating Blake's Script: The 'g' Hypothesis", *Blake Newsletter*, III (1969), 8-13, had argued that Blake formed his "g" with an unconventional leftward serif at the top from "the middle of 1791" until between "Nov 5 1802 ... and March 25 1804" or until 18 June 1805, and made a conventional rightward serif before and after these dates, but "Erdman's hypotheses ... on the formation of Blake's *g* ... are wrong" (Viscomi, 234); see also "Blake's Sinister 'g', from 1789-93 to ?1803", *Blake Newsletter*, III (1969), 43-45.

sheets can be reconstructed according to the self-contained units; Plates 16-19, for example, share the same widths and heights and together form one 33.0 x 20.7 cm sheet, while Plates 7-10 were probably cut out of one 30.1 x 20.7 sheet. It is therefore significant when plates made from the same sheet have both kinds of *g*, as with plates 12, 13, 20, and 27, which appear to have been etched on the backsides of four plates cut from the 29.7 x 21 cm plate used for *Doom*. Plates 12 and 13 form a self-contained unit with the rightward *g*, and Plates 20 and 27 both end sections (14-20, 25-27) that are self-contained but have differently formed *gs*. Assuming that the plates were prepared at the same time, it follows that their texts were probably written close to each other in time as well. In other words, if the use of the two *gs* did not overlap in *Marriage*, then the one could not have been employed very far from the other. ...

Apparently they [both kinds of *g*] overlapped with one another and with the serifless *g* of the *Thel* plates, which shows up in nine of the twenty-seven plates of *Marriage*

The new leftward *g* was most likely introduced after the rightward *g*, and, regardless if early use was variable or exclusive, the new *g* made its first appearance in *Thel* Plates 1 and 8 and in the second set of *Marriage* plates, presumably late in 1789 or early 1790.

PLATE 7

See Small Book of Designs (B).

PLATES 16, 19

According to Viscomi, *ut supra*, 313 n38, *Marriage* pl. 19 (10.2 x 16.4 cm) was "likely paired with [i.e., etched on the verso of] *Urizen* pl. 21 [10.2 x 16.6]" rather than *Marriage* pl. 16 (10.2 x 16.6 cm), as in *BB* 167.

PLATE 21

According to Joseph Viscomi, *ut supra*, it is *Urizen* pl. 21 (10.2 x 16.6) which is probably on the verso of *Marriage* pl. 19 (10.2 x 16.4) rather than *Marriage* pl. 16 (10.2 x 16.6 cm), as in *BB* 167.²³⁹

SIGNIFICANT VARIANTS

Pl. 10-11, 15, 21: The etched "cave and rock formations" were masked in all save copies G and I; "The traces of ink on Plate 10 of Copy B ... and especially those in Plate 11 ... reveal that the ink was wiped off the forms to prevent them from printing The [cave and rock] forms are also revealed as slight embossments in the versos of copies A and F".²⁴⁰

Pl. 21: "the engraved white lines in the hill and ornament over the *i* of the first line" are missing in Copy K (Viscomi, 91).

²³⁹ The dimensions of prints in the *Marriage* given in Viscomi differ slightly from those in *BB* partly because he gives four dimensions (height on left and right sides, width at top and bottom) rather than two (width at bottom and height at right) and partly because he gives individual measurements for five copies, whereas *BB* gives average measurements for each print in all copies. The differences are not, however, significant.

²⁴⁰ Viscomi, 110-11; the slight smudge visible on Viscomi's illus. 134 is not clearly identifiable as the rocky island of the colored designs. *BB* 290 had recorded the rock formations as effects of colouring only for pl. 10-11, 21.

Pl. 26: In the section numbered 15, "chariots" was crudely altered in pen to "charots" in Copy B, probably not by Blake (Viscomi, 147).

Pl. 26, l. 6: Copy M reads "And weep and bow thy reverend locks!" as in Copy L, rather than "And weep!" as in other copies. In Copy M, there is a pencil "x" beside the line.

N.B. When these letters were etched out, they were not replaced with flourishes to fill in the empty space, though every other such space is so filled. The erasure had to be done extremely carefully, for, in the erased "thy" (l. 6), the riser of "h" is on the same level as the flourishing descender of the "y" in "eternity" above it (l. 5), the ornamental descender of the "y" in the same "thy" actually touches the riser in of the "h" in "hands" below it (l. 7), and the riser of the "k" of "locks" (l. 6) overlaps the descender of the "g" of "falling" (l. 7)--and the overlap is still visible on copies such as B where the end of l. 6 is erased.

Pl. 27: The 8-line Chorus is not inked in Copy M. However, the tops of the first two letters of "Chorus" and of the flourishes round it are inked. The obscuring was probably not achieved by masking (by laying a piece of paper between the bottom of the plate and the paper-to-be-printed-on), for there is no indentation from this masking-leaf, and the portions omitted are not in a straight line--the missing word "Chorus" is **between** the unobscured rearing horses.

Further, the flourish **below** the word "Chorus" is visible in indentation. Even more strikingly, in sharply-raking sunlight (but not in artificial light), faint hints of the rest of the text of the "Chorus" are also discernable; the "L" of "Let" in the first line, the "dl" of "deadly" in the second line and the

exclamation-point after "not" in the seventh line are particularly clear.

If these ghost-letters are truly there, this means that (1) The plate was not masked, for this embossing would scarcely show through a layer of paper; (2) The letters are not black either because **(a)** they were never inked or **(b)** the ink was wiped off or **(c)**, probably, a combination of the two, as must be the case with the "C" of "Chorus", which is inked at the top and only embossed at the bottom; (3) The text was complete when the print was inked; it is not merely waiting for a design or inspiration to fill the space.

But of course we must be cautious about concluding just what was written in this early version of the "Chorus". All this evidence shows clearly is that "deadly" (or at least "dl") and "not!" (or at least "l") were present when pl. 27 of Copy M was printed.

COPY A

HISTORY: Offered with *Book of Thel* (A) and *First Book of Urizen* (F) by Quaritch, November 1885, lot 51, for £150.

COPY B

BINDING: The leaf with pl. 7-8 was apparently at first reversed; then the "leaf with plates 8 and 7 was reinserted into the binding correctly, joined to the leaf with plates 5 and 6 by a strip of paper and stabbed three times with the other fourteen leaves".²⁴¹

²⁴¹ Viscomi, 109; Blake seems to have been printing the work as if it were a folio, with two prints on each side of the paper:

He printed plates 5 and 7 as an outside form (they are in the same ink) and plates 6 and 8 as the corresponding inside form (they are

HISTORY: (1) ... perhaps acquired by Charles George Dyer;²⁴² (2) “Blake’s mar. of heaven hell [was acquired from] Dyer” in April 1821 by (3) Francis Douce

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (2010), and in *The Marriage of Heaven and Hell*, ed. **Michael Phillips** (2011).

COPY C

Apparently reproduced in the Brazilian facsimile (2004); it is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY D

HISTORY: Lent to the University of Pennsylvania Blake exhibition (17-21 October 1936).

It was reproduced in black-and-white in 2010 and online in the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY E

HISTORY: Offered in Quaritch in Catalogue *No. 62* (June 1893), *Miscellaneous Catalogue* (November 1893), and *Miscellaneous Catalogue* (1893), *Catalogue 157* (March 1896), lot 37, for £60, "*n.d.* (1800)", "4to. 27 unnumbered leaves ... coloured by Blake, hf. bd. uncut" in each ...**(3)** Mrs

also in the same ink). ... Apparently Blake had forgotten which form he was inking when he printed these four plates.

²⁴² C.G. Dyer’s intimate friend the engraver and painter Richard Bean (1792-1817) profoundly admired “the sublime conceptions of Blake” (*Gentleman’s Magazine*, LXXII [Oct 1817], 369), and Dyer dedicated to Bean his *Biographical Sketches of ... Eminent Men* (1819). Perhaps Bean was the first owner of *Marriage* (B).

Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

Copy E was reproduced online by Art Cyclopedia under Fitzwilliam Museum, in the William Blake, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi(2010).

COPY F

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

Reproduced in colour in *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (1993), in *The Complete Illuminated Books*, ed. David Bindman (2000), and online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi and the Pierpont Morgan Library..

COPY G

Reproduced online in the William Blake Archive and by Harvard Libraries.

COPY H

It was reproduced in colour in the Spanish edition (2000, 2001) and online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY I

HISTORY: (1) This is probably the copy ordered by T.G. Wainwright by February 1827; (2) It was sold by Benjamin Wheatley on **4 August 1831**, lot 395 ("The Marriage of Heaven and Hell, *coloured by the author, scarce*") [for £2.3.0 to (the booksellers John and Arthur) Arch)].²⁴³

²⁴³According to Wheatley's file copy of the catalogue: British Library:

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY K

A reproduction was added in 2008 to the William Blake Archive.

COPY L

HISTORY: (1) Sold posthumously with the John Linnell Collection at Christie's 15 March 1918, lot 197 [for £11.11.0 to Tregaskis] on commission for (2) Frank Rinder,²⁴⁴ from whom it was inherited by (3) His daughter Mrs Ramsay Harvey, after whose death it was sold for (4) The heirs at Christie's, 30 November 1993, lot 1 (ESTIMATE: £8,000-£10,000 [sold for £32,200 to John Windle for]) (5) Professor *Robert N. Essick*, who lent it to the Tate Blake exhibition (9 November 2000-11 February 2001), No. 192a.

It is reproduced in pl. 9-10 of Michael Phillips, "Blake and the Terror 1792-93", *Library*, 6 S, XVI (1994), showing the watermark and chain-lines, in Robert N. Essick,

S.C. Wheatley.17 (12) (see Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainwright and the Griffiths family library," pp. 111-42 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001). In the same sale, and presumably also Wainwright's, were lot 424, Blair's *Grave* (1808) [Rich, £1.6.0] and lot 1746 (11 Aug), Young, *Night Thoughts "with the singular designs by Richard [sic] Blake"* [Williams, £1.13.0]. Wainwright is also probably the vendor of the *Job* proofs (1826) sold by Wheatley on 20 Dec 1832 (S.C. Wheatley 20.(4)), lot 1313, property of W[heatley] [Molteno £1.9.0].

²⁴⁴The Tregaskis bill for *Marriage* (L-M), with a £2 commission fee, is dated 16 March 1918, and Rinder's payment was received three days later, according to the Christie catalogue of the sale 30 Nov 1993. The information in this note is not in *BB*.

"Representation, Anxiety, and the Bibliographic Sublime", *Huntington Library Quarterly*, LIX (1998), 503-28, Figures 9-10, in the Tate catalogue (2000), and in 2008 in the William Blake Archive.

COPY M

BINDING: Three plates are printed on two integral leaves (one folded half-sheet); the page left blank is, very oddly, the first one.²⁴⁵ The first (blank) page is perhaps somewhat dirtier than others, and it seems slightly foxed.

PAPER SIZE: The paper is somewhat irregular in shape, 24.3 cm wide (measured at the bottom) or 23.8 cm (at top) x 20.0 cm high (at right of the inner folding) or 19.6 cm (at left). The original deckled edges are still on the right (when looking at pl. 25-26) and top; the bottom and left edges are slightly crooked as if cut with scissors (a knife would surely have been drawn along a straight edge, as of a ruler). The paper was folded not quite in the middle--who is to say when and by whom it was folded? The crease is now very firm, and there is a tiny tear at bottom of the crease. The leaf with pl. 25 is 11.7 cm wide at the top, and that with pl. 26-27 is 12.1 wide at top.

REGISTRATION: Pl. 25-26 are carefully registered top and bottom--the plate-marks are very clear. Pl. 27 is pretty carefully registered with pl. 26--it is very slightly higher. It is unlikely that copies K (pl. 21-24), L (pl. 25-27), and M (pl.

²⁴⁵Copy M is on one sheet folded to make two leaves with (blank, pl. 25) and (pl. 26-27), not (pl. 25-26) (pl. 27, blank) as in *BB287* fn1.

25-27) were produced together, for the paper sizes are quite different.

HISTORY: (1) Sold posthumously with the John Linnell Collection at Christie's, 15 March 1918, lot 197, for £8.18.6 to the firm of Tregaskis, for (2) Frank Rinder, who offered it to an unidentified friend in an undated note²⁴⁶ still with the prints at £9.18.6 (the purchase price of £8.18.6 plus 10%); (3) Found by John Windle in a copy of Blake's *Job*²⁴⁷ brought to Christie's with a furniture consignment and sold anonymously at Christie's, 26 November 1997, Lot 166 (pl. 25-26 reproduced) (ESTIMATE: £10,000-£15,000) for £9,000 to (4) John Windle for Dr A.E.K.L. Bentley, who lent it to the Tate Blake exhibition (9 November 2000-11 February 2001), No. 192b; (5) Dr A.E.K.L.B. Bentley and G.E. Bentley, Jr gave it in October 2005 with the rest of their collections to (6) VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

It is reproduced in *Blake*, XXXI (1998), 116, 139, 144. in the Tate catalogue (2000), in 2008 in the William Blake Archive, in the Petit Palais exhibition catalogue of 2 April-29 June 2009, and in the catalogue of the 2 August-3 October 2010 exhibition at Victoria University Library in the University of Toronto.

PLATE 6

²⁴⁶ The letter is unsigned and unaddressed, but it is on the letterhead and in the hand of Frank Rinder, as is demonstrated by comparison with examples in the collection of Professor R.N. Essick. At the 1918 sale, Rinder bought *Marriage* (L) listed in the same note at the purchase price of £11.10.0 + 10%.

²⁴⁷ The *Job* was "in contemporary red linen box ... as described by John Linnell" (according to the Christie catalogue below) with an inscription by Frank Rinder and was sold in the same 1997 sale as the *Marriage*, lot 168. The Linnell description and box are otherwise unknown to GEB.

It is reproduced online in the Tate Britain.

PLATES 11, 14, 16

See Small Book of Designs (A).

PLATES 11, 14, 16

See Small Book of Designs (B).

EDITIONS

The Marriage of Heaven and Hell [F] (London: [Camden Hotten, 1871]. <BB #99>

In *Very Important New Books* (added to works published by John Camden Hotten, 1868 ff.) is an advertisement for Original Editions of Blake's Works.

NOTICE.—Mr. Hotten has in preparation a few facsimile copies (exact as to paper, printing – the water-colour drawings being filled in by an artist) of the ORIGINAL EDITIONS of the Books written and Illustrated by WILLIAM BLAKE. As it is only intended to produce – with utmost care – a few examples of each work, Mr. Hotten will be glad to hear from any gentleman who may desire to secure copies of these wonderful books. The first volume, “MARRIAGE OF HEAVEN AND HELL,” 4to, is now being issued, price 30s, half morocco ... [quotation from Charles Lamb]

No other facsimile was issued in this series.

In Quaritch's *New Catalogue of Miscellaneous Works* (1876), lot [16,078], the [Camden Hotten] facsimile was dated “1871”, “Only 100 copies of this facsimile were printed, and

of these only 25 copies were coloured.”

REVIEW

Anon., *North American Review*, CVIII, 223 (**April 1869**), 641-46 (with two others) (the Camden Hotten facsimile was “made from a fine copy in the possession of Lord Houghton” [F]; “the artist by whom the hand-work in the facsimile was executed has lately died”)

The Marriage of Heaven and Hell. (Chelsea: [Printed by Jacques Raverat] 1910) 8°, i, 21 pp. (plus 5 blank leaves at each end)

According to the colophon, it was “Printed at Chelsea by J.P. Raverat. January 1910”; a MS note in the copy “ex dono impressionis” to “Sydney Cockerell” (in the collection of Mr James Schaffner) says it was printed in “24 copies” “by M^r Hornby’s permission at the Ashendene Press. | SCC”.

“Le Mariage du Ciel et de l’Enfer.” Tr. André Gide. *Nouvelle revue française*, N.S., No. 107 (1 August 1922), 129-47. B. (Paris,²⁴⁸ 1922) C. (Paris: Chez Claude Aveline, 1923²⁴⁹) ...
<BB, BBS>

The Marriage of Heaven and Hell, Note by **Max Plowman** (1927) <BB>

REVIEWS

²⁴⁸ Not “Charlot” (a publisher, not a place), as in *BB* #111B.

²⁴⁹ The title page is dated “MCMXXIII”, but the colophon (p. 65) says it was printed “a Abbeville, le XXX Novembre MCMXXII”.

Anon., "Shorter Notices. Blake's Work, Law, and Bible Studies", *Times* [London], **5 August 1927**, p. 13

(with another)

§**B.S.**, *Nottingham Gazette*, **26 August 1927** (with 3 others)

§**George Sampson**, *Observer*, **1927(?)** (with 6 others)

Le mariage du ciel et de l'enfer, tr. **André Gide** (1927)

REVIEWS

Joseph Aynard, "William Blake", *Chronique des lettres françaises*, No. 3 (**mai-juin, 1923**), 424 (from Joseph Aynard, *Journal de Débats*, **30 mars 1923**), in French

***Mark Porée**, *Quinzaine littéraire*, No. 769 (**1999**), 19-22 (with 2 others), in French

La boda del Cielo y del Infierno. (Primeros libros proféticos) Versión castellana con introducción y notas por **Edmundo González-Blanco**. (Madrid: Editorial Mundo Latino, 1927) In Spanish <BB>

"Introducción del Traductor" (pp. 5-82). The prose translations are organized into "Dogmas y Principios": *Marriage*, *All Religions are One*, and *There is No Natural Religion*; "Leyendas Simbólicas": *Tiriél*, *Thel*, and "Vision of the Last Judgement"; "Los Acontecimientos Contemporáneos": "A Song of Liberty" [from the *Marriage*] and *The French Revolution*; "Las Cosmogonías y los Grandes Símbolos": *Urizen*, *Ahania*, *The Book of Los*, *The Song of Los*, and *Europe*.

There is no explicit connection between this volume of "Primeros libros proféticos" (1927) and *Premiers livres prophétiques*, tr. Pierre Berger (1927). <BB>

The Spanish translation by N.N. (1947) seems to be adapted from this translation.

The Marriage of Heaven and Hell (Maastricht, Holland, 1928)
<BB>

It was edited by **P.N. van Eyck**, printed by John Enschedé with Jan van Krimpen's Lutetia type, and published by Alexandre Alphonse Marius Stols at his Halcyon Press in 325 copies, "a brilliant example of their superior craftsmanship", according to Oskar Wellens, "A Dutch Bibliophile Edition of *The Marriage of Heaven and Hell* (1928)", *Blake*, XXXVII (2003-4), 104-7.

§**Snoubeni Nebe a Pekla*. [Tr. **Otto F. Babler**]. (Olomaue [Czech Republic]: Bera, 1931) 8°, 23 pp. In Czech B. §Tr. **Jaroslava Skalickho** and **Otto F. Babler**. (Liberec [Czech Republic]: Dauphin, 1994) 20 cm, 207 pp.; ISBN: 8090184251 In Czech

§*El matrimonio del Cielo y del Infierno*. Traducción de **Xavier Villaurrutia**. With a Prefatory Note taken from G.K. Chesterton. ([México], 1942) In Spanish <BB> **B.** §*El Matrimonio del Cielo y El Infierno ...* (1998) **C.** §Second edition (2003) **D.** §Second Edition. (Mexico City: Ediciones Coyoacán, 2004) Colección Reino Imaginario 70 pp.; ISBN: 97063313476 **E.** *El matrimonio del Cielo y del Infierno*. Xavier Villaurrutia (Sevilla: Editorial Renacimiento, 2007, 2010) Colección "El Clavo Ardiendo", a reprint of the Editorial Séneca (México) edition, 12°, 64 pp.; "G.K. Chesterton", with the correct initials, does not

include "A Song of Liberty" or the "Chorus"; ISBN: 9788484723363 In Spanish

Preface (1½ pp.) by "C. [sic] K. Chesterton". [Professor Castanedo (2013) has found the original text in English in G.K. Chesterton's *William Blake* (London: Duckworth and Co, and New York: E.P. Dutton and Co, 1910?), 208-10.]

§*The Marriage of Heaven and Hell ... 1790*. (Roma: De Fonseca Editore, 1945) Phoenix No. 1 28 cm, 38 pp.

**The Marriage of Heaven and Hell* [D]. (London, 1960) The William Blake Trust <BB>

The Blake Trust facsimile is reproduced in reduced size in the Dover publication of 1994.

REVIEWS

§[**Kathleen Raine**], *Times Literary Supplement*, **21 December 1960**, p. 840

Martin Butlin, *Burlington Magazine*, CIII, 701 (**August 1961**), 368 ("The quality of the ... facsimile is once again such that one need make no allowance when using it as a work of reference")

Nisu'e ha-'eden veba-she'ol*. Tr. **Giora Leshem (Tel Aviv: Eked, 1967/68) In Hebrew <BBS> **B.** §(Tel Aviv: G. Leshem, 1997)

§*The Marriage of Heaven and Hell*. Drawings by Clark Stewart. (Knoxville [Tennessee]: Darkpool Press, 1972) 29 cm, 35 pp., "limited to 100 copies" <BB #109, here amplified>

REVIEW

***Judith Ott**, *Blake*, XI, 2 (**Fall 1977**), 117-19

The Marriage of Heaven and Hell (1974) The William Blake Trust <BB>

REVIEWS

***Brian Alderson**, "Blake in the original", *Times* [London], **22 December 1975**, p. 9 (with 3 others)

***John Beer**, *Blake*, XI, 1 (**Summer 1977**), 42-44

The Marriage of Heaven and Hell, ed. **Geoffrey Keynes** (London and N.Y., 1975) <BB #A109> **B. Die Vermählung von Himmel und Hölle**, ed. **Geoffrey Keynes** (1975)

REVIEWS

§**Anon.**, *National-Zeitung* [Basel], **27 March 1975**, in German

§**E[duard] B[eaucamp]**, *Frankfurter Allgemeine Zeitung*, **8 August 1975**, in German

§**Anon.**, *Freie Presse/Prensa Libre* [Buenos Aires], **8 January 1976**

§*Times of India Magazine*, **10 October 1976**, pp. 6-8 (with another)

§**Ronald Paulson**, *Georgia Review*, XXX (1976), 466-67 (with another)

§**Graham Reynolds**, *Apollo*, CV (1977), 147

§**John Beer**, *Blake*, XI (**Winter 1977-78**), 42-44 (English version)

§**Detlef W. Dörrbecker**, *Blake*, XI (**Winter 1977-1978**), 44-49 (German version)

§**Cielo e Inferno*. Introduzione, Traduzione e Nota di **Pasquale Maffeo**; con Cinque Disegno e Due Acquaforti Originale de Sandro Stenico. (Napoli: Fiorentino, 1977) 22 cm., 69 pp. In Italian

§*El matrimonio del cielo y del infierno*. Traducción de **Soledad Capurro** y prologo de **Luis Cernuda**. (Madrid: Vissor, 1977) In Spanish

The prologo was reprinted from Luis Cernuda, “William Blake”, *Pensamiento poético en la lirica inglesa (Siglo XIX)* (Mexico [City]: Imprenta Universitaria, 1958).

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

§*Il Matrimonio del Cielo e dell’Inferno*. A Cura di **Paolo Manelli**. (Firenze [Italy]: Nuovedizioni E Vallecchi, 1979) Biblioteca della Doppia Lettere 18 cm, 82 pp. In Italian

A União do Céu e do inferno. Tr. [&c.] **João Ferreira Duarte**. (Lisbon: Via Editoria, 1979). 8^o, no ISBN In Portuguese and English B. *(Lisbon: Relógio D’água, 1991) 79 pp.; ISBN: 9727081444

Die Hochzeit von Himmel und Hölle: Eine Auswahl aus den prophetisch-revolutionären schriften, ed. **Silvia Leutjohann** (1987) In German <BBS>

REVIEW

§**Ksc.**, *Rurh-Nachrichten*, **24 July 1989**, in German *Äktenskapet mellan Himmel och Helvete*, tr. **Folke Isaksson**, met efterord av **Gören Malmqvist** (1988) <BBS>

REVIEW

***Morton D. Paley** and **Gunnel Tottie**, *Blake*, XXIII, 4 (Spring 1990), 209-10

Tengoku to jigoku no kekkon* [*The Marriage of Heaven and Hell*]. Tr. **Mikihiko Ikeshita. (Tokyo: Kindaibungeisha, 1992) 88 pp. In Japanese.

The work consists of "Sakuhin shokai [Introduction of the Work]" (pp. 5-13), "Sakuhin [Work, i.e., the *Marriage* in English]" (pp. 15-35), "Sakuhin no Nihongo yaku, Tengoku to Jigoku no kekkon [Japanese translation of *The Marriage*]" (pp. 37-57), "Sakuhin kaisetsu [Commentary]" (pp. 59-84), "Atogaki [Afterword]" (pp. 85-88).

§**Giftarmålet mellom Himmel og Helvete*. Tr. **Hanne Bramness** and **Erling Indreeide**. (Oslo: Cappelen, 1993) 63 pp.; ISBN: 8202144884 In English and Norwegian

A "faks".

N.B. *Blake* (2000) erroneously lists it as "a book **about** Blake" by June Giftarmålet.

The Marriage of Heaven and Hell* [D] In Full Color. (N. Y.: Dover Publications, Inc., 1994) 12°, ISBN: 0486281221 (pbk) **B. §(2007)

The work consists of (1) Anon., "Note" (p. [iii]); (2) a reproduction acknowledged on the back cover (of the paperback edition) to be from the Blake Trust facsimile (1960) of *Marriage* (D) <BB>, though reduced in leaf-size from 37.5 x 26.0 cm to 17.8 x 13.2 cm (the images reduced from c. 10 x 15 cm to c. 9 x 12.8 cm), and the designs reproduced back-to-back rather than on one side only of the leaves; and (3) a transcription of Blake's text with "Blake's spelling, punctuation and use of capital letters ... retained wherever possible" (sic) (pp. 28-43).

The work is boxed with *Favorite Works of William Blake* (1997).

Il Matrimonio del Cielo e Dell'Inferno. Traduzione e Nota di **Giuseppe Ungaretti**, con uno scritto de **Brunilde Neroni**. (Milan: Studio Editoriale SRL, 1994) Piccola Enciclopedia 100 Narrow 8°; ISBN: 8877102888 In Italian and English

§**Matrimonio del cielo e dell'inferno.* ([by 1998]) Piccola enciclopedia 100. ISBN: 8877102888 In Italian.

§**Ægteskabet mellem Himmel og Helvede.* Tr. **Niels Bronse**, Eftorord by **Mawanne Lindgren**. (Roskilde [Denmark]: Batzeer and Co, 1995) 72 pp.; ISBN: 97887988218845 In Danish

A facsimile.

Le Mariage du Ciel et de l'Enfer.* Postface de **Giuseppe Ungaretti. Tr. Alain Suied. (Paris: Arfuen, 1996) Arfuen Textes anglais cahier n° 106. 8°, 72 pp.; ISBN: 290882549X In French and English

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

§**Snoubeni Nebe a Pekla = The Marriage of Heaven and Hell.* Tr. **Sylva Ficová**. (Praha and Litomšl [Czech Republic]: Paseka, 1999) 23 cm, 77 pp.; ISBN: 8071852341 In Czech

It is a "faksim".

§**El Matrimonio del Cielo y del Infierno (The Marriage of Heaven and Hell [H]) (1790-1792).* Estudio Preliminar, Traducción y Notas de **José Luis Palomares**. Edición Facsímil y Bilingüe. (Madrid: Hiperión, 2000) poesía

Hiperión 8º, 310 pp., 32 pl.; ISBN: 8475176461 In Spanish
B. (2001) C. 3a edición. (2005)

It consists of "Cronología" (pp. 7-16); "Estudio: La Génesis del Pensamiento Radical en William Blake" (pp. 17-184) stressing Diggers (pp. 81-92), Ranters (pp. 106-35), and Muggletonians (pp. 135-76); colour reproduction of *Marriage* (H) (pp. 185-213); English and Spanish texts on facing pages (pp. 215-65); "Notas y Comentarios" (pp. 267-300); and "Bibliografía" (pp. 301-6).

§*Zawāj al-Jannah wa-al-Jahīm* [*Marriage of Heaven and Hell*]. Tr. Ḥasan Ḥilmī. (Cairo, 2000) In Arabic²⁵⁰

§*Himlens och Helvetets äktenskap*. Tr. **Johan Hammarström**. (Umeå:h: ström, 2000) ISBN: 918944700X
In Swedish

**Los bosques de la noche (Poemas, canciones y epigramas)*.
Edición bilingüe y anotada de **Jordi Doce**. (Valencia: PreTextos, 2001) Colección la Cruz del Sur # 524, 8º, 328 pp.; ISBN: 8481914029 In Spanish

It consists of "Introducción" (pp. 7-42), "Cronología" (pp. 43-48), "Nota a la edición" (pp. 49-50), "Bibliografía consultada" (pp. 51-55), lyrical poems in English and Spanish on facing pages (pp. 56-242), "Notas a los poemas" (pp. 243-54), "Correspondencia escogida" (pp. 255-88), "Blake y sus contemporáneos" (pp. 289-328).

REVIEW

²⁵⁰ This is the official Arabic transliteration used by OCLC. The translator's name could also be given as Hassan Helmi.

***Angel Rupérez**, “El viento del invierno”, *El País*
[Madrid], **17 de noviembre de 2001**, p. 12 In
Spanish

§*Het Huwelijk van Hemel en Hel*. Tr. **S. Koetsier**. (Utrecht: Bijleveld, 2001) In Flemish?

El matrimonio del cielo y el infierno (The Marriage of Heaven and Hell [H])* Ed. and tr. **Fernando Castanedo. (Madrid: Ediciones Cátedra, 2002) Colección Letras Universales 341 8º, 152 pp., 28 pl.; ISBN: 8437620007 In Spanish, with facing English for *Marriage* **B.** (2007) **C.** (2010) **D.** 4a edición revisada (2012)

It consists of “Introducción” (pp. 7- 46), divided into “Vida de William Blake” (pp. 9-26) and “El Matrimonio del cielo y el infierno” (pp. 26-46), including sections on “Fecha de composición” (pp. 27-30), “Génesis y estructura” (pp. 31-35), “Género literario” (pp. 35-37), “Los discursos enlazados. Entusiasmo y revolución” (pp. 37-46), and followed by “Esta edición” (pp. 47-48); “Bibliografía” (pp. 49-54); colour reproduction of *Marriage* (H) (pp. 55-81), English and Spanish texts on facing pages (pp. 84-145). “The edition is based upon the best and most recent Blake scholarship.” (G.E. Bentley Fonds, William Blake’s writings #406).

REVIEWS(in Spanish)

Fietta Jarque, “Pasión sobre papel”, *El País (Babelia)*
[Madrid], **2 de noviembre de 2002**, p. III (with
another)

***José M. Goicoechea**, “Inconformismo religioso”,
Tiempo [Madrid], **23 de diciembre de 2002**, p.
119

Jorge Carrión, “La poesía y la hipnosis”, *Lateral* [Barcelona], enero de **2002**, p. 23 (William Blake’s modern project is “claramente un proyecto religioso. Que se circunscribe, no debe olvidarse, en las tensiones políticas y teológicas de la época que le tocó vivir. Estas son brillantemente resumidas en el prólogo a esta edición.”)

***J.L.C.**, “William Blake poeta, pintor, visionario y librepensador”, *Diario Palentino* [Palencia], **24 de abril de 2008**, p. 42 **B.** Also published in *La tribuna de Albacete* [Albacete] **20 de abril de 2008**, p. 48

Matrimônio do Céu e do Inferno*. Tr. **Julia Vidili. (São Paulo [Brazil]: Madras, 2004) 8°, 59 pp.; ISBN: 8573748028 In Portuguese

A colour facsimile [unidentified but apparently of copy C] with translation on facing pages.

§*Die Hochzeit von Himmel und Hölle*. Tr. **Kai Grehn** mit Musik von Sandow. (Vevais: Edition Minotaurus in der Galerie Vevais, [2005]) 19 cm; ISBN: 39361652262 In German **B.** Limited Edition mit Collectors Print: Hörspiel – CD mit Musik von Sandow unter der Regie von **Kai Grehn**. (Bliesdorf, Oder [Germany]: Edition Minotaurus, 2006) ISBN: 3936165777 In German

§*The Marriage of Heaven and Hell*. An illustrated transcription online at The Alchemy Web Site.

§**The Marriage of Heaven and Hell (Text and Facsimiles)*. (Oxford: Benediction Books, 2010) 60 pp. ISBN: 9781849026864

A murky black-and-white reproduction of Copy D with facing transcriptions and no other added text besides the 2010 title page.

The Marriage of Heaven and Hell, copy B. Ed. **Morris Eaves, Robert N. Essick, and Joseph Viscomi** (William Blake Archive, 2010)

The Marriage of Heaven and Hell, copy E. Ed. **Morris Eaves, Robert N. Essick, and Joseph Viscomi** (William Blake Archive, 2010)

**The Marriage of Heaven and Hell. Edited with an Introduction & Commentary by Michael Phillips.* (Oxford: Bodleian Library, 2011 [distributed in North America by University of Chicago Press]) 4^o, ix, 193 pp. + 52 colour reproductions of copies B, K, and M and of pl. 14 in copies A, C-I + pl. 15, 14, 12-13 in copy G, plus 117 miscellaneous reproductions; ISBN: 9781851243419

“Acknowledgements” (pp. vii-viii), “Introduction” (pp. 1-47) and its Notes (pp. 47-58), “Transcript” of text of copy B (pp. 59-86), colour reproductions, “Commentary”²⁵¹ (pp. 87-154), “Checklist of Copies” (pp. 155-63), and “Bibliography” (pp. 164-73) but no index.

This is a long-announced, detailed, and careful study of the *Marriage*. Much of it aims, often silently and rather ineffectively, to correct Joseph Viscomi, *Blake and the Idea of the Book* (1993). The detailed arguments about dates of composition, etching, and printing are not persuasive.

²⁵¹ It includes the loose pulls of pl. 3-4 (Fitzwilliam) but not those of pl. 5-6, 11 (2), 14 (2), 16, 20 in *BB* et seq.

REVIEWS

Alexander Gourlay, *Notes and Queries*, LIX, 4
(**December 2012**), 606-7 ("a striking book" with
"excellent high-resolution colour facsimile pages";
the editorial matter "is rich with new information,
but it is marred by incautious pronouncements ...
questionable logic, and ... gratuitous resurgences of
long-standing disputes", while "perplexed readers'
most urgent questions are barely addressed")

***J.B. Mertz**, *Blake: An Illustrated Quarterly*, XLVII, 1
(**Summer 2013**), 84-86 (This is "a valuable tool",
though "I find several places where Phillips's
transcription does not agree with ... this
reproduction of copy B")

Julianne Simpson, *Library*, 7S, XV, 3 (**September
2014**) 363 (one paragraph description)

§**Le mariage du ciel et de l'enfer*. Tr. **Jean-Yves Lacroix**.
(Paris: Editions Allia, 2011) 14 cm, 69 pp.; ISBN:
9782844854124 In French and English

§**The Marriage of Heaven and Hell*. Ed. **Jason Whittaker**.
Revised Edition.([No place]: Kindle ["Publisher: None";
"Published by Rintrah Books"], 29 April 2011) Zoamorphus
Essential Introductions

I do not know the meaning of "Revised Edition" here.
The work is apparently available only electronically.

§*Les Noces del cel i l'infern*. Tr. **Segimon Serrallonga**, ed.
Francesc Codina. (Barcelona: Café Central, 2012) Jardins
de Samarcanda, 63 In Catalan and English 21 cm, 115 pp.;
ISBN: 9788497664226

§**Le mariage du ciel et de l'enfer*. Bilingue anglais-français,

tr. **Patrick Bryand**. [Kindle Edition, 2013] In French and English

**The Marriage of Heaven and Hell (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013) ISBN: 9788074844065

Probably *Marriage (D)* -- see *The Complete Illustrated Books of William Blake*.

**The Marriage of Heaven and Hell*. ([No place: No publisher [copyright Will Jonson], 2014) 8°, 24 pp.; 9781495923869 (1 leaf blank), 1 illustration.

§*The Marriage of Heaven and Hell*. (Charleston [South Carolina]: BiblioLife, 2014) 60 pp.; ISBN: 978129380099

Milton

(1804[-1811-18])

Weight and Cost of Copperplates

Most of the plates of *Milton* seem to have been etched on the versos of other *Milton* plates. In the list below, perfect matches are *in italics*, and an asterisk (*) indicates the presence of a copperplate-maker's-mark. In a number of instances (e.g., pl. 18-20, 23, 28), more than two plates have the same dimensions and the matches proposed below are somewhat arbitrary. For the close but not precise matches, I have allowed a tolerance of 0.1 centimetres on the grounds that one of the surfaces may have bevelled edges and that paper dampened for better printing shrinks differently in different circumstances.

Plate	Matches	Plate
<i>1 (11.2 x 16.0)</i>		<i>29 (11.2 x 16.0)</i>
<i>2 (10.4 x 14.9)</i>		<i>3 (10.4 x 14.9)</i>

4 (9.5 x 15.7)	16 (9.6 x 15.7)
5 (10.5 x 15.4)	12 (10.5 x 15.4)
6 (10.4 x 14.9)	see pl. 2-3
7 (10.5 x 15.3)	14 (10.6 x 15.3)
8 (11.3 x 16.8)	40 (11.3 x 16.8)
9 (10.4 x 13.6)	38 (10.5 x 13.6)
10 (10.8 x 14.3)	11 (10.8 x 14.2)
13 (11.1 x 16.0)	21 (11.1 x 16.0) ²⁵²
15 (11.0 x 16.9)	
17 (11.5 x 16.0)	28 (11.5 x 16.0)
18 (12.0 x 16.0)	19 (12.0 x 16.0)
20 (12.0 x 16.0)	23 (12.0 x 16.0)
22 (11.9 x 16.0)	27 (11.8 x 16.0)
24 (12.0 x 16.0)	28 (12.0 x 16.0)
25 (12.0 x 16.2)	
*26 (10.6 x 14.3)	42 (10.7 x 14.3)
30 (10.2 x 14.4)	43 (10.2 x 14.4)
31 (12.1 x 16.0)	
32 (11.4 x 16.9)	37 (11.3 x 16.9)
33 (11.3 x 16.9)	39 (11.3 x 16.9)
34 (10.8 x 14.0)	44 (10.8 x 13.9)
35 (10.8 x 16.8)	
36 (10.2 x 14.1)	45 (10.2 x 14.0)
41 (11.5 x 16.0)	see pl. 17, 28
a (11.3 x 16.1)	
b (11.0 x 14.5)	e (11.1 x 14.4)
c (9.9 x 15.3) ²⁵³	

²⁵² Notice that Blake's first plate for Hayley's *Little Tom the Sailor* (1800) is this size: 11.1 x 16.0 cm.

d (11.0 x 15.5)

Total plates 30; Total weight 6,380.9 grams = 14 pounds. The cost of the new plates would have been £5.8.9.

Copies were apparently printed in **1811** (A-C²⁵⁴) and **1818** (D) (Viscomi, 378-79).

VARIANT

Pl. 3 In l. 21, "What" on the copper was altered on the paper to "That" in copy A; all other copies (B-D) give "What".²⁵⁵

COPY A

HISTORY: (1) Probably acquired by Philip Hurd, in whose posthumous sale by Evans on **30 July 1845**, lot 162 it was described as "Blake's Illustrations of Milton, &c. COLOURED PLATES, 1834 [sic]", when it sold to Bohn for £6.17.6.²⁵⁶

COPY B

HISTORY: (2) Offered by Quaritch catalogues *No. 61* (1891), £180, *Rough List 122* (end of March 1892), £180, and *No. 62* (June 1893), £180, each described as "large 8vo. 45 leaves ... coloured by the hand of William Blake; calf, neat".

COPY C

According to Viscomi, 325-26,

²⁵³ Pl. c seems to be etched over another design.

²⁵⁴ Copy C was apparently finished in 1811 (Viscomi, 328).

²⁵⁵ Viscomi, 420; Erdman, Keynes, and *BB* 309 n1, 311 record this as a change in the copper.

²⁵⁶ The date is of course wrong, perhaps a misprint for the "1804" on the title page. The fact that the work is described as "PLATES" indicates that it consists of prints rather than watercolour designs for a poem by Milton, such as *Comus*. *Milton* (A) was bound in half Green morocco, like *Jerusalem* (A) which was lot 161 in Hurd's 1845 sale <*BBS*>.

The single frame line given the plates in copy C-- the only copy of *Milton* with frame lines -- indicates that copy C was probably finished in or after 1818, when this stylistic feature first began to be used Copy C, in other words, was reworked and restructured more than once, probably before and certainly after--but not at the same time as--copy D.

In copy C, plates a-e can be divided into two sets. The leaves of plates a, b, and d are slightly smaller than the others and were apparently cut with a knife, whereas the other leaves were torn in the usual manner from larger sheets. The bottom edges of these leaves are only half gilt because they were not level with the other leaves. ... plates 4, 7, 25, and 41 ... are watermarked "WHATMAN / 1808"; in all four the mark runs vertically at the outside edge of the leaf, either from bottom corner up to the middle of the leaf (4 and 25) or from the top corner down to middle of the leaf (7 and 41). The "1808" is positioned under "HATM"; the "8" is 1.75 cm high, and the "W" is 3.0 cm high. Plates c and e, which were printed on slightly thinner paper, are recorded as having the same mark (*BB* 305), but in them the mark is smaller and runs horizontally across the top right corner. The marks are fragments: "J W" in plate e and "TMAN" with an "8" under the "T" in plate c. The "8" is 1.6 cm high and the "W" is 2.25 cm high. The size of the "W" and size and position of the "8" correspond

exactly to the "J WHATMAN / 1818" paper used in *Songs* copy V and the first copies of *Jerusalem*. (The Whatman 1824 and 1826 papers used in *Jerusalem* copy F have an "8" that is 1.7 cm high.) ... [The numbers echo these divisions.] Plates b, a, and d were numbered 2, 3, and 17, whereas plates c and e were numbered 8* and 32*, denoted as supplementary plates. The first set of plates were [*sic*] numbered in pen and ink like the other impressions, but plates c and e were numbered in an oil-based printing ink and are ragged-looking. These five plates were added to *Milton C* after it was initially collated. All five extra plates, along with plate f, were numbered integrally with copy D, ca. 1818, at which time plate 2 was not printed.²⁵⁷

Reproduced in colour in *MILTON A POEM and the Final Illuminated Books*, ed. Robert N. Essick and Joseph Viscomi (1993), in *The Complete Illuminated Books*, ed. David Bindman (2000), and online at the New York Public Library web-site under "NYPL Digital Gallery".

COPY D

HISTORY: Offered by Henry G. Bohn (1848) with *Thel* (O) for £10.10.0.

²⁵⁷ Viscomi, 328, argues that Wainewright's copy of *Milton* was copy C, not Copy B as in *BB* 319. However, in his letter of 28 March 1826, Wainewright says that in the copy of *Milton* which he has "lately purchased" "The Title says in 12 books" (*BR* (2) 440), and this is only true in copies B and D, and copy D was "finished" for Mr Vine, not for Wainewright.

It is reproduced in black-and-white (from the Blake Trust colour facsimile [1967]) in 1995, in *The William Blake Archive*, ed. Morris Eaves, Robert N. Essick and Joseph Viscomi (2010) and online in the Library of Congress, and published by 2009 as an E-book.

PLATE 38

HISTORY: (5) After the death of Mrs Ramsay Harvey, it was sold for (6) The heirs at Christie's, 30 November 1993, lot 2 (ESTIMATE: £20,000-£30,000) [for £62,000 to John Windle for] (7) Professor *Robert N. Essick* who lent it to the Tate Blake exhibition (9 November 2000-11 February 2001), No. 278.

EDITIONS

**Milton, a Poem*. London, 1967. The William Blake Trust <BB>

It is reproduced in *Milton*, ed. Hans-Ulrich Möhring (1995), *q.v.* under Collections.

REVIEW

[**Kathleen Raine**], *Times Literary Supplement*, **14 September 1967**, p. 820

For protests, see **John E. Grant**, **Our Reviewer**, "Illuminations", *Times Literary Supplement*, **14 September 1967**, p. 820; 7 December 1967, p. 1197 (Grant objects to the inaccuracy of the review of *Milton*; 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", *Times Literary*

Supplement, **2, 9 November 1967**, pp. 1045, 1069
<BB #1725, 1730>

§*The Prophetic Books of William Blake: MILTON*. [Ed. **E.R.D. Maclagen** and **A.G.B. Russell** (London, 1907)] (Charleston [South Carolina]: BiblioLife, 2014) 90 pp.; ISBN: 9781294798804

Milton: A Poem, ed. **Kay Parkhurst Easson** and **Roger R. Easson** (1978, 1979) <BBS>

REVIEWS

***Joseph Anthony Wittreich, Jr**, *Blake*, XIII, 1 (Summer 1979), 49-51, with a note on the quality of the reproductions by **Morton D. Paley**, p. 51

I.H. C[hayes], *English Language Notes*, XVII (September 1979), 63

§**Elizabeth Sewell**, *Notre Dame English Journal*, NS XII (1979), 74-77 (with another)

"Shiyaku. W. Blake no Milton (1[-2]): A Translation of Blake's *Milton* (1[-2])." Tr. **Seiichi Miyamachi**. *Otaru Joshi Tankidaigaku Kenkyu Kiyō: Journal of Otaru Women's Junior College*, XII (1981), 51-72; XIII (1982), 55-74. In Japanese <BSJ>

Milton: Un Poema*. Ed. and tr. **Bel Atreides. (Barcelona: DVD ediciones, S.L., April 2002) DVD poesia, 47 8°, 395 pp.; ISBN: 849500769X In Spanish and English

"Introducción (pp. 11-106), *Milton* in English facing Spanish (pp. 107-257), "Notas y Comentarios" (pp. 259-387), "Bibliografía (de los libros citados)" (pp. 390-92). This is a reliable translation and an up-to-date introduction which is

especially remarkable (in Spain) for its study of Blake's polysemic language and dialectical narrative.

REVIEWS

Angel Rupérez, “Conquistas iluminadas”, *El Pais (Madrid)*, **25 de mayo de 2002**, 3 pp. (with another), in Spanish (the translation is reliable and the study well-informed)

***Ramon Andrlat** Ramon Andsin sue is r *El Periódico* [Barcelona], **28 de junio del 2002**, 26 (with another) In Spanish

Jordi Doce, “Fabula de una posesión”, *Letras libras* [Madrid], Año 1, Número 12 (**Septiembre 2002**), 79-81 In Spanish (the introduction and translation by Bel Atreides “nos ofrece, no sólo un estudio soberbio, sino una traducción fluida y rigurosa” [p. 81])

Milton Un Poema*. Edició Bilingüe. Traducció I postfaci d'Enric Casassas Figueres**. (Barcelona: Edicions dels Quaderns Crema, 2004) In Amicorum Numero 20 4º, 252 pp.; ISBN: 8477274223 In English and Catalan

English and Catalan text, print by print, on facing pages, with an “Appendix: Planxes Suplementàries” including the Preface (pp. 226-35). There are also “Postfaci del Traductor” (pp. 237-42) and “Notes” (in Catalan) (pp. 243-52).

§"Tradução Comental de Milton de William Blake." Universidade Federal de Santa Caterina [Brazil] doctoral thesis. 34 pp. In Portuguese

**Milton A Poem (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013) ISBN: 9788074844195

Probably *Milton* (D) -- see *The Complete Illustrated Books of William Blake*.

Milton,
L'Allegro and Il Penserso,
Descriptions of the Designs

Reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

“Mirth”
(?1820)

Weight and Cost of Copperplate

The copperplate of “Mirth” weighed 304 grams = 0.67 pounds and would have cost 2s 8½d.

Notebook
(?1793-?1818)

CONTENTS: P. 74: The full-face pencil portrait in the top row is identified (correctly) as Tom "Paine-like" by John Keane, *Tom Paine: A Political Life* (Boston, N.Y., Toronto, London: Little Brown and Company, 1995), photograph after p. 426;²⁵⁸ the subject was not identified at all by Keynes, Erdman, Bentley, &c.

If, as seems probable, Blake's portrait was drawn from the life, it must have been made before 13 September 1792 when Paine left England. This is the only contemporary evidence that Blake was in direct contact with Paine.

²⁵⁸ For engravings of 1792-1793 of Paine by William Sharp after George Romney and by A. Schule after C. Schule, see Jack Fruchtman Jr, *Tom Paine, Apostle of Freedom* (N.Y., London: Four Walls Eight Windows Press, 1994) (at p. 274) and Keene (after p. 426).

The fact that the sketch is in Blake's precious Notebook suggests that Paine was at Blake's house in Lambeth rather than Blake in Paine's lodging in Bromley, Kent (about 8 miles south-east of Lambeth, beyond Camberwell and Dulwich), where he was staying inconspicuously with the engraver William Sharp in the spring of 1792.²⁵⁹ Sharp was probably engraving Romney's portrait of Paine at the time.

HISTORY: (9) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

EDITIONS

The Note-Book of William Blake Called the Rossetti Manuscript, ed., **Geoffrey Keynes** (1935, 1970) <BB>

REVIEW

Robert Essick, *Blake Newsletter*, IV, 4 (Spring 1971), 142-44

The Notebook of William Blake, ed. **David V. Erdman** and **Donald K. Moore** (1973) <BB> **B.** (1977)

It was reproduced online by the British Library in 2006 <<http://www.bl.uk/onlinegallery/ttp/ttpbooks.html>>.

REVIEWS

§**Raymond Williams**, "Radical Blake", *Guardian*, 29 November 1973, p. 15 (with another)

§**D.A.N. Jones**, *Listener*, XCI (10 January 1974), 53-56

§**Anon.**, *Economist*, CCL (26 January 1974), 105

²⁵⁹ John Keane, *Tom Paine: A Political Life* (Boston, N.Y., Toronto, London: Little Brown and Company, 1995), 342; Joseph Johnson had advised Paine to lie low because of the furor caused by his writings.

- §**Anon.**, “The Processes of William Blake”, *Times Literary Supplement*, **15 February 1974**, pp. 145-47 (with 6 others)
- §**Frank P. Riga**, *Library Journal*, XCIX (**11 March 1974**), 657
- §**Anon.**, *Choice*, XI (**April 1974**), 256
- §**Dewey R. Faulkner**, “Secrets of Dark Contemplation”, *Yale Review*, LXIII (**Summer 1974**), 590-99 (with 5 others)
- I.H. C[hayes]**, *English Language Notes*, XII (**September 1974**), 31
- §**G. Inqli James**, *Apollo*, XCIX (**November 1974**), 428
- §**Kenneth Garlick**, *Modern Language Quarterly*, LXX, 1 (**January 1975**), 158-60
- §**W.H. Stevenson**, *Studies in Romanticism*, XIV, 2 (**Spring 1975**), 201-5 (with another)
- ***Robert N. Essick**, *Blake Newsletter*, VIII, 4 (**Spring 1975**), 132-36
- §**Jean H. Hagstrum**, *Philological Quarterly*, LIII (**1975**), 132-36
- §**R.B. Kennedy**, *Notes and Queries*, NS XXII (**1975**), 79-82 (with 3 others)
- §**Harvey Stahl**, *Print Collector's Newsletter*, VI, 2 (**1975**), 132-36 (with 3 others)
- G.E. Bentley, Jr.**, *Journal of English and Germanic Philology*, LXXV (**1976**), 427-44
- §**Leonard M. Trawick**, *Studies in Burke and His Time*, XVII (**1976**), 71-74

§**Thomas L. Minnick**, *Studies in Romanticism*, XVI, 2
(Spring 1977), 267-68

§**John E. Grant**, *Modern Philology*, LXXV, 2
(November 1977), 196-201

William Blake's Notebook*. [Ed. **Jamie Andrews.] (London:
British Library Publishing, 2008) The British Library
treasures in Focus 12 x 10 cm, 64 pp.; ISBN: 9780712309608

Reproduces fragments from the *Notebook* with brief
comments and etched versions of some designs. Preface (pp.
2-6).

**William Blake's Notebook (Enhanced)*. ([London: Online
"Publisher: The British Library", 8 September 2011) 109 pp.

A facsimile "with audio and text commentary on
selected pages" available apparently only on special versions
of iPhone, iPad, and iPod.

Blake's Notebook seems to be reproduced entire in the
British Library's online *Discovering Literature: Romantics
and Victorians*.

On Homer's Poetry
(?1822)

Weight and Cost of Copperplate

The copperplate weighed 173.5 grams = 0.38 pounds
and would have cost 3s 9d.

All copies were apparently printed in ?1822 (A-F)
(Viscomi, 380).

COPY A

Reproduced in *MILTON A POEM and the Final Illuminated
Books*, ed. Robert N. Essick and Joseph Viscomi (1993), in
The Complete Illuminated Books, ed. David Bindman (2000),
and online in the National Gallery of Art (Washington,

D.C.).²⁶⁰
COPY F

It is reproduced online by the Pierpont Morgan Library.

**"The Order in which the Songs of Innocence and
Experience ought to be paged"**

(?after 1818)

<BB 338-41>

It is reproduced online in the Library of Congress.

(27) [*?Europe* (c) pl. (4^c, 9^c)]

(*36) *Europe* (c) pl. 15^b (Harvard)²⁶¹

(*38) *Europe* (c) pl. (11^c, 17^c)

According to Viscomi, 336, "The Order" was made not for James Vine, whose copy of the *Songs* (V) is the only one so ordered, but for Blake himself after he'd sold his own copy of the *Songs* (R) and had no copy left to serve as a model.

HISTORY: (1) Sold by §Puttick and Simpson, 3-4 July 1863 ("Blakiana, The Life of William Blake in MS., extracted from Allan Cunningham, with curious plates, drawings, and scraps") for £15.15.0;²⁶² (2) Offered in Bernard Quaritch,

²⁶⁰ *On Homer* (A) is erroneously traced to the Library of Congress in *BB* p. 335.

²⁶¹ *Europe* (c) pl. 15^b, newly recorded here, is numbered "36"; the leaf with *Europe* (c) pl. (11^c, 17^c) is numbered "38" <BBS 104>; *Europe* (c) pl. (4^c, 9^c), listed under 36 in *BB* 338, should perhaps be listed under 27, where 11^c, 17^c were.

²⁶² Anon., "Fine Arts Record", *Fine Arts Quarterly Review*, I (Oct 1863), 434-35. Geoffrey Keynes, *Engravings by William Blake: The Separate Plates: A Catalogue Raisonné* (Dublin: Emery Walker, 1956), 6, says George A. Smith (who sold the collection in 1880) collected the contents of the volume "About 1853", and Keynes, *A Bibliography of William Blake* (N.Y.: Grolier Club, 1921), 319, cites "a prefatory note signed 'G.A.S. 1855'" (which is not now with the collection). However, the references in Puttick and Simpson (1863) and Quaritch (1864) contradict this history for the 1850s. Note also that the sketch of Thomas

Catalogue of Books (1864), lot 6,521 <see under Catalogues> including “14 portraits of the artist; his friends and contemporaries” (among which is “THOMAS HAYLEY, AN ORIGINAL DRAWING, BY W. BLAKE”) and the huge “Canterbury Pilgrims” print ... (3) Offered in Bernard Quaritch, *Catalogue of Works on the Fine Arts* (October 1883), lot 10,252, for £80.

(F1) At the George C. Smith sale at Parke-Bernet, 2 November 1938, lot 28, *Europe* (c) pl. 1 (called “The Ancient of Days” (D) in *BB*) sold for \$300; **(F2)** Sold by A.E. Newton at Parke-Bernet, 16 April 1941, lot 130, for \$175 (probably bought in²⁶³); **(F3)** Acquired by A.E. Newton’s daughter Caroline Newton; **(F4)** Bequeathed by W.H. Auden (1907-73) to **(F5)** “a New York Private Collector”, identified to me by R.N. Essick in 2009 as an Anonymous collector of New York.²⁶⁴

(G1) At the George C. Smith sale at Parke-Bernet, 2 November 1938, lot 29, with *Europe* (c) pl. 1^[b] [apparently uncoloured], 4^a and 5^a, was sold for \$245 to the firm of

Hayley (No. 99 among the "Order" materials, *BB* 339) is probably the "Portrait of Hayley the Sculptor" <Butlin #345, now in the Yale Center for British Art> sold at Sotheby's, 29 April 1862, lot 178 (with 7 others including the portrait of Romney, <Butlin #349>).

²⁶³ *BB* suggests that the copy sold in 1941 [now identified as a Muir facsimile] went to George Goyder.

²⁶⁴ The information about the history after 1941 derives from the owner via R.N. Essick, “Blake in the Marketplace, 1997”, *Blake*, XXXI, 4 (Spring 1998), 113, with a black-and-white reproduction (carelessly overlooked by GEB); the identity of the anonymous New York collector was given me by Professor Essick in 2009.

Sessler's of Philadelphia for **(G2)** Moncure Biddle; pl. 1 was consigned to Sessler's for sale, where it was acquired on 28 March 1957 by **(G3)** Dan[s?] Grubb, who consigned or sold it to Sessler's again on 13 February 1964 for \$60; sold by Sessler's on 30 June 1964 for \$175 to **(G4)** Mr Leonard Baskin, who sold it in May 1997 to **(G5)** The dealer John Windle, who sold it that month to **(G6)** Professor **Robert Newman Essick**.²⁶⁵

Europe (c) pl. 4^a and 5^a went to Professor Essick in 1989. <BBS>

(J3b) *Europe* (c) pl. 15^b was acquired by Mr and Mrs Philip Hofer and given by Mrs Frances Hofer in 1979 to **(J4)** HOUGHTON LIBRARY, Harvard University.²⁶⁶

(M) DESCRIPTION: *Marriage* pl. 5-6 on the recto and verso of a leaf 11.7 x 16.0 cm, are printed probably about 1790 in reddish-brown (pl. 5)²⁶⁷ and red (pl. 6); pl. 5 has blue

²⁶⁵ The history here for 1957-1997 is revised on the basis of Essick's "Blake in the Marketplace, 1997", *Blake*, XXXI (1998). His information for 1957-1964 is based on "Sessler's acquisition and sales records, xeroxed or carefully transcribed for me years ago by Michael Young". Mabel Zahn of Sessler's had told GEB that Sessler's sold *Europe* pl. 1^[b] to Moncure Biddle and bought it again at Biddle's sale (*BB* 340). Professor Essick points out that Biddle's sale at Parke-Bernet, 29-30 April 1952 did not include *Europe* pl. 1.

²⁶⁶ All the information here about *Europe* (c) pl. 15^b was recorded by R.N. Essick, "New Information on Blake's Illuminated Books", *Blake*, XV, 1 (Summer 1981), 8 and Illus. 5, scandalously overlooked by GEB until 2009.

²⁶⁷ Not "Sepia" as in *BB* 287. *Marriage*, copy B, pl. 1, 3, 6, 8-9, 12, 14-15, 18-19, 22-23, 26-27 were also printed (?in 1790) in reddish brown, as were copy H, pl. 1-9, 12, 14-15, 18-19, 22-23, 25-27, and all of copy G (watermarked 1815). Essick (see below) writes: "Neither Joseph Viscomi nor I have been able to find a close match for the red ink of this impression among Blake's other printings of *Marriage* pls. datable to c. 1790."

I am grateful to Robert Essick for many of the new details about pl. 5-6.

wash for sky behind the falling man and horse.

WATERMARK: Wove paper without watermark.

BINDING: The leaf is mounted on an unwatermarked leaf (23.8 x 31.2 cm), with two brown lines boxing pl. 5. At the top right of pl. 5 is written "90" in pen and brown ink. The host-leaf and number were probably added "About 1853" (*BB* p. 337) by George A. Smith.

The mount was stabbed at least twice: "Eight stab holes, cut into by the left edge of the mount, measure from the top hole 4.0, 3.8, 1.9, 2.5, 4.7, 5.4, and 4.15 cm apart. A second set of 18 much smaller holes is about 3 mm. within the left edge of the mount; these are all about 1.5 cm apart. The mount [is] inscribed in pencil below the print, 'from Marriage of Heaven & Hell page 5'; the verso inscribed in the same position by the same hand 'Heaven & Hell page 6.'²⁶⁸

The leaf with *Marriage* pl. 5-6 was acquired in a frame with glass on both sides but the glass was removed by Essick. HISTORY: ... Sold posthumously for George C. Smith at Parke-Bernet, 2 November 1938, lot 36, for \$40 to the dealer Jacob Schwartz²⁶⁹ for (M2) John Germain Slocum (1914-97),

²⁶⁸ R.N. Essick, "Blake in the Marketplace, 2013", *Blake*, XLVII, 3 (Winter 2013-2014), where the prints are described minutely. The plates were "printed with greater pressure than usual. I hesitate ... to attribute the washes to either Blake or his wife Catherine. ... Text from pl. 5 shows through as a blind embossment ... [on pl. 6], particularly lower left."

²⁶⁹ A manuscript note with *Marriage* pl. 5-6 reads: "Purchased for John J. Slocum by Dr. Jacob Schwartz at the Smith Sale, Nov. 2, 1938, for \$45.00. [including his commission], at Park-Bernet galleries[.] J.J.S. attended Sale with his Aunt Olivia & Uncle Sherman Flint."

Everything after "40" above is new.

(M3) whose heir in October 2013 consigned it to Commonwealth Books (Boston) which sold it to for \$20,000 John Windle for **(M4)** *Robert N. Essick*.

(S1) The leaf numbered 97 with Hayley's *Designs to a Series of Ballads* (1802) pl. 14 on one side and the "Riddle Manuscript" on the other acquired by Dr A.E.K.L.B. Bentley and G.E. Bentley, Jr <BB> was given by them with the rest of their collections in October 2005 to **(S2)** VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

The "Order" was reproduced in the William Blake Archive in 2006.

"Our End is come" or "The Accusers"

Weight and Cost of Copperplate

The copperplate weighed 332.1 grams = 3/4 pounds and would have cost 2s 11½d.

The Pickering [Ballads] Manuscript
(?after 1807)

PAPER: The Pickering Manuscript p. 16 has a printed catchword ("With") from Hayley's *Designs to a Series of Ballads* (1802) p. 20 (E3^v) <BB>. Therefore the 22 pages of the Pickering Manuscript probably came from *Designs* Ballad #1, pp. 5-10 (B2^r-B4^v) and Ballad #2, pp. 11-26 (D1^r-E4^v).²⁷⁰ The *Designs* paper sometimes shows a watermark of "1802".

PAPER SIZE: 12.5 x 18.4 cm <BB>. Since the leaves were from Hayley's *Designs*, which are 23.5 x 29.4 cm, therefore 11 cm was trimmed from each dimension of the *Designs* leaves

²⁷⁰The paper in the Pickering Manuscript is uniform, but it is only an hypothesis that it all comes from Hayley's *Designs to a Series of Ballads* (1802) and that the leaves are in the same order as in the *Designs*. The paper comes from the inner margins of conjugate unfolded, sheets with the text cut away..

to make the Pickering Manuscript leaves. The outer margins were trimmed to remove irrelevant printed text, but why were 11 cm cut off the tops or bottoms?

BINDING: The leaves have stab-holes in the inner margins 3.9 cm from the top and 4.5, 4.6 cm apart <BB 342>. If they had been stabbed when they were part of *Designs to a Series of Ballads*, one might expect to find two sets of stab holes, the first from when they were part of Hayley's *Designs* and the second from when they became part of the Pickering Manuscript. The absence of duplicate stab holes suggests that the *Designs* leaves were loose when they were converted to the Pickering Manuscript.

HISTORY: (6)Acquired by William Mitchell, who added his bookplate:²⁷¹ "Liber Willemi Mitchell"

The Pickering Manuscript was added to the William Blake Archive in 2011 and reproduced on line by the Pierpont Morgan Library.

EDITIONS

The Pickering Manuscript, introduction by **Charles Ryskamp** (1972) <BB>

REVIEW

Morton D. Paley, *Blake Newsletter*, VI, 3 (Winter 1972-73), 78-79 (with another)

§*The Pickering Manuscript*. ([Whitefish, Montana]: Kessinger Publishing, 2010) 24 pp.; ISBN: 9781161473339

²⁷¹Mitchell's ownership of the *Pickering Manuscript* was accidentally omitted when the History was revised in *BBS* 207, as my friend Bob Essick points out to me.

The Pickering Manuscript. William Blake Archive. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (2011)

Poetical Sketches

(1783)

TABLE OF CORRECTIONS

Copy Collection	Corrections on page	Contemporary Owner
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M Anon.	12, 15 ²⁷²	
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COLLATION: 8° in 4s (half-sheet imposition)²⁷³

FACSIMILE PAGES

The facsimile leaves (H1-K4) in copies K-L, P (I1-K4), and U are distinguishable from the originals by

- (1) P. 59, the penultimate “Prepare” is under the “c” of “welcome” rather than under the “w” as in the originals (as in *BB*)
- (2) P. 59, there is no catch-word (it should be “THE” for “THE COUCH OF DEATH”)
- (3) P. 65, in “Samson” is “honfte-feeming” rather than “honest-feeming”
- (4) The paper in facsimile leaves (copy K) differs from that in the originals in having somewhat dimmer chain-lines, and it seems a trifle thicker

²⁷² The situation is further confused by the claim of the anonymous owner to William Wyer of Ursus Books that *Poetical Sketches* (M) has corrections on pp. 4, 9, 12, and 15 (according to R.N. Essick, “Blake in the Marketplace, 2009”, *Blake*, XLIII [2010], 120).

²⁷³ R.N. Essick, “Blake in the Marketplace, 2011”, *Blake*, LXV (2012), 115n, properly corrects *BB* 343: “4° (half sheet imposition)”. The chain lines run vertically, as in an octavo in half-sheets, not horizontally as in a quarto in half-sheets.

Note that the facsimile type of c. 1880 uses the archaic “f” for “s” and ligatures for “ct”, “fl”, “fh”, “fi”, “fk”, “fl”, “ff”, and “ft”, as in the original.

THE POSTHUMOUS DISTRIBUTION

Copies of *Poetical Sketches* distributed by Blake (B-F, O, Q, S-T, V-W²⁷⁴) have manuscript corrections in them. Copies which lack Blake's corrections (A, G-N, P, R, U, X) are thought to have been distributed after his death.²⁷⁵

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 Mr S. 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 £20²⁷⁶

²⁷⁴ 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.

²⁷⁵ *BB* 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.

²⁷⁶ *BB* 349 n1.

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

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.²⁷⁷

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

²⁷⁷ 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.

copies [Copy A] afterward [June 1890] was sent to the British Museum", as Pearson annotated the May 1890 letter above.²⁷⁸

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 20th 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.²⁷⁹

²⁷⁸ Copy A was sold by Quaritch to the British Museum (now the British Library) on 15 June 1890.

²⁷⁹ 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.

Copy U was defective, missing the last three leaves;²⁸⁰ these were replaced in facsimile before 1885. With copy U should be associated copies K-L, and P which also have leaves supplied in facsimile. It seems exceedingly likely that these defective copies came from Samuel Palmer. This would mean that copies A, G, I, K-L, N, P, R, and U all belonged to Samuel Palmer.

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

"The facsimile pages were printed ... before 1887, when they were described in a Pearson catalogue, and probably before the death in 1883 of Francis Bedford, who bound copies K and U."²⁸¹ 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.²⁸²

²⁸⁰ 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, for Blake's manuscript corrections in copy Q indicate that he prepared it for a friend.

²⁸¹ *BB* 345. Bedford also bound copies H-I, N, and X.

²⁸² 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.

COPY E

HISTORY:(8) Acquired from Pickering and Chatto Catalogue No. 686 (1991), lot 164 <BBS 107> for \$170,000 by (9) James Edwards of Potomac, who sold it for \$250,000 through John Windle in January 2007 to (10) *Alan Parker*.

COPY J

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

NEWLY RECORDED COPY

COPY K

HISTORY: Perhaps this is the copy²⁸³ sold with William Beloe, *Poems and Translations* (1788), Borrow, *Romantic Ballads from the Danish* (1826), [Henry Card (1779-1844)], *Brother-in-Law, a Comedy* (Lee Priory Press, 1817), and Boyd, *Plays* (1793) in the *Catalogue of the Valuable Library of the Late William Holgate, Esq. of the General Post Office* ... S. Leigh Sotheby, **June 8-11 [1846]**, lot 47 [for 7s to the dealer Rodd].

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

²⁸³It could also be copies E, L-M, O-Q, V-Y. N.B. The five works are not said to be bound together.

added his book-plate, and sold it at Sotheby's, 23 April 1890, lot 184, for £48 to Quaritch

COPY Q

Reproduced in facsimile by Tate Publishing in 2007.

NEWLY DISCOVERED COPY

COPY Y²⁸⁴

BINDING: (1) Probably first stabbed (by Mrs Blake) close to the gutter through three holes 7.0 cm from the top and 4.4 and 3.0 cm apart.²⁸⁵ Dust and damp-stains on the title page (A1^r) suggest "that it was exposed without a cover for some years"; perhaps the blank last leaf (K4) (lacking here) was similarly stained and discarded.

(2) "BOUND BY WOOD,²⁸⁶ LONDON" (stamped in gilt on the inside front cover) in dark blue crushed morocco, gilt, with stamped ruled lines on the front, back, and spine, the spine stamped in gilt "POETICAL | SKETCHES | W.B. | 1783". There are marbled end-papers, a blue cloth place-mark ribbon, and added flyleaves of "off-white machine made

²⁸⁴Most of my information derives from letters to me from Robert N. Essick (May and August 2011), the basis of his description in "Blake in the Marketplace, 2011", *Blake*, LXV (2012).

²⁸⁵All three holes are visible in I2, I4, K3; only the top and bottom holes are seen in D3 and E2; only the top hole shows in C1-2, D2, D4, F2; and only the bottom hole shows in H1. No other work exhibits this pattern of stab-holes (see *BB* 55-56). The commercial way of binding was to sew through the gutters rather than stabbing from the sides, which, in a work in 4s, required piercing four times as many leaves.

²⁸⁶According to Essick, "The present binding may have been produced by Harry Wood, active in London in the 1890s, or (more probably) by the successor firm continued by Henry Thomas Wood that operated under the name H.T. Wood from 1900 to the early 1930s. See Maurice Packer, *Bookbinders of Victorian London* (London: British Library, 1990) 166, and Mirjam M. Foot, *Studies in the History of Bookbinding* (Aldershot: Scolar P, 1993) 74."

paper”, two at the front and two at the back. It lacks the final leaf (K4, blank) as in all but 7 copies. Leaf B4 is pasted to a stub.²⁸⁷ Some leaves have deckled fore-edges, and one leaf (D2) has a deckled bottom edge, indicating that the trimming was very light.

HISTORY: (1) Acquired by 1784 (the last year Blake lived at the manuscript address on the title page) probably by John Hawkins (see below); (2) Acquired by Frederick R. Jones, bookseller and antiques dealer of “Eastbury”, Thames Ditton, Surrey and later at Adwell House, Torre, near Torquay [Devon], from whom it passed to a “Descendant”;²⁸⁸ (3) Sold at Bonham’s (London), 22 March 2011, lot 24 (ESTIMATE: £60,000-£80,000), the source of the information above, for £72,000 to (4) John Windle for *Robert N. Essick*.

Of course in 1782-84 when he lived in Green Street (the manuscript address on the title page), Blake had scarcely any fame--or Latin either for that matter. He had exhibited a few pictures at the Royal Academy in 1780 (1) and 1784 (2), and he had signed 58 commercial engravings (none invented by him).²⁸⁹ In 1782-84 only an enthusiastic admirer could have called him undeservedly obscure, and only a scholar would have done so in Latin (see below).

These qualities are conspicuous in the man whom Blake later called "Our Dear Friend Hawkins".²⁹⁰ According to John

²⁸⁷The stub for B4 (width 1.0 mm [top] to 5.0 mm [bottom]) corresponds to the portion missing from B1.

²⁸⁸According to Essick, "Bonhams has no earlier ownership information."

²⁸⁹See *BR* (2) 813-16.

²⁹⁰Letter of 28 Dec 1804. Hawkins subscribed to [Elizabeth Blower],

Flaxman's letter of 18 June 1783, John Hawkins called on Flaxman, "& at my desire has employed Blake to make him a capital drawing for whose advantage in consideration of his great talents he seems desirous to employ his utmost interest".²⁹¹ Perhaps Flaxman or Blake gave a copy of *Poetical Sketches* to Hawkins before 10 May 1784, though no work by Blake has previously been associated with him.²⁹² The handwriting in the book corresponds to that of John Hawkins.

SIZE: 12.7 x 21.8 cm (B1 is narrower, and B4, D1, D4, E1, F1-2, G2, I2-3, K1 are shorter). The tall leaves seem to have deckled fore-edges, suggesting that they have not been trimmed. (The foot of D2 seems to be deckled.) The upper fore-edge corner of B1 and the lower fore-edge corner of F1 are torn off (not affecting the text), perhaps during printing.

PAPER: Laid paper without watermark, vertical chain lines 2.8 cm apart. The paper is 0.11-0.12 mm thick (like copy C; copy S is 0.09-0.11 mm thick), normal variants for hand-made paper.

MANUSCRIPT ADDITIONS

On the title page "W.B." is extended in MS in a contemporary hand (not Blake's²⁹³ but quite like it) to "W.

Maria: A Novel (1785) with Blake's plate.

²⁹¹*BR* (2) 28-29. On 26 April 1784, Flaxman wrote to Hayley that "M.^r Hawkins is going out of England" on "the 10th of May next" (*BR* (2) 31).

²⁹²*A Catalogue of Rare and Valuable Books Selected from the Libraries of John Hawkins (1758-1841), removed from Bignor Park, Sussex*, Hodgsons, 16-17 Dec 1926, has no Blake in it.

²⁹³Comparing it with the reproduction of *An Island in the Moon*, p. 1 (*William Blake's Writings* [1978] II), the "G", "k", "M", "S", and "y" are significantly different. Professors Robert Essick, Alexander Gourlay, and Joseph

Blake", and below it in the same hand is
at M^r Taylors
Green St Leicester fields²⁹⁴

Below this, in the same colour ink and probably in the
same hand,²⁹⁵ is

Paulum sepulta distatinertiae
celate virtus²⁹⁶

The handwriting of these inscriptions is very similar to
that of John Hawkins.²⁹⁷ In particular, the "G" and "T" are
convincingly similar.

There are corrections in black ink on

p. 4 "To Winter", l. 11, the "in" of "in his hand" deleted as in
copies B-C, E-F, O, Q, S-T, V-W

p. 7 "Fair Elenor", l. 6, "cheeks" altered to "cheek" as in
copies C, E, Q, S, V

p. 9 "Fair Elenor", l. 61, "I am" altered to "behold" as in
copies B, D-F, O, Q, S, W

Viscomi also believe it is not Blake's hand.

²⁹⁴The last two words appear to be spelled "Leicesterfeilds" because of
misplaced dots over the "i"s. In 1782-84 Blake lived at 23 Green Street, Leicester
Fields, where his landlord was Thomas Taylor (not the Platonist) (*BR* (2) 740-41).

²⁹⁵As Bentley, Essick, Gourlay, and Viscomi believe. The Bonhams
catalogue said that the Latin inscription is "in a different hand".

²⁹⁶The passage is from Horace, Odes, Book 4, Ode 9, ll. 29-30. The context
is that brave men are unknown unless their deeds are celebrated by poets. "When
courage lies hidden, it is little better than shame hushed up in the grave".

²⁹⁷See the examples reproduced in *The Letters of John Hawkins and Samuel
Lysons*, ed. Francis W. Steer (Chichester: West Sussex Record Office, 1966). R.N.
Essick, Alexander Gourlay, and Joseph Viscomi agree that the hand of the
inscriptions in *Poetical Sketches* (Y) is that of John Hawkins (as Professor Essick
writes to me).

p. 15 "Mad Song", l. 4, "unfold" altered to "infol" as in copies B, E-F, O, Q, S, W

p. 15 "Mad Song", l. 7, "beds" altered to "birds", as in copies B-F, O, Q, S-T, V-W

p. 29 "King Edward the Third", stage direction, "*before | it*" deleted, as in copy S

The only other copy with these corrections--and no other--is copy S, sent on 26 April 1784 by Flaxman to Hayley.²⁹⁸

COPY Z?

HISTORY: A previously unknown copy, not corresponding to the ones still in private hands,²⁹⁹ was evaluated by Ursus Books (N.Y.), according to R.N. Essick, "Blake in the Marketplace, 2003", *Blake*, XXXVII (2004), 116-17.

EDITIONS

Poetical Sketches [facsimile by William Griggs, 1890]

REVIEW

Times, **22 July 1891**

Poetical Sketches Now First Reprinted from the Original Edition of 1783. Ed. **Richard Herne Shepherd**. (London, 1868) <BB #129> **B.** §([Charleston [South Carolina]: BiblioBazaar, 2009) 5.8" x 8.5", 110 pp.; ISBN: 9781117078304 **C.** (Napu Press, 2014) 116 pp.; ISBN: 978129575236

REVIEW

Anon., *North American Review*, CVIII, 223 (**April**)

²⁹⁸BR (2) 310.

²⁹⁹ Copy E, sold from Pickering & Chatto Catalogue 686 [1991], lot 164, to a Private American collector, and copy M, the Buxton Forman copy, not traced since it was sold at Anderson Galleries, 15 May 1920, lot 35.

1869), 641-46 (with two others)

Reproduced online from the copy F in Turnbull Library
(Wellington, New Zealand).

Poetical Sketches. Decorations Designed and Cut on the
Wood by Charles Ricketts. (London: Ballantyne Press, 1899)

<BB>

§Sotheran's Private Press catalogue (2011), lot 330,
offers copy 1 of 8 printed on and bound in vellum.

Poetical Sketches (1927)

REVIEWS

§ *Review of English Studies*, V, 19(July 1919), 364-65

S. Foster Damon, *Modern Language Notes*, XLIV, 6

(June 1929), 415-17 (with another) (Lindsay is

"Opinionated ... wordy, and often deliberately
irritating")

§*Poetical Sketches*. ([?Sydney, Australia]: Objective Systems
Pty Ltd, 2006) EasyRead Comfort Edition 8°, 80 pp.; ISBN:
1425084885

Poetical Sketches. Introduction by **Robin Hamlyn**. (London:
Tate Publishing, 2007) 8°, xxi, 70 pp.; ISBN: 978154377685

Facsimile of copy Q; Robin Hamlyn, "William Blake:
From *Sketches* to *Songs*." Pp. vii-xxi.

Receipts Signed by Blake

PAYER	DATE	SUM	LOCATION
Thomas Butts	5 July 1805	£5.7.0	<i>Kenneth Rendle</i>
Thomas Butts	9 Sept 1806	£6.6.0	HUNTINGTON

1805 July 5

HISTORY: (1)Acquired by Joseph Holland; (2) Offered with
the collection of Joseph Holland and Vincent Newton in John

Windle Catalogue 26 (December 1995), lot 1 (with Keynes, *Bibliography* [1921] and other ephemera, reproduced, Price on Enquiry [sold], i.e., kept for the Windle collection), sold by Windle in June 1996 (according to R.N. Essick, "Blake in the Marketplace, 1996", *Blake*, XXX [1997]) to (3) The autograph dealer Kenneth Rendell; it was offered on consignment in John Windle Catalogue 40 (November 2005), lot 1 ("Price on application"), for (Mr Windle tells me) \$45,000 by Kenneth Rendle; (4) It was sold in March 2009 to a "museum", according to Essick, "Blake in the Marketplace, 2009", *Blake*, XLIII (2010), 120.

1806 September 9

HISTORY: (1) Owned by Ruthven Todd; (2) Sold at Sotheby-Parke Bernet, 23 May 1979, lot 1; (3) Offered in The Rendells' Catalogue 152 (October 1980), lot 3, for \$25,000; (4) Sold at Christie's, 27 March 1985, lot 146A, for £5,184 to Rendell; (5) Sold from Marvin Sadik Fine Arts, Catalogue 1 (April 1998), no price named (6) to John Windle, who sold it (with funds provided by Robert N. Essick) in May 1998 to (7) The HUNTINGTON LIBRARY.

It is reproduced in *Blake*, XXXII (1999), 119.

"Riddle" MS (?1802)

See the "Order" of the *Songs*.

**Small Book of Designs
(1796)**

In 1794, when Blake was printing *The First Book of Urizen*, he apparently made extra copies of pl. 9 (Princeton), 12 (Morgan), 14, 21, and 22 (Essick), all full-page designs without text. He used pl. 14 and 21 in the Large Book of

Designs (A), but pl. 9, 12, and 22 he put aside with his stock of miscellaneous prints.³⁰⁰

About 1796,³⁰¹ the texts of *Thel* pl. 7 (*Anon.*), *Urizen* pl. 1 (*Keynes Family Trust*), 2 (Tate), 3 (*Keynes Family Trust*), 5 (Yale), 7 (*Anon.*), 10 (Yale), 11 (*Anon.*), 17 (*Anon.*), 19 (*Anon.*), 23 (*Anon.*), *Marriage* pl. 11 (Princeton), 14 (U.S. National Gallery), 16 (*Anon.*), 20 (*Essick*), and *Visions* pl. 10 (*Keynes Family Trust*) were masked with canvas or linen (identifiable on the versos of *Urizen* pl. 1-2, 7, 19 [the last three reproduced in *Blake*, XLII (2008), 72, 70, 62]), colour-printed on unwatermarked³⁰² wove paper (for the dimensions, see the table above) as duplicates of the prints in The Small Book of Designs (A), and hand-coloured.

Perhaps at this time ink numbers were added to *Marriage* pl. 14 ("9"), *Urizen* pl. 9 ("13"), *Marriage* pl. 20 ("16"), *Urizen* pl. 10 ("~~20~~"), and *Visions* pl. 10 ("22").

On 9 June 1818, in reply to Dawson Turner's letter enquiring about works for sale, Blake described the Large (A) and Small Books of Designs (A) which he had made for Ozias Humphry. Probably he then looked over the duplicate prints he had made in 1794 and 1796, chose out the best or most appropriate of them, drew three framing lines round each design,³⁰³ added a watercolour wash between the two inner

³⁰⁰The account of The Small Book of Designs (B) in this paragraph is largely due to correspondence with Robert N. Essick. His thesis is set out succinctly in *Blake*, XLII, 4 (Spring 2008), 142 note 10.

³⁰¹On *Urizen* pl. 1, the printed date "1794" is altered to "1796".

³⁰²*Marriage* pl. 16 is watermarked "E&P".

³⁰³*Urizen* pl. 11 and 23 have 4 framing lines. When *Urizen* pl. 3 was

framing lines, pale yellow on *Urizen* pl. 1 and 7 and pale blue on *Urizen* pl. 22, and below the outer framing line wrote inscriptions in ink³⁰⁴ (for the inscriptions, see the Table above).

Probably at this time he or Catherine stabbed the leaves through three holes, about 8 cm from the top and 3.9 and 4.4 cm apart (with an extra stab hole 0.2 below and to the right of the third hole) and sewed them together.

After the pamphlet was disbound, pencil numbers were added at the lower left corner on *Urizen* pl. 19 ("1"), *Urizen* pl. 1 ("3"), *Marriage* pl. 16 ("4"), *Thel* pl. 7 ("3 [altered to] 5"), *Urizen* pl. 11 ("6"), *Urizen* pl. 23 ("7"), *Urizen* pl. 17 ("8"), and *Urizen* pl. 7 ("9").

About 1831 the versos of *Thel* pl. 7, *Urizen* pl. 1, 7, 11-12, 19, 23, and *Marriage* pl. 16 were inscribed in ink at the bottom left: "This Coloured Print by Wm Blake | was given to me by his Widow | Frederick Tatham | Sculptor" (see *Blake*, XLII [2008], 66 for a reproduction of the inscription on the verso of *Urizen* pl. 11). Presumably the prints were separated by this time.

COPY A BRITISH MUSEUM PRINT ROOM

Plate	Leaf Size in Cm	Water mark	Printing Colour
<i>Thel</i> pl. 2#	22.5 x 29.2	---	<i>Colour-printed</i>
<i>Thel</i> pl. 4#	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Thel</i> pl. 6#	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Thel</i> pl. 7	19.0 x 26.0	---	<i>Colour-printed</i>

trimmed, the hypothetical outer two framing lines were removed.

³⁰⁴There is no inscription on *Visions* pl. 10.

<i>Urizen</i> pl. 1	16.6 x 26.1	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 2	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 3	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 5	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 7	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 8#	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 10	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 11	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 17	19.0 x 26.0	1794 J	<i>Colour-printed</i>
		WHATMAN	
<i>Urizen</i> pl. 19	16.1 x 26.1	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 23	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 24#	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 27#	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Marriage</i> pl. 11	18.9 x 26.0	---	<i>Colour-printed</i>
<i>Marriage</i> pl. 14	18.9 x 26.0	---	<i>Colour-printed</i>
<i>Marriage</i> pl. 16	18.9 x 26.0	---	<i>Colour-printed</i>
<i>Marriage</i> pl. 20	18.9 x 26.0	---	<i>Colour-printed</i>
<i>Visions</i> pl. 3#	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Visions</i> pl. 10	17.8 x 26.0	---	<i>Colour-printed</i>

Not in Small Book (B)

All are reproduced in Butlin, pl. 308-30.

COPY B³⁰⁵

Plate	Dimensions of the image after the text was masked out ³⁰⁶	Number
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³⁰⁵Corrections of Small Book (B) for 2007 (*Blake*, XLII[2008]) are on the basis of Martin Butlin and Robin Hamlyn, "Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse", *Blake*, XLII (2008), 52-72, especially the reproductions.

<i>Thel</i> pl. 1		10.6 x 8.2 cm		
<i>Thel</i> pl. 4		11.0 x 7.4 cm		
<i>Thel</i> pl. 6		10.8 x 8.9 cm		
<i>Thel</i> pl. 7		10.8 x 8.2 cm		
<i>Urizen</i> pl. 1	110.3 x	8.4 cm		13a
<i>Urizen</i> pl. 5		10.7 x 7.7 cm		
<i>Urizen</i> pl. 7		10.6 x 11.8 cm		
<i>Urizen</i> pl. 11		11.0 x 10.3 cm		
<i>Urizen</i> pl. 17		9.0 x 14.8 cm		
<i>Marriage</i> pl. 11		10.4 x 4.4 cm		
<i>Marriage</i> pl. 14		10.1 x 3.8 cm		
<i>Marriage</i> pl. 16		10.2 x 6.0 cm		
<i>Visions</i> pl. 3		11.2 x 8.6 cm		
<i>Visions</i> pl. 6		12.0 x 5.4 cm		10a
Plate	Collec- tion	Water- mark	Leaf-Size in Cm	Printing Colour
<i>Thel</i> pl. 7	<i>Anon.</i>	<i>wove paper</i>	18.6 x 25.7	<i>colour printed</i>
<i>Urizen</i> pl. 7	<i>Anon.</i>	<i>wove paper</i>	18.5 x 25.0	<i>colour printed</i>
<i>Urizen</i> pl. 11	<i>Anon.</i>	<i>wove paper</i>	18.5 x 26.4	<i>colour printed</i>
<i>Urizen</i> pl. 17	<i>Anon.</i>	<i>wove paper</i>	18.1 x 25.85	<i>colour printed</i>
<i>Urizen</i> pl. 19	<i>Anon.</i>	<i>wove paper</i>	18.5 x 26.3	<i>colour printed</i>
<i>Urizen</i> pl. 23	<i>Anon.</i>	<i>wove paper</i>	18.4 x 26.7	<i>colour printed</i>
<i>Marriage</i> pl. 16	<i>Anon.</i>	E&P	18.7 x 25.9	<i>colour printed</i>

Urizen pl. 1-3, 5, 9-10, 12, 22, *Marriage* pl. 11, 14, and *Visions* pl. 10 are reproduced in Butlin, pl. 350-60, and *Thel* pl.

³⁰⁶ All the image-dimensions derive from Butlin.

7, *Urizen* pl. 7, 11-12, 17, 19, 23, and *Marriage* pl. 16 in Butlin and Hamlyn.

The versos of *Thel* pl. 7 (Anon.), *Urizen* pl. 1 (Keynes Family Trust),³⁰⁷ 7 (Anon.), 11 (Anon.), 12 (Anon.), 19 (Anon.) and 23 (Anon.) are inscribed “This Coloured Print by Wm Blake | was given to me by his Widow | Frederick Tatham | Sculptor”. There is a pin hole, perhaps for hanging the unframed print, on *Urizen* pl. 11-12, and 23.

ORDERS

Offset order ³⁰⁸	British Museum Print Room Accession Number ³⁰⁹	Pencil Number on verso
<i>Marriage</i> pl. 11	426	
? <i>Urizen</i> pl. 7442		15a
? <i>Marriage</i> pl. 20	430	
<i>Urizen</i> pl. 17427		8a
<i>Urizen</i> pl. 10439		16a
? <i>Marriage</i> pl. 14429		B9
? <i>Urizen</i> pl. 24	432	
<i>Thel</i> pl. 2434		
? <i>Urizen</i> pl. 2	436	
<i>Urizen</i> pl. 19	438	
? <i>Visions</i> pl. 10444		10a
<i>Urizen</i> pl. 1	425	13a

³⁰⁷*Urizen* pl. 1 (Keynes Family Trust) is inscribed “Moses” and “192” in pencil at the lower right.

³⁰⁸ Most versos are invisible because they are pasted down.

³⁰⁹ The British Museum Print Room accession numbers all begin with 1856-2-9.

<i>Marriage</i> pl. 16	428	
<i>Urizen</i> pl. 23	431	
<i>Urizen</i> pl. 3	433	14a
<i>Urizen</i> pl. 27	435	
<i>Urizen</i> pl. 8	437	
<i>Thel</i> pl. 6	440	
<i>Visions</i> pl. 3	441	
<i>Urizen</i> pl. 11	443	
<i>Urizen</i> pl. 5	445	
<i>Thel</i> pl. 7	446	
<i>Thel</i> pl. 4	447	

The orders given by the offsets (Copy A), the accession numbers (Copy A), the pencil numbers (Copy A), and the ink numbers (Copy B) are quite irreconcilable one with another. Only the offsets in Copy A and the ink numbers in Copy B bear Blake's authority – *Urizen* pl. 10 comes before *Marriage* l. 14 in the offsets in copy A but the same plates are numbered 20 and 9 in Copy B.

BINDING: All these prints were stabbed together through three holes 7.2 and 8.8 cm apart; the distance of the top hole from the top of the leaf varies from 2.2 cm (*Urizen* pl. 8) to 4.3 cm (*Urizen* pl. 10), suggesting either that the leaf-size was variant when bound or that they have been trimmed since they were stabbed. They bear no Blake number or inscription.

COPY B

Plate	Collection	Water-mark	Leaf-Size in Cm	Printing Colour
<i>Thel</i> pl. 7	<i>Anon.??</i>	c	18.5 x 26.0@	<i>colour printed</i>
<i>Urizen</i> pl. 1	<i>Keynes Trust</i>	--	18.2 x 26.0	<i>orangish brown</i>

<i>Urizen</i> pl. 2	TATE	---18.7 x 20.8	<i>colour printed</i>
<i>Urizen</i> pl. 3 ³¹⁰	<i>Keynes Trust</i>	--15.0 x 9.9	<i>orangish brown</i>
<i>Urizen</i> pl. 5	YALE	---19.0 x 16.0	<i>colour printed</i>
<i>Urizen</i> pl. 7	<i>Anon.??</i>	c 18.5 x 26.0@	<i>colour printed</i>
<i>Urizen</i> pl. 9#	PRINCETON	<i>invisible</i> 15.6 x 20.7	<i>colour printed</i>
<i>Urizen</i> pl. 10	YALE	---9.0 x 16.0	<i>colour printed</i>
<i>Urizen</i> pl. 11	<i>Anon.</i>	??c 18.5 x 26.0@	<i>colour printed</i>
<i>Urizen</i> pl. 12#	MORGAN	---10.2 x 15.1	<i>black</i>
<i>Urizen</i> pl. 17#	<i>Anon.??</i>	c 18.5 x 26.0@	<i>colour printed</i>
<i>Urizen</i> pl. 19	<i>Anon.??</i>	c 18.5 x 26.0@	<i>colour printed</i>
<i>Urizen</i> pl. 22#	<i>Essick</i> 1794	18.3 x 26.2	<i>colour printed</i>
<i>Urizen</i> pl. 23	<i>Anon.??</i>	c 18.5 x 26.0@	<i>colour printed</i>
<i>Marriage</i> pl. 11	PRINCETON	<i>invisible</i> 17.9 x 12.9	<i>colour printed</i>
<i>Marriage</i> pl. 14	LIBRARY OF CONGRESS	--18.8 x 12.1	<i>colour printed</i>
<i>Marriage</i> pl. 16#	<i>Anon.??</i>	c 18.5 x 26.0@	<i>colour printed</i>
<i>Marriage</i> pl. 20	<i>Essick</i>	5.6 x 10.3 ³¹¹	<i>colour printed</i>
<i>Visions</i> pl. 10	<i>Keynes Trust</i>	-- 18.4 x 27.0	<i>colour printed</i>

Plate	Dimensions of the image after the text was masked out³¹²	Number
<i>Thel</i> pl. 7 ³¹³ (<i>Anon</i>)	10.7 x 8.3 cm	
<i>Urizen</i> pl. 1 (<i>Keynes Family Trust</i>)	10.25 x 9.1 cm	
<i>Urizen</i> pl. 2 (TATE)	10.2 x 10.9 cm	

³¹⁰ Another copy of *Urizen* pl. 3 (*Sendak* Collection) was cut down to 9.9 x 6.1cm, eliminating any framing-lines, numbers, and inscriptions, if they existed.

³¹¹ The original size of *Marriage* pl. 20 is found by combining the present dimensions of the separated print-leaf (18.9 x 13 cm) with those of the fragment with the inscription once pasted to its verso (18.9 x 2.5 cm).

³¹² All the image-dimensions derive from Butlin.

³¹³ Unfinished ruled pencil lines are drawn outside the ink framing lines.

<i>Urizen</i> pl. 3 (<i>Keynes</i> <i>Family Trust</i>)	9.6 x 6.1 cm ³¹⁴
<i>Urizen</i> pl. 5 (YALE)	10.7 x 7.7 cm
<i>Urizen</i> pl. 7 (<i>Anon</i>)	10.4 x 11.4 cm
<i>Urizen</i> pl. 9 (PRINCETON)	15.4 x 14.8 cm
<i>Urizen</i> pl. 10 (YALE)	10.0 x 6.5 cm 20
<i>Urizen</i> pl. 11 ³¹⁵ (<i>Anon</i>)	10.0 x 10.8 cm
<i>Urizen</i> pl. 17 (<i>Anon</i>)	9.1 x 14.8 cm
<i>Urizen</i> pl. 19 (<i>Anon</i>)	10.4 x 7.3 cm
<i>Urizen</i> pl. 22 (<i>Essick</i>)	10.0 x 15.4 cm
<i>Urizen</i> pl. 23 (<i>Anon</i>)	10.2 x 10.1 cm
<i>Marriage</i> pl. 11 (PRINCE- TON)	10.0 x 4.8 cm
<i>Marriage</i> pl. 14 (U.S. NATIONAL GALLERY)	10.1 x 4.2 cm
<i>Marriage</i> pl. 16 (<i>Anon</i>)	10.2 x 5.8 cm
<i>Marriage</i> pl. 20 (<i>Essick</i>)	10.5 x 5.5 cm
<i>Visions</i> pl. 10 (<i>Keynes</i> <i>Family Trust</i>)	10.1 x 5.7 cm

@ The newly-discovered prints are 18.2 to 18.7 by 25.0 to 26.7 cm.

Not in Copy A.

³¹⁴The leaf has been trimmed, perhaps removing stab holes and framing lines.

³¹⁵Faint, unfinished ruled pencil lines are drawn outside the ink framing lines. The verso is inscribed "Q^y Heaven & Hell".

Urizen pl. 1-3, 5, 9-10, 12, 22, *Marriage* pl. 11, 14, and *Visions* pl. 7 are reproduced in Butlin, pl. 350-60.

The facts that one plate is numbered "22" but that there are only 20 prints traced suggests that at least two prints are missing from Copy B.

Small Book of Designs

Plate	Inscription ³¹⁶	Ink Number
<i>Thel</i> pl. 7	"Doth God take care of These"	
<i>Urizen</i> pl. 1	"Which is the Way" "The Right or the Left"	
<i>Urizen</i> pl. 2	Teach these Souls to Fly	
<i>Urizen</i> pl. 3	O flames of furious desire ³¹⁷	
<i>Urizen</i> pl. 5	The Book of my Remembrance	
<i>Urizen</i> pl. 7	"I sought Pleasure & found Pain" "Unutterable"	
<i>Urizen</i> pl. 9	#Eternally I labour on	13
<i>Urizen</i> pl. 10	"Does the Soul labour thus", "In Caverns of The Grave"	20
<i>Urizen</i> pl. 11	"Every thing is an attempt"	

³¹⁶The inscriptions are in black ink in Blake's hand below the outer framing line except for those on *Urizen* pl. 3 and 12 which are heavily trimmed; the inscriptions in a modern hand are on the versos, perhaps repeating those trimmed away.

³¹⁷The pencil inscription on the verso is not in Blake's hand, but it may have been transcribed from a Blake inscription. Another copy of *Urizen* pl. 3 (*Sendak* Collection) was cut down to 9.9 x 6.1 cm, eliminating any framing-lines, numbers, and inscriptions, if they existed.

	“To be Human”		
<i>Urizen</i> pl. 12#	I labour upwards into futuraity Blake ³¹⁸		
<i>Urizen</i> pl. 17	“Vegetating in fibres of Blood”		
<i>Urizen</i> pl. 19	“Is the Female death” “Become new Life”		
<i>Urizen</i> pl. 22#	“Frozen doors to mock” “The World: while they within torments up lock.”		
<i>Urizen</i> pl. 23	“Fearless tho in pain” “I travel on”		
<i>Marriage</i> pl. 11	“Death & Hell” “Teem with Life”		
<i>Marriage</i> pl. 14	“A Flaming Sword” “Revolving every way”	9	
<i>Marriage</i> pl. 16	“Who shall set” “The Prisoners free”		
<i>Marriage</i> pl. 20	“O revolving serpent” “O the Ocean of Time & Space”	16	
<i>Visions</i> pl. 10	“Wait Sisters” “Tho all is Lost” ³¹⁹	22	
	# Not in Copy A		

³¹⁸Another copy of *Urizen* pl. 12 (*Anon.*) is inscribed “The floods overwhelmed me”; this was associated with Small Book (B) in *Blake*, XLII (2008), but Butlin and Hamlyn and now GEB are persuaded that it does not belong there.

³¹⁹The pencil inscription is not in Blake’s hand.

COPY B

BINDING: Each print in copy B “is a repeated pull from the same coloring” as in Copy A.³²⁰

Probably stabbed together through three holes 3.8 and 4.3 cm apart (as in *Thel* pl. 7, *Urizen* pl. 2, 5, 7, 10-11, 17, 19, 22-23, and *Marriage* pl. 7, 11) but now disbound. There are three or four framing lines round *Thel* pl. 7, *Urizen* pl. 1-3, 5, 7, 9-11, 12 (2 lines), 17, 19, 21, 22 (1 line), 23, *Marriage* pl. 7, 14, 20 (2 lines), and *Visions* pl. 10, and the surviving numbers are in the top right corners in black ink.

HISTORY: (1) Copy B was almost certainly created about 1796 – the *Urizen* title page is here dated “1796”, though the etched date was “1794” – at the same time as Copy A, but with the addition of three or four framing lines, numbers, and inscriptions on each print; R.N. Essick, “Blake in the Marketplace, 2007”, *Blake*, XLI (2007), speculates that “Blake may have begun, c. 1818 or later, to assemble two sets of *A Small Book of Designs*” (Copies B and C) “using illuminated-book illustrations color printed c 1794-96” – *Urizen* pl. 9, 12, 22, which are not in copy A, “have thinner color printing, but more extensive hand coloring, than their companions”; at Blake’s death in 1827, the collection was inherited by (2) His wife Catherine; at her death in 1831 they were (3) Acquired by Frederick Tatham, who wrote “This Coloured print by W^m Blake | was given me by his widow | Frederick Tatham Sculptor” on the versos of *Thel* pl. 7, *Urizen*

³²⁰ Martin Butlin, “A New Color Print from the Small Book of Designs”, *Blake*, XXVI (1992), 29. Viscomi, 376, dates them all to 1796.

pl. 1, 7, 11-12, 19, 23, and *Marriage* pl. 7 and sold the prints piecemeal.³²¹

Book of Thel pl. 7 (Anonymous)

See *Thel* pl. 7 below

NEWLY DISCOVERED PRINTS

Thel pl. 7, *Urizen* pl. 7, 11-12, 17, 19, 23, and *Marriage* pl. 16

HISTORY: (4) Acquired at a furniture auction (?in London) “many years ago” by an *Anonymous* collector who took them to the Victoria & Albert Museum, where they were identified,³²² and offered them at an [unidentified] auction in 2007,³²³ the prints were sold by the Anonymous owner in 2009 for £441,000 to the Tate.

They were reproduced in the William Blake Archive in 2009.

There are pencil numbers 1, 4-10 in the bottom right corners of *Urizen* pl. 19, *Marriage* pl. 7, *Thel* pl. 7, *Urizen* pl.

³²¹ *BBS* 108 suggests that Small Book (B) may be the “prints” referred to in the letter of 15 Aug 1797 from James Currie in Kettering (near Northhampton) to Ozias Humphry (who owned Small Book [A]):

As poor Blake will not be out of need of money, I shall beg you to pay him for me, and to take the trouble when you return to town of having a box made for the prints, & sending them by the Kettering Coach from the White Hart S:^t John Street Clerkenwell.--

However, the clear association of many of the prints with Tatham and Blake’s other disciples suggests that the Currie prints are not Small Book (B).

³²² R.N. Essick, “Blake in the Marketplace, 2007”, *Blake*, XLI (2008).

³²³ Anon., “Long-lost Blake watercolours shown for 1st time”, *CBC News*, 12 Nov2007.

11, 23, 17, 7, and 12. This suggests that this group once had ten prints, two of which, numbered 2-3, are now missing.

Urizen pl. 1 (*Keynes Family Trust*)

HISTORY: (4) Acquired by Lord Killanin, who lent it to the Carfax Exhibition (1906), No. 79a, and sold it at Sotheby's, 28 July 1947, lot 166, for £65 to (5) Geoffrey Keynes, who reproduced it in *Keynes and Wolf* (1953), p. 84, and lent it to the exhibitions of the British Museum (1957), No. 27 1a, (anonymously), the Whitworth Art Gallery (1969), No. 82, and the National Library of Scotland (1969), No. 51, described it in his catalogue (1964), No. 522; at his death in 1982 it passed to *The Keynes Family Trust*, which lent it to the 1996 February 2-April 7 exhibition of the Fundación "la Caixa" in Madrid, No. 30a; it is deposited in and still promised to (6) The FITZWILLIAM MUSEUM. <BB, BBS>

Urizen pl. 2 (TATE)

HISTORY: (4) Acquired by Samuel Palmer's cousin John Giles, who sold it posthumously at Christie's, 4 February 1881, lot 440, to (5) Dr Richard Sisley,³²⁴ from whom it was acquired by his daughter (6) Mrs John Richmond, who sold it in 1922 to (7) The TATE GALLERY. <BB>

Urizen pl. 3 (*Keynes Family Trust*)

HISTORY: (4) It was sold "by either Mrs. Blake or a relation of hers" to (5) "E. Danniels, 53 Mortimer Street",³²⁵ perhaps

³²⁴ According to Martin Butlin, *William Blake* [Tate catalogue] (1971), 33.

³²⁵ According to a note on the verso presumed to be by C.L. Trumington – see *The Blake Collection of W. Graham Robertson*, ed. Kerrison Preston (1952), No. 136*.

related to E.T. Daniell who bought a copy of *Job* in September 1827 (*BR* (2) 791, 798, 801); acquired successively by (6) "Ogden, Oxford" (according to Preston), (7) Mr C. Layle Trumpington in whose catalogue it was described (Preston), (8) "Mrs. Pollitt, 1897" [Preston], and (9) W. Graham Robertson, who lent it anonymously to the Carfax exhibition (January 1904), in whose catalogue it was described, and who sold it posthumously at Christie's, 22 July 1949, lot 87 (for £78.15.0 to Eames [Preston]); (10) Acquired by Geoffrey Keynes, who described it in his catalogue (1964), No. 522; at his death in 1982 it passed to *The Keynes Family Trust*, which lent it to the Tate Exhibition (9 November 2000-11 February 2001), No. 286; it is deposited in and still promised to (10) The FITZWILLIAM MUSEUM. <BB, BBS>

Urizen pl. 5, 10

HISTORY: (4) Acquired by the Revd. Stopford Brooke, who sold them posthumously at Sotheby's, 9 April 1919, lots 448, 450, for £26 and £29 to (5) James Tregaskis, who offered them in his Caxton Head Catalogue 815 (23 June 1919), lots 1 (£65) and 2 (£70); (6) Acquired by Templeton Crocker, who lent them to the Philadelphia exhibition (1939), No. 78, and sold them to (7) Chauncey Brewster Tinker, described in his catalogue (1959), No. 261-62, and bequeathed at his death in 1963 to (8) YALE UNIVERSITY. <BB>

Urizen pl. 7 (*Anonymous*)

See *Thel* pl. 7 above

Urizen pl. 9

HISTORY: (4) Sold posthumously by the Revd Stopford Brooke at Sotheby's, 9 April 1919, lot 451, for £38 to the dealer Tregaskis, who apparently sold it to the U.S. dealer (5) Gabriel Wells, who in turn sold it to (6) A.E. Newton, who wrote in a notebook with it: "I bought it from Gabriel Wells when we were in London together in the summer of 1921, and I paid a pretty stiff price for it, too"; Newton lent it to the Philadelphia Museum of Art exhibitions (1926 – "the beautifully drawn and coloured 'Urizen'" – which could also be Newton's *Urizen* pl. 22) and (1939), No., 80, and sold it at Parke-Bernet, 16 April 1941, lot 133, for \$150 to the dealer Sessler, apparently for Newton's daughter (7) Miss Caroline Newton, who place it on deposit in and then bequeathed it to PRINCETON UNIVERSITY. <BB>

Urizen pl. 10 (YALE)

See *Urizen* pl. 5, 10 above

Urizen pl. 11 (Anonymous)

See *Thel* pl. 7 above

Urizen pl. 11 (Anonymous)

See *Thel* pl. 7 above

Urizen pl. 12 (Anonymous)

See *Thel* pl. 7 above

Urizen pl. 12

HISTORY: (4) Acquired by William Bell Scott, who evidently lent it to the Victoria & Albert Museum in 1860,³²⁶

³²⁶ Anon., "Water-Colour Drawings at South Kensington", *Critic*, XXII (1860), 467.

and sold it at Sotheby's, 21 April 1885, lot 177 ("Man sinking in Water"), for £6.6.0 to Fawcett; (5) Acquired by the Revd Stopford Brooke, who sold it posthumously at Sotheby's, 9 April 1919, lot 449, for £32 to Tregaskis; (6) Acquired by Herschel V. Jones, who gave it to his daughter (7) Miss Tessie Jones, who bequeathed it in 1968 to (8) The PIERPONT MORGAN LIBRARY. <BB, BBS>

Urizen pl. 17 (*Anonymous*)

See *Thel* pl. 7 above

Urizen pl. 19 (*Anonymous*)

See *Thel* pl. 7 above

Urizen pl. 21

HISTORY: (4) Acquired by John Linnell, listed in Gilchrist (1863), II, 202, and sold posthumously at Christie's, 15 March 1918, lot 177, for £94.10.0 to Martin; (5) Presented by The Felton Bequest to (6) The NATIONAL GALLERY OF VICTORIA, Melbourne, Australia. <BB>

Urizen pl. 22

BINDING: There are three stab holes, 3.9 and 4.3 cm from the top, corresponding to those in *Urizen* pl. 2, 5, 10, and *Marriage* pl. 11 from the Small Book of Designs (B).

HISTORY: (4) Sold for H.B. Forman at Anderson Galleries, 15 March 1920, lot 66, for \$1,060 to Rosenbach; (5) Acquired by A.E. Newton, who lent it to the Philadelphia exhibition (1939), No. 82, and sold it at Parke-Bernet, 14 April 1941, lot 132, for \$300 to "private", i.e., (6) Mr Joseph Holland, who lent it to the exhibition at the National Museum of Western

Art (Tokyo), 25 September-25 November 1990, No. 25d; after his death in 1994, it was (7) Offered with the Collection of Joseph Holland and Vincent Newton in John Windle Catalogue 26 (December 1995), lot 1 (reproduced in colour, Price on Enquiry) and sold to (8) Professor *Robert N. Essick*.
<BB, BBS, Blake>

Urizen pl. 23 (*Anonymous*)

See *Thel* pl. 7 above

Marriage pl. 11 (PRINCETON)

HISTORY: (4) Acquired by Alexander Gilchrist's son H.H. Gilchrist, who lent it to the Pennsylvania Academy Exhibition (1892), No. 159; (5) "Bought by Carl Edelman from H. Gilchrist in 1895" (according to A.E. Newton's note on the back of the frame); Edelman gave it (according to Keynes and Wolf) to his son-in-law (6) A.E. Newton, who lent it to the exhibitions at the Philadelphia Museum of Art (1926) and (1939), No. 81, and from him it passed to his daughter (7) Miss Caroline Newton, who lent it to the Princeton exhibitions of 1967 and 1969 (No. 52) and then bequeathed it to PRINCETON UNIVERSITY. <BB>

Marriage pl. 14

HISTORY: (4) Acquired by John Varley (according to Keynes and Wolf); (5) Sold by Sydney Morse at Christie's, 26 July 1929, lot 19 (described as "The Soul hovering over the Body") for £78.15.0 to Colnaghi; (6) Acquired by Mr Lessing J. Rosenwald, who gave it to (7) The LIBRARY OF CONGRESS.
<BB>

Marriage pl. 16 (*Anonymous*)

See *Thel* pl. 7 above

Marriage pl. 20

BINDING: (1) The design from the bottom of *Marriage* pl. 20 was colour-printed about 1796 onto a leaf at least 18.9 x 15.5 cm;³²⁷ (2) Perhaps about 1818,³²⁸ Blake took up the print again, drew four Black framing lines round the design, wrote "16" in the top right corner, and inscribed it in the same black ink:

"O revolving serpent"

"O the Ocean of Time & Space"

(3) A ragged-edged pink masking-leaf c. 16.5 x 12.2 cm with a window exactly the size of the print was pasted to the print-leaf, and the mount was touched up with washes of the same colours as the print, some of the colour lapping over and disfiguring the masking-leaf;³²⁹ (4) A cardboard backing was pasted to the verso of the print; (5) A strip 2.5 x 18.9 cm bearing the inscription and the outer two framing-lines was cut off the bottom of the print-leaf and pasted to the bottom of the

³²⁷ The size is a combination of the present dimensions of the separated print-leaf (18.9 x 13 cm) with those of the fragment with the inscription once pasted to its verso (18.9 x 2.5 cm).

³²⁸ In his letter of 9 June 1818 to Dawson Turner, Blake mentioned the copy of the *Small Book of Designs* (A) which he had made in 1796 for Ozias Humphry and which Turner had apparently seen in the collection of Humphry's son William Upcott who was, like Turner, a keen autograph collector. Perhaps in 1818 Blake took up again the prints for *Small Book* (B).

³²⁹ This ragged-edged pink masking-leaf seems to be an expendable device to keep the margins of the print neat; presumably it was to be discarded, as were similar windows (if they were used) in all other cases. Its preservation here must be an accident.

verso of the cardboard backing; (6) Apparently a leaf with a window exactly the size of the print was pasted to the recto of the print-leaf, presumably to obscure the colouring which laps outside the print-area onto the masking-leaf and which would have obscured the inscription had it not been trimmed off and pasted to the verso; (7) The (hypothetical) outer window was removed from the masking-leaf (leaving behind a good deal of disfiguring paste) and discarded; (8) In 1995, the paper strip was heavily cleaned³³⁰ in order to return its colour to match the portion of the sheet bearing Blake's print, the strip was re-attached to the print, the masking-leaf, and the two other fragments of pink paper were removed (and preserved).³³¹

HISTORY: (4) Probably acquired by John Varley; (5) Acquired by Varley's wife Delvalle (daughter of Wilson Lowry), who gave it on 31 March 1856 to (6) Adam White – the verso is inscribed "Drawing of Blake's given to A White by Mrs Varley March 21 1856"; (7) Acquired by Sir Joseph Noel Paton (1821-1901); (8) Paton's anonymous heir³³² sold it at Sotheby's, 7 July 1995, lot 71 (ESTIMATE: £20,000-£30,000) for £36,700 to (9) John Windle for Professor *Robert N. Essick*.
<BBS, Blake>

³³⁰ In the process of cleaning, the inscriptions in three non-Blakean hands -- "8623", "Drawing of Blake's given to A[dam] White by M^{rs} Varley March 31 1856", and "evidently printed in oil & touched with colour afterwards" – were lost.

³³¹ For almost all the information and deductions here, I am indebted to correspondence with Professor Essick and to "Blake in the Marketplace 1995", *Blake*, XXIX (1996).

³³² See Martin Butlin, "A New Color Print from the Small Book of Designs", *Blake*, XXVI (1992), 19-21.

Visions pl. 10

HISTORY: (4) Perhaps this was the unidentified plate from *Visions* lent by H.H. Gilchrist to the Pennsylvania Academy Exhibition (1892), No. 147; (5) Perhaps it was among the thirty leaves of Blakeana (see *Urizen* pl. 19, *BB* 185) sold anonymously at Sotheby's, 24 February 1897, lot 809, for £60 to Quaritch; (6) Acquired by Dr Greville Macdonald, by whom it was sold to (7) Francis Edwards, who offered it in a catalogue (1931), No. 2, for £60, and sold it in 1936 to (8) Geoffrey Keynes, who listed it in his catalogue (1964), No. 522; at his death in 1982 it passed to (9) *The Keynes Family Trust*, though deposited in and still promised to (10) The FITZWILLIAM MUSEUM. <*BB*, *BBS*>

Song of Los
(1795)

Weight and Cost of Copperplates

The 8 prints of *Song of Los* derive from 4 copperplates; pl. 1 and 8 are recto and verso of a plate 17.6 x 23.5 cm; pl. 2 and 5 are recto and verso of a plate 17.3 x 24.2 cm; pl. 3-4 are side by side on a plate 27.2 x 21.4 cm; and pl. 6-7 are side by side on a plate 28.0 x 22.2 cm – see Viscomi, 287, and *BBS* 39. The weight would have been 3,014.9 g and the cost £2.0.5¼.

According to Viscomi, “Blake’s ‘Annus Mirabilis’”, *Blake*, XL (2007), the full-page designs in *The Song of Los* (pl. 1-2, 5, 8) were colour-printed from mill-board, as may be

seen in the striations on pl. 8 (copy B), and not from copper, as had always previously been assumed (e.g., *BB* 70).

All copies were apparently printed in **1795** (A-B) (Viscomi, 376).

According to Viscomi, 287,

The sequence of plate 4 impressions can be established by tracing the changes in the cloud line trailing from the *A* in “Albion” in the last line. It is printed in the gray of the text in copy C, as are the birds. This is the first impression pulled. The second impression is copy F; the plate is again inked in gray and painted in colors, only here the trailing line is half-wiped, its lower portion is dabbed in red, and the birds are wiped away. The third impression, copy D, has the same gray and red cloud line, and the birds have been reinserted in a dark brown. In the fourth impression, copy A, Blake dabbed the top portion of the cloud line blue. In the fifth, copy B, the cloud line is printed in blue, the gap between Los's head and the cloud is filled in, and the birds are reinked in brown. The sixth and last impression pulled was copy E; there are traces of the blue ink, but here Blake has color printed the shallow between the cloud and the woman's head in red. This has to be the last copy, since the red ink is substantial enough to have left traces in subsequent impressions. The sequence of impressions for plate 4 is not the same as that for plate 1, which can be traced according to the color,

disappearance, and reappearance of the birds. Their order appears to be copies F, B, A, C, D, and E. Essick found a slightly different order (*Printmaker* 129), but the point remains the same: the different printing orders of plates 1 and 4 indicate that copies were collated from sets of impressions and not printed one at a time.

COPY A

It was reproduced in colour in *The Continental Prophecies*, ed. D.W. Dörrbecker (1995) and in *The Complete Illuminated Books*, ed. David Bindman (2000). In 2004 reproductions of it were added to the William Blake Archive.

COPY B

BINDING: "*bound in contemporary half morocco*" with *Europe* (A) and *Visions of the Daughters of Albion* (F), according to Quaritch Catalogue No. 203 (December 1900), lot 193.

HISTORY: (3) Offered at £315.0.0 in Quaritch Catalogue No. 203 (December 1900), lot 193.

It was reproduced in Joseph Viscomi, "Blake's Virtual Designs and Reconstruction of *The Song of Los*", *Romanticism on the et*, No. 41-42 (2006), and online in the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY C

It was added to the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2009.

COPY D

It was added to the William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2004.

COPY E

BINDING: (4) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994", *Blake*, XXVII, 3 (Winter 1993-94), 98.

It was reproduced in Joseph Viscomi, "Blake's Virtual Designs and Reconstruction of *The Song of Los*", *Romanticism on the Net*, No. 41-42 (2006), added to the William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2009, and reproduced online in Huntington Digital Images.

EDITIONS

"*The Song of Los: Pesn' Losa.*" Tr. into Russian with commentary by V.V. Serdechnaya. *Volshebnaya gora* [Moscow], No. 15 (2009), 461-68.

Reprinted in Russian in her *Malye poemy Uil'yama Bleika: Povestvovanie, tipologiya, kontekst* [*Small Poems of William Blake: Narrative, Typology, Context*] (2012).

**The Song of Los (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013)
ISBN: 9788074844140

Probably *Song of Los* (B) -- see *The Complete Illustrated Books of William Blake*.

Songs of Experience
(1794 [-1802])

Weight and Cost of Copperplates

Songs of Experience (*Songs* pl. 1, 28-33, 37-52, b) are etched on the versos of the copperplates of *Songs of Innocence* (see *BB* 382) except for pl. 29-30, which are on recto and verso of the same copperplate (7.2 x 12.4 cm) and pl. a. They would have weighed 153 grams or 1/3 pound and cost 1s. 4½d.

N.B. *Songs* pl. a (5.2 x 6.3 cm), with only a design, known in one copy, is not matched in size by any other print from the works in Illuminated Printing and would have cost 4½d. Pl. b, "A Divine Image" (7.0 x 11.2 cm), may be on the verso of *Innocence* pl. 17, "A Cradle Song" (7.1 x 11.1).

Copies were apparently printed in **1794** (*F*, G-H, *T*¹; *B-E*), **1795** (*J*, *O*, *S*), **1802** (*P*, *Q*) (Viscomi, 376-77). Note that numbers of copies of *Experience* were produced separately but later added to *Innocence* to form *Songs of Innocence and of Experience*.

In *Songs* (B-D), "The Little Girl Lost" and "The Little Girl Found" (pl. 34-36) were "borrowed from copies of *Innocence*", but in *Songs* (A, R) they are printed integrally with *Experience*. However, "in both copies A and R, plate 34 was printed in the ink of *Experience* but plates 35-36 are in the ink of *Innocence*, as though Blake momentarily forgot about the transfer" (Viscomi, 294, 415).

COPY N

The work is reproduced online in Huntington Digital Images.

EDITIONS

Songs of Experience [Z]: Facsimile Reproduction with 26 Plates in Full Color. (N.Y.: Dover, 1984) ISBN: 048624361
<BBS> **B.** §(1985) **C.** §(1997) **D.** §(2007)

The work is boxed with *Favorite Works of William Blake* (1997).

REVIEW

Jenijoy La Belle, *Blake*, XIX, 2 (Fall 1985), 83-84
(with another)

Les chants de l'expérience*. Tr. **Alain Suied. (Paris: Arfuen, 1993) Arfuen Textes anglais cahier n° 91. 8°, 94 pp.; ISBN: 2908825295 In French and English

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

See below for *Chants d'innocence*, tr. Alain Suied (1992).

§*Songs of Experience*. (N.Y.: Dover, 1997)

Apparently first published with the Dover *Favorite Works of William Blake* ([?1997]).

§*Cantos de la Experiencia* Translation and notes by **Roberto Diaz**. (Barcelona: Editorial Astri, S.A., 2000) 91 pp.; ISBN: 8446908123 English and Spanish on facing pages.

§*Songs of Experience*. Photographs by Joel-Peter Witkin. Poems by William Blake. Essay by **John Wood**. (No place: Leo and Wolfe Photography, Inc, 2002) Platinum Series

Edition of 65 copies, "Opened at \$7500 – SOLD OUT – Closed at \$18,000 ... 18" x 15" and weighs over 14 pounds", according to *The Journal of Contemporary Photography* 21st online.

See also *Innocence* (2002) and *Songs* (2004).

§*William Blake Songs of Experience*. ([Great Britain:] Narbone Publishing, [?2004]) 31 pp., no ISBN, letterpress text only

§*[*Songs of Experience* called] *William Blake (An Introduction)* by **Steve Phillips**. (Great Britain: Narbone Publishing, 2004) 34 pp.; ISBN: 9780954530235 27 indifferent reproductions apparently from different copies

§*Cantares de Experiencia*. (Mexico [City] Vico, 2005) Internet Resource In Spanish

An electronic book.

See also *Contares de Innocencia* (2005).

**Songs of Experience (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013) ISBN: 978807484409

Probably from *Songs* (C or Z) -- see *The Complete Illustrated Books of William Blake*.

Songs of Innocence **(1789[-1808?])**

Weight and Cost of Copperplates

The 31 copperplates of *Songs of Innocence* (*Songs* pl. 2-27, 34-36, 53-54) weighed 3,016.7 grams = 6.6 pounds and would have cost £2.13.6.

Copies were apparently printed in **1789** (E, V?; *F*, I-J, X; A-H, K-M, Z, *B-E*), **1795** (*J*, N), **1802** (*P*, O, R/Y³³³), **1804**

³³³ *Innocence* (R/Y) was apparently printed as one copy but was later separated into two fragments.

(P-Q, Q), 1811 (S, S), and **posthumously** (T) (Viscomi, 376-78).

PRINTING: In early copies, "Many of the impressions contain the same accidentals. 'The Lamb' of *Innocence* copy E ..., for example, has the same traces of ink along the inside of the wiped border as 'The Lamb' in *Innocence* copy B ... and other copies" (Viscomi, 115). Similarly,

an ink blot in the leaves beside stanza one of "Night" (plate 20) occurs with diminishing strength in *Songs* copy E, *Innocence* copy I, and *Songs* copy F, which reveals that the three impressions shared the same ink, dabbers, paper, and printing pressure [Viscomi, 243].

ORDER OF THE PLATES

Copy					
R/Y ³³⁴	R	Y-Y	R-R	R-R	R-R
Plates	2 [3]	4-18	19-20 [21, 53]	22-25 [54]	26-27
Numbers	1 [2]	3-17	18-19 [20-21]	22-25 [26]	27-28

TABLE

Copy	Prints	Num- ber of leaves	Watermark	Bind- ing Order	Blake Num- bers	Leaf Size in Cm	Printing Colour
#R/Y	2, 4-20,	24	BUTTA[N- SHAW]	Loose	1, 3-19, 22-25, 27-28	14.5 x 20.9 (2) 14.5 x 20.3 (4) 14.0 x 20.3	pale brown (2), 4-7, 10, (4, 7, 16-17)

³³⁴ The plates are now loose, and some are missing, but the order is established by Blake's numbers. The plate following pl. 20 ("Night" pl. 1) must be pl. 21 ("Night" pl. 2) numbered 20. The plates following pl. 21 and 25 are probably pl. 53 and 54 (as in *Innocence* [S] and *Songs* [S] on paper watermarked 1808), numbered 21 and 26.

	(5) ³³⁵	
R	13.5 to 15.0 x reddish-brown	
FITZ-2,	19-20, 920.0 to 21.2	(8-9, 15)
WILLIAM	22-27	(6, 8, 11, 13-15)
Y ¹	15)	bluish-grey (11, 18)
<i>Essick</i>	4-5, 9-10, 5	14.3 x 20.8 (9) blue (19-20,
	18	14.2 x 20.7 (10) 24)
Y ²		15.0 x 21.4 (12)
<i>Parker</i>	12, 16-17 3	14.9 x 20.8 (16)
Y ³		14.4 x 20.9 (17)
<i>Neuer-</i>	6-8, 11, 7	13.6 x 20.1 (18)
<i>burg</i>	13-15	14.5 x 20.9 (19- 20, 22-27) ³³⁶

Watercoloured by Blake or his wife.

SIGNIFICANT VARIANTS:

Pl. 9: In the first plate for "The Little Black Boy",

From the earliest to the last impressions ..., which were produced ca. 1795 and ca. 1825, the woman's back is arched and her hair is in a bun. This is how Blake drew her on the plate. In all posthumous copies ..., her back and hair have been altered on the plate. [Viscomi, 248]

There does indeed seem to be a difference, though the "bun" is at the bottom of her neck or the top of her shoulder rather than

³³⁵ Pl. 5 has a deckle edge at the bottom. According to the 2007 catalogue, the deckle edges are "above and below" on pl. 5 and "below" on pl. 18. Deckle edges appear on the margins of the original uncut sheet of paper, and no sheet was manufactured only 20.3 cm high, as in pl. 5.

³³⁶ Pl. 20 and 23 are smaller than the others. Presumably the different sizes are to be explained at least in part by the need to trim them after they were scorched in a bon-fire in the 1890s.

on her head (where one might expect to find a "bun"). There seem to be very faint traces in the posthumous copies of the former larger outline.

Pl. 12: In "The Chimney Sweeper" of *Innocence* in copy AA, the first word of l. 20 ("And the Angel told Tom if he'd be a good boy | He'd have God for his father & never want joy") was changed in pen to "But" ("But have God ..."); the change, "which makes little sense", may have been made by Catherine Blake, who perhaps helped in the coloring of this copy (Viscomi, 146).

Pl. 25: According to Viscomi, 245-46,

“Infant Joy” ... in [*Innocence*] copy U is an unrecorded first state: the bottom of the *J* of “Joy” crosses into the flower in this but not in any of the subsequent copies The presence of this first state and the very poor inking throughout the book indicate that copy U was the first copy of *Innocence* printed.

In Viscomi's reproductions (illus. 251-52, 274-77) of *Innocence* (N) and *Songs* (C, I, L, O), the "J" appears to be merely colored over, but in posthumous copies b (reproduced in the edition of Ruthven Todd [1947]) and c (reproduced in *William Blake's Writings*, ed. G.E. Bentley, Jr [1978], 48) it is clear that curve of the "J" crossing the petal was removed from the copperplate.

COPY A

HISTORY: (6)Lent by Colonel and Mrs. David McC. McKell of Chillicothe, Ohio, to the exhibition of §*The Printmaker 1450 to 1950* [21 September-3 November at the] Achenbach

Foundation for Graphic Arts, California Palace of the Legion of Honor [San Francisco], 1957).

It was reproduced in The William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2012.

COPY B

BINDING: The watermark on the front fly-leaf is "BEILBY | & | KNOTTS | 1825", a Birmingham firm, not "BEILK | & KNOT | 1825" as in *BB*, as I am told by my friend Stephen Massil.

HISTORY: Acquired by "R H Clarke",³³⁷ who signed the first fly-leaf; W.E. Moss sold it at Sotheby's, 2 March 1937, lot 143, for £750, to Rosenbach. ...

It is reproduced online the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY E

HISTORY: The "C. Newman Born July 21st 1804", whose birth is recorded on the leather label, is Charles Newman, son

³³⁷ *BB* 405, silently following Geoffrey Keynes and Edwin Wolf 2nd, *William Blake's Illuminated Books: A Census* (1953), identifies R.H. Clarke as "the son of Hayley's friend J.S. Clarke [1765?-1834]". However, my friend Stephen Massil of the Garrick Club Library (London) tells me that R.H. Clarke does not appear in the Will of James Stanier Clarke or in that of his widow. The identification of the Blake collector as the son of J.S. Clarke therefore seems implausible. He is probably Robert Henry Clarke (1818-1906), son of Henry and Margaret Clarke, baptised March 1818 at Manchester Square Wesleyan Church, St Marylebone, recorded as "clerk in stationers" in the 1881 census, buried Jan 1906 at Camberwell Old Cemetery, near his wife Harriet (1812-98), who was buried in Nov 1898, aged 86.

of Joseph and Ann Newman, who was born on 21 July and baptised in St Martin's in the Fields on 12 August 1804, and Charles R. Robson, who acquired *Innocence* (E) "at Leicester in or about the year 1899" and sold it at Sotheby's, 15 December 1926, lot 612, is probably Charles Raynor Robson (1869-1947), schoolmaster of Leicester and cricketer, as I am told by my friend Stephen Massil.

COPY G

HISTORY: (4) Mrs Emerson probably lent it to the exhibition at the Boston Museum of Fine Art in December 1929.³³⁸

It was added to the William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2012 and reproduced online in the Yale Center for British Art.

COPY I

BINDING: (3) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994", *Blake*, XXVII (1993-94), 98.

The work is reproduced online in Huntington Digital Images.

COPY J

STAB HOLES: There are five stab-holes 1.2, 3.1, 1.1, and 1.2 cm apart.³³⁹

³³⁸ See Anne Webb Karnaghan, "Blake Exhibition at Boston Museum", *Art News*, 28 Dec 1929, p. 11; the owner of the copy of *Innocence* in the exhibition is not identified in the article, but Mrs Emerson lent other works to the exhibition and may well have lent her copy of *Innocence* as well.

³³⁹ According to David Swinford, as reported by R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 108. When *Innocence* (J) was sold at Christie's (N.Y.) on 8 Oct 2001, lot 6, it was said to have a set of "stab-holes in

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

HISTORY: (2) Offered in Quaritch *Catalogue 197* (1 March 1900), lot 3651, frontispiece, title page plus 10 leaves, for £20; while it was on loan to the Wallraf-Richartz-Museum, prints from it appeared in the Wallraf-Richartz-Museum exhibition of 27 January-28 March 1982; ... (9) Abel Berland sold it at Christie's (New York), 8 October 2001, lot 5 [for \$941,000 to Anon. [Justin Schiller for (10) *Maurice Sendak*].

COPY Q

Exhibited and reproduced in colour in the Syracuse University exhibition, 31 March-2 May 2003.

COPY R/Y

According to Viscomi, 308,
The facts that three of the nine extant impressions
of *Innocence* copy R are blue and that all nine
impressions constitute thirteen [sic] impressions

the gutter margins ... which appears to match" those of the *Innocence* prints in *Songs* (E); *BB*, which does not report the stab holes in *Innocence* (J), gives those in *Innocence* of *Songs* (E) as 3.5 and 3.4 cm apart. As Essick remarks succinctly, "I cannot reconcile any combination of these holes [in *Innocence*(J)] with those present in the green-ink plates in *Songs* copy E."

missing from copy Y strongly suggest that these two fragmented copies once formed a single copy. ... The paper size of *Innocence* copies Y and R is the same, approximately 20 x 15 cm, but what proves conclusively that the two copies were once joined is the fact that both sets of impressions were stabbed three times, 2.8 and 3.4 cm apart.³⁴⁰ Copy Y/R was presumably broken up while in the Dimsdale family, perhaps at the time of or because of the fire damage. If so, then *Innocence* Y/R was first acquired by someone other than the first Baron Dimsdale, since it was produced after the baron died.

Essick, "Blake in the Marketplace, 2007", *Blake*, XLI (2008), suggests that the plates were printed in different colours and coloured and collated (and numbered) at several different periods. (1) The pale brown prints, some watermarked BUTTANSHAW,³⁴¹ were printed about 1802. (2) The reddish-brown and blue prints were printed somewhat

³⁴⁰ "*Blake Books* measures the stab holes in copy R as 2.6 cm and 3.5 cm apart (55). But those in the middle impressions – plate 18 of copy Y and plate 19 of copy R – are exactly the same" (Viscomi, 418). Copy Y was still "UNTRACED" when *Blake Books* was published; its stab holes are not reported in *Blake Books Supplement*, pp. 119-20, but copies R and Y are linked there.

³⁴¹ Blake used paper marked BUTTANSHAW about 1801-1808:

BUTTANSHAW		<i>Innocence</i> (Y), drawings (1806-8)
BUTTANSHAW	1799	drawing (1802)
BUTTANSHAW	18[]	Letter of 19 Oct 1801
BUTTANSHAW	180[]	<i>Innocence</i> (O)
BUTTANSHAW	1802	<i>Songs</i> (P, Q) dated by Viscomi to 1802

later, perhaps at the same time (?1807) as the blue plates in *America* (M) and *Jerusalem* proofs. (3) Blake numbered the plates 1-28 in black ink at the top right corners in the order of *Innocence* (S) and *Songs* (S) on paper watermarked 1808 (printing dated 1811 by Viscomi) and stabbed them in the left margin through three holes 2.6 and 3.5 cm apart. The (hypothetical) presence in *Innocence* R/Y of pl. 53-54, which Blake moved to *Experience* in late copies, suggests that *Innocence* R/Y was collated before this transfer took place in 1818 (*Songs* [T², U]). Pl. 34-36, not found in *Innocence* (R/Y), appear in early copies of *Innocence* but later were placed in *Experience*. The liquefied gold in *Innocence* R/Y implies a late date for some of the colouring, as in *Innocence* (S) and *Songs* (S).

In the 1890s the volume was damaged in a bonfire,³⁴² the leaves were removed, and some were trimmed (pl. 18 partially through the stab-holes). Pl. 3, 21, 53-54 were lost, probably through fire-damage. The remaining leaves were hinged at the corners of the versos (leaving paste-marks on the versos of pl. 10, 12, 18) “into a 4to album, green straight-grained morocco–gilt” (1952 catalogue). (4) By 1952 the leaves were separated into 9 leaves (pl. 2, 19-20, 22-27, here called copy R) and 15 leaves (pl. 4-18, here called copy Y). After 1952 Geoffrey Keynes had the leaves of copy R matted and bound. In April and May 1962 the margins of copy Y

³⁴² According to the 1952 catalogue, in copy R “some leaves [are] stained by fire”.

were cleaned by Mrs Kastner of Wolfenbuttel (according to letters kept with the prints).

HISTORY: (1) Copy R/Y was acquired by Baron Dimsdale;³⁴³ the leaves were “rescued by their owner from a bonfire”³⁴⁴ “in the 1890s”;³⁴⁵ at some time thereafter the twenty-four surviving leaves were separated into Copy R (pl. 2, 19-20, 22-27) and copy Y (pl. 4-18); (2) Sold by Major T.E. Dimsdale at Sotheby’s, 24 November 1952, lot 99, for £240 to Armstrong; (3) Acquired by Geoffrey Keynes, who lent them to exhibitions in the British Museum (1957), No. 32 2-4, 6-7, No. 33 2-6, and (anonymously) the National Library of Scotland (1969), No. 28, the Whitworth Art Gallery (1969), No. 3, described them in his catalogue (1964), No. 508, and bequeathed them to (4) The FITZWILLIAM MUSEUM.

For the history of the rest of Copy R/Y, see Copy Y.

COLOURING:

Pl. 4-5, 9, 12, 17-18 have liquefied gold.

Pl. 10 The boy on the left has darker skin than the other boy. The bottom 0.7 cm is uncoloured – in later copies it is coloured to represent earth or water.

COPY T

According to Viscomi, 247,

³⁴³ According to the family tradition reported in the 1952 catalogue, the purchaser was first Baron Dimsdale (1712-1800), but, as the volume seems to have been produced in c. 1802-1811, the purchaser was more probably his son.

³⁴⁴ According to Geoffrey Keynes and Edwin Wolf 2nd, *William Blake’s Illuminated Books: A Census* (1953).

³⁴⁵ According to Geoffrey Keynes, *Bibliotheca Bibliographici: A Catalogue of the Library Formed by Geoffrey Keynes* (1964).

The plates of *Innocence* copy T ... were printed posthumously and colored in imitation of *Innocence* copy B. For example, the figures in “The Ecchoing Green” plates 1 and 2 are colored in the same five and eight colors as copy B; the difference is that in plate 1 the old man and the faces are pink in copy T and white in copy B. The shapes and colors (blue, pink, and orange) of the very distinct tripart [sic] sky of “Spring” plate 1 are duplicated exactly, as are the shapes and colors (blue and pink) of the sky in “The Shepherd.” Copy T also imitates the plate order of copy B, except that the frontispiece and title plate are reversed and plates 53 and 15 are missing. The coloring model is not always so readily apparent because the undercoloring in imitation of copy B was touched up and supplemented with superfluous ornamentation and because an early coloring style was combined with a late printing style.

All other posthumous printings of *Innocence* are combined with copies of *Experience* to form *Songs of Innocence and of Experience*, which are distinguished by lower cased identifying-letters (e.g., “*Songs* copy c”).

BINDING: Copy T is carelessly described in the Christie catalogue of 8 October 2001, lot 6, as a “forgery”, but this probably means no more than that it was printed after his

death from Blake's copperplates and coloured, as Joseph Viscomi suggests (381).

COPY U

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY W

The list of prints missing from the untraced copy W included pl. 18 ("The Divine Image"), though this is not mentioned in *BB* 366, as Viscomi, 416, points out.

COPY X

HISTORY: Pl. 9-10 from the Fitzwilliam and pl. 13-14, 16-19, 23-25, 27, 34-36, 53-54 (the rest) from the National Gallery of Victoria (Melbourne) are reproduced together in the 1996 February 2-April 7 catalogue of the Fundación "la Caixa" in Madrid, plates 17a-q.

COPY Y (Pl. 6-8, 11, 13-15)³⁴⁶

DESCRIPTION: Pl. 6-7, 13-14 were printed in light brown ink c. 1802, like *Innocence* (O), and partly coloured then; hand-colouring with shell gold and numbers was added c. 1811.

Pl. 8 was printed in grey-black c. 1802, like *Innocence* (O), and coloured and numbered c. 1811.

HISTORY: (2) Sold by "a gentleman" at Sotheby's, 12 March 1962, lot 151, for £1,000 to Fairbrother (i.e., the dealer

³⁴⁶Pl. 6-8, 11, 13-15 are reproduced and extensively described in Robert N. Essick, "Blake in the Marketplace, 2012", *Blake*, XLVI, 4 (Spring 2013), from which much of the present account derives.

Nicholas Rauch of Geneva)³⁴⁷ apparently for (3) Dr Walter Neuerburg, who acquired it in March 1962, blind-stamped each print at the lower right with the collection mark of his father Heinrich Neuerburg (d. 1956),³⁴⁸ and “placed it on permanent deposit in 1978[according to Detlef Dörrbecker] in the WALLRAF-RICHARTZ-MUSEUM, Cologne” <BBS 120>; while it was in the Wallraf-Richartz-Museum, prints from it appeared in the Wallraf-Richartz-Museum exhibition of 27 January-28 March 1982; by 2007 copy Y was divided into eight prints with pl. 4-5, 9-10, 12, 16-18 (here called Y¹⁻²), and seven prints with pl. 6-8, 11, 13-15 (here called Y³).

DESCRIPTION: Pl. 6-7, 13-14 were printed in light brown ink c. 1802, like *Innocence* (O), and partly coloured then; hand-colouring with shell gold and numbers was added c. 1811.

Pl. 8 was printed in grey-black c. 1802, like *Innocence* (O), and coloured and numbered c. 1811.

COPY Y¹

HISTORY: (4) The Neuerburg family sold pl. 4-5, 9-10, 12, 16-18 at Sotheby’s (N.Y.), 1 November 2007, lots 16-21, to Professor *Robert N. Essick* (pl. 4-5, 9-10, 18, Copy Y¹) and *Alan Parker*(pl. 12, 16-17, Copy Y²).

³⁴⁷ M. Rauch’s sale records were not preserved after his death by his successor, André Cottet.

³⁴⁸ Fritz Lugt, *Les Marques de Collections de Dessins & d’Estampes Supplément* (LaHaye: Martinus Nijhoff, 1956), 190 #1344a, cited by R.N. Essick, “Blake in the Marketplace, 2007”, *Blake*, XLI (2008), the source of much of the information here about copy Y.

COPY Y²

HISTORY: Pl. 6-8, 11, 13-15 were sold at Sotheby's (New York) on 26 April 2012, lot 42 (pl. 11, "The Blossom" [\$74,500 to *Adam Fuss*]), lot 43 (pl. 8, "The Lamb" [\$40,625 to Victoria University in the University of Toronto]), lot 44 (pl. 15, "Laughing Song" [\$80,500 to an *anonymous private collector*]), lot 45 (pl. 6-7, "The Ecchoing Green" [\$116,500 to the dealer James Cummins for Northwestern University]), lot 46-47 (pl. 13-14, "The Little Boy Lost" and "The Little Boy Found" [\$59,375 and \$68,500 to John Windle for *Robert N. Essick*]).³⁴⁹

COPY Y²

HISTORY: Lent anonymously by Alan Parker to the Petit Palais exhibition of 2 April-29 June 2009.

COPY Y³

HISTORY: (4)According to Essick, the Neuerburg family reclaimed Copy Y about 2004-2005 and sold pl. 4-5, 9-10, 12, 16-18 at Sotheby's on 1 November 2007 but in December 2007 the "owners", plural, "had no plans to sell the seven remaining plates".

COPY Y

Pl. 13, 16, 18-19, 23-24, 35 are reproduced online by the National Gallery of Victoria (Melbourne, Australia).

EDITIONS

§*Songs of Innocence*. (London: Robert Scott [c. 1900-1910])

³⁴⁹ Pl. 6-8, 11, 13-15 are reproduced and extensively described in Essick's "Blake in the Marketplace, 2012", *Blake* (2013), from which much of the present account derives..

The Gem Booklets, ed. Oliphant Smeaton 5.6 x 8.5 cm, 22 pp.
“Introduction” (2 pp.)

Songs of Innocence. Decorated by Charles Robinson and Mary H. Robinson. (London and N.Y. [1912]) <BB> **B.** (Mineola, N.Y.: Dover Publications, 2011) vii, 66 pp.; ISBN: 9780486476049

Songs of Innocence. Decorated by Charles Robinson and Mary H. Robinson. [London and N.Y.: Dent, 1912] <BB> **B.** §(Mineola [N.Y.]: Dover Publications, 2011) 20 cm, vii, 66 pp.; ISBN: 9780486476049

Nine poems from *Experience* are included (not noted in *BB*).

Songs of Innocence [I] (1923) Frederick Hollyer facsimile
REVIEW

§*Burlington Magazine*, XLVI,267 (**June 1925**), 320-321

Songs of Innocence (1926), Benn reproduction <BB>
REVIEWS

§**Anon.**, *Observer*, **5 December 1926**

§**George Sampson**, *Observer*, **1927(?)** (with 6 others)

Songs of Innocence, illustrated by Jacynth Parsons, preface by **W.B. Yeats** (1927) <BB>

REVIEW

§**Anon.**, *Observer*, **4 December 1927**

Songs of Innocence. (London and Glasgow: Collins' Clear Type Press [1928?]) 16 pp., 16 cm, unpaginated; the anonymous illustrations are pasted in.

§*Announcing the Felpham Edition of Songs of Innocence by William Blake: An Intaglio Plate Book Designed & Printed in Colour at the Pear Tree Press and Now Offered for Subscription.* (Flansham, Bognor Regis, Sussex: Pear Tree Press, 1937) 4 leaves

There seems to be no record of the publication of such an edition.

Songs of Innocence [Written out by Helen Hinkley and decorated by James Guthrie] (Flansham, Bognor Regis: Pear Tree Press, 1939) Guthrie's Felpham Edition <BB #63>

REVIEW

Edward Larocque Tinker, *New York Times*, **19 May 1940**, p. 97 (charming)

§*Songs of Innocence.* (Stoke Park, Guildford, Surrey: Guildford School of Art and Crafts, 1947) 22 pp.

According to the colophon it was “Produced under the direction of Thomas J. Cowley”.

Songs of Innocence (1954), The William Blake Trust <BB>

REVIEWS

§**Anon.**, *Times Literary Supplement*, **31 December 1954**, p. 850

§**J. Bronowski**, *New Statesman and Nation*, **14 May 1955**, pp. 691-92

§**L.W.**, *Connoisseur*, CXXXVIII (1956), 133-34

Songs of Innocence (1971) Dover facsimile <BB>

The work is boxed with *Favorite Works of William Blake* (1997).

§*Cantos de Inocencia.* Tr. **Mirta Rosenberg**. ([N.p.:] Adiax, 1980) 77 pp. **B.** (Buenos Aires: NEED, 1998) In Spanish

Les chants de l'innocence*. Tr. **Alain Suied. (Paris: Arfuen, 1992) Arfuen Textes anglais cahier n° 83. 8°, 80 pp.; ISBN: 2908824201 In French and English

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

See above for *Chants d'expérience*, tr. Alain Suied (1993).

REVIEW

§**François Hàn**, *Europe*, No. 772 (1994), 206-7.

§*Songs of Innocence*. Photographs by Joel-Peter Witkin, Poems by William Blake. (No place: Leo and Wolfe Photography, Inc., [2002], Platinum Series

"65 numbered copies and 5 lettered copies, 10 initialed, bound platinum prints" in a "Basilwood clamshell box 18 x 15" ... Currently \$12,000", "Text by **John Wood**" [sic], according to *The Journal of Contemporary Photography* 21st online.

See also *Experience* (2002) and *Songs* (2004).

§*Cantares de Inocencia*. (Mexico [City]: Vico, 2005) Internet Resource In Spanish

An electronic book.

See also *Cantares de Experiencia* (2005).

**Songs of Innocence (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013) ISBN: 9788074844027

Probably *Songs of Innocence* (B) -- see *The Complete*

Illustrated Books of William Blake.

Songs of Innocence (L), "never before reproduced", ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi, was added to the William Blake Archive.

§*Songs of Innocence* [with illustrations by Geraldine Morris (1902)]. (Charleston [South Carolina]: BiblioLife, 2014) 68 pp.; ISBN: 9781293456392

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

ORDER OF THE PLATES IN *Songs of Innocence*

Copy

i 1-11, 13-14, 16-25, **48**, 26-27

ORDER OF THE PLATES IN *Songs of Experience*

Copy

i 28, 33, 29, 34-36, 38-43, 46, 49, 52-54

TABLE

Copy	Plates missing or added	Num-ber of leaves	Leaf Size in Cm	Watermark	Blake Printing Num-bers	Colour
CC	-1, 3952???	3-28, 30-53	?			
Un-traced						
i	-15, 30-32,	44	19.8 x 24.1	WHATMAN 1831	--	Grey
VICTORIA	38, 44-45,			1831 (pl. 39)		
UNIVERSITY	51			J WH 18 (pl. 6, 13, 28)		
IN THE UNI-				J WH 1 (pl. 19 29)		
VERSITY OF				J WH(pl. 14)		
TORONTO				J W (pl. 11, 20)		
HATMAN	1831 (pl. 16-17)					
ATMAN	1831 (pl. 8, 10,					
					22, 27, 33)	
TMAN	831 (pl. 42)					

O23-24, 30, 5	7.5 x 2.8 (23) ³⁵⁰ -- ³⁵¹ --	<i>colourprinted</i> (23) ³⁵²
VICTORIA38, 53	9.7 x 14.0 (24) -- --	dark grey (24)
UNIVERSITY38, 53	11.0 x 17.9(30)----	grey (30)
in the Univer-	18.3 x 28.5 (38) -- --	reddish brown
city of Toronto	18.4 x 27.8 (53) ³⁵³ -- --(38, 53)	
o 28, ³⁵⁴	52 2 18.8 x 24.1(28) J WHA[T--	black (28)
PHILADELPHIA	11.3 x 14.8 (52)MAN] 18[]	brownish-red (52)
MUSEUM OF	(pl. 28)	
ART	J W[HAT-	
	MAN] (pl. 52)	
q -1-2, 28-	25 --	unknown ³⁵⁵
54		
Untraced 22, 28, 30, 9	--	small 4to.
40, 44-46, 48 (2)		

PLATES 25("Infant Joy"), 39 ("The Sick Rose"), b ("A Divine Image")

According to Joseph Viscomi, *Huntington Library Quarterly*, LVIII (1996), 301 n28, "A close examination of the shapes of the plates" reveals that "Infant Joy" (6.8 x 11.1

³⁵⁰ The paper was trimmed to exhibit the design only, giving it a very irregular shape with vines hanging loose at the top corners. No other Blake print is known to have been so trimmed.

³⁵¹ The paper is stiff, rather like WHATMAN paper.

³⁵² Pl. 5, 22-23 (designs only) are the only plates from *Innocence* known to have been colour-printed.

³⁵³ N.B. The sizes in centimetres measured by GEB (like those in the table above) are discrepantly reported as

Plate	<i>BBS</i>	Essick, "Marketplace 2006"
24	7.8 x 11.6	9.9 x 13.8
38	18.7 x 28.1	18.7 x 27.9
53	7.2 x 11.2	18.4 x 28.0

³⁵⁴ Pl. 28, like 5 other copies, has the plate-maker's-mark of "JONES No. 4[?] | SHOE LANE LONDON".

³⁵⁵ It was described as "high 4to." in the Quaritch catalogues of 1871 and 1873.

cm) has on its verso "A Divine Image" (7.0 x 11.2 cm) rather than "The Sick Rose" (6.8 x 11.1 cm) as in *BB* 382.

ORDER OF THE PLATES in *Songs of Experience*

CC The last plate is pl. 39; no other copy ends with pl. 39

NEWLY RECORDED VARIANT

PLATE 30 (*Songs of Innocence and of Experience* title page)

State 2: In posthumous copies h (2 examples) and p, a tool has cut into the relief surfaces, most notably on the heads of the two figures at the bottom and on the woman's left upper arm.³⁵⁶

NEWLY RECORDED VARIANT

PLATE 48 ("Infant Sorrow")

Quaritch, *Rough List*, No. 73 (November 1885), lot 53, records untraced copies of pl. 48 in "two states".

The only variant recorded in *Blake Books*, p. 402, is in the colouring: "The woman's cap has been suppressed in *J*, *R*, *W-X*".

PRINTING

According to Viscomi, 416,

"The Lamb" of *Innocence* copy N ... features the same inking patterns (words darker and lighter) as "The Lamb" of *Songs* copy O. "The Tyger" of *Songs* copies L and N has the same ink splatters under the tiger's neck and the word "fearful," and the *e* of "fearful" is touched up in both. In *Songs* L, N, and S, the letters *O* and *W* of "On" and "What" of lines 3 and 4 of the second stanza did not print and had to be touched up; in copy N, they

³⁵⁶ As Bob Essick reported to me in an e-mail of 2 March 2013.

were touched up in the same black ink used to number the copy.

Copies were apparently printed in **1795** (A, R; I, L, O/K, M, W/N, BB³⁵⁷), **1818** (T², U), **1821** (V), **1825** (W, Y), **1826** (Z-AA), **1827** (X), and **posthumously** (a-o plus separate pulls including Tate and Theodore B. Donson Ltd; the colouring of K and M is also posthumous) (Viscomi, 376-81).

According to Viscomi, 269-74, "The Sick Rose", "The Garden of Love", "The Little Vagabond", and "Infant Sorrow" (pl. 39, 44-45, 48) were etched on four plates cut from "the full 22.2 x 13.7 cm sheet" of copper. The fact that these four poems are not included in *Songs* (F-H, T¹)

signifies that these specific plates had not yet been prepared, that the sheet had not yet been cut, which in turn indicates that copies F-H and T1 were printed before copies B-E, which include these plates.

Therefore copies F-H, T¹ "were the first copies of *Experience* printed".

Experience (B-E) were color-printed from the surface only (unlike F-H, T¹ which are color-printed from both surface and shallows) because they had to match back-to-back *Innocence* prints, and shallow-printed designs can only be printed on one side of the leaf.

PLATE a

³⁵⁷ Copies A and R were produced in a different print-run from the rest. Copies O/K and W/N are sets which were later separated.

Plate a "may originally have been executed for *There is No Natural Religion*, series b, but rejected", according to R.N. Essick, "Blake in the Marketplace, 1995", *Blake*, XXIX (1996).

COLOURING

Viscomi, 416, says that the stream at the bottom of "The Lamb" [pl. 8] and "The Little Black Boy" (plate 2) [pl. 10] is painted as green ground (in the same green color) in both *Songs* copy L and *Innocence* copy N, which strongly indicates that the one was painted with reference to the other, and thus at the same time. *Songs* copy L was acquired by 1799 (BB 417), which means that both copies were colored between 1795 and 1799.

FRAMING LINES

"Copies W and Y were printed in the same orangish brown ink and were given the same kind of elaborate scroll and foliage borders"; "The changes in frame styles suggest this order: W and Y; Z and AA; X" (Viscomi, 365, 366).

Though they are possibly the work of Mrs. Blake, the frames [in W and Y] were not added after Blake's death, since the numbers are Blake's and they were written after the frames were drawn, as their placement out of the way of the scrolls and flourishes makes evident. Blake intended the designs to be framed more elaborately than ever before, and he may have drawn a few of the frames himself [as he did for *Job*] [Viscomi, 366].

COPY A

HISTORY: *BB* does not note that between 1882 (when copy A was described as having 50 prints) and 1924 (when it was given to the British Museum Print Room with 54 prints), it was supplied with "a hand drawn copy" of pl. 2 and

uncolored lithographs [of pl. 50-52, b] printed in light black or reddish brown ink on unmarked paper. The leaves are the size of the authentic impressions, which indicates that the four facsimiles were specially produced to complete the copy [Viscomi, 412].

Reproduced in the William Blake Archive. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2007.

COPY B

Reproduced in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi, in 2007, the first time in colour.

COPY C

Reproduced in the CD-ROM (2003) and online in the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY D

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

COPY E

Copy E, which was made from impressions printed and colored at different times, "was made visually coherent by being recolored in a consistent palette" (Viscomi, 145).

BINDING: By 1999 the leaves were individually mounted and matted, and the former binding by Bedford was carefully preserved separately.

HISTORY: (3) A note about it appears in §Augustine Birrell, *Frederick Locker-Lampson: A Character Sketch with ... Notes on a Few of the Books Formerly in the Rowfant Library* (N.Y.: Charles Scribner's Sons, 1920) ...

It is reproduced in the Huntington publication edited by R.N. Essick (2008 and online in the William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi and in Huntington Digital Images.

COPY F

"The *Experience* plates are printed on one side of the leaf only" (*BB* 373 n27), not "on both sides of the leaf" (*BB* 383 n3), as Viscomi, 412, points out.

HISTORY: (1) Cumberland may have acquired *Songs* (F) in August 1800. On 2 July 1800, Blake wrote to Cumberland about the "deep pit of Melancholy" from which "I begin to Emerge". Cumberland may have tried to lift Blake from his depression by offering to sell Blake's books and by buying *Songs* (F), which was "prepared by him [Blake] expressly for an intimate friend [Cumberland]",³⁵⁸ and with which Blake's thankful letter of 1 September 1800 was apparently kept. Cumberland may even have acquired at the same time the copies of *America* (F), *Europe* (C), *Song of Los* (D), *Visions*

³⁵⁸ Kerslake's Catalogue (after Dec 1857), lot 733. However, *Songs* (F) is fairly clearly a made-up copy, for the *Innocence* leaves are printed (early?) on both sides of the leaves and water-coloured in a late style, while those in *Experience* are colour-printed on only one side of the leaf.

(B) (these four works bound together), *Thel* (A), and *For Children* (C) which he also owned.³⁵⁹ In August Cumberland apparently told Blake of his ill-success in trying to sell Blake's works, and on 1 September Blake replied: "To have obtained your friendship is better than to have sold ten thousand books". ... (4) The Scribner Book Store Catalogue 135 (1947), listed it as lot 37, "sold".

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi and in the Yale Center for British Art.

COPY G

BINDING: (1) Described in Quaritch's catalogue of *Books in All Classes of Literature* (1860, lot 5400, as bound with *Songs* (N) and "coloured by the Author, 2 vols. in 1, 4to 40 *most remarkable engravings, half red morocco, uncut* ... Bound up with the volume is a scarce work, 'The World turned upside down,' in 28 plates, from the designs of G. Salviati, engraved by F.C. Lewis, 1822", "*inlaid on folio size cardboards, with guards, half morocco, g.e.*" when sold at Sotheby's (19 January 1885), lot 309.

HISTORY: (1) Copies G and N were listed in *A Catalogue of Books in All Classes of Literature ... Offered for Sale by Bernard Quaritch* (London, 1860), 320, lot 5400, "2 vols. in 1, 4to, 40 most remarkable engravings, half red morocco, uncut, £8.10s" bound up with *The World Turned Upside*

³⁵⁹ Cumberland owned no work of Blake in *Illuminated Printing* written after 1800, though he did acquire *Descriptive Catalogue* (U) in 1809 and *Job* in 1828.

Down (1822); (2) after the leaves of Copy N were separated, copy G was offered by Quaritch in *A New Catalogue of English Books ... October 1875*, lot 9,426* (small octavo, "15 plates of 17 poems ... printed in colours on thick paper, on one side only, hf. calf", with a list of the poems, £25); (3) Sold by Sotheby's with *the Library of the Late Alfred Aspland* at Sotheby's (19 January 1885), lot 309, for £7.10.0 to *Suarez*.

Pl. 37-38, 42, 47, 50-51 were lent by the Keynes Family Trust to the Tate Exhibition (9 November 2000-11 February 2001) as No. 152, 118b, 163, 198, 150, 147.

COPY H

HISTORY: (8) From Justin Schiller it passed in August 1994 (according to R.N. Essick, "Blake in the Marketplace, 1995", *Blake*, XXIX [1996]) to (9) *Maurice Sendak*.

COPY I

BINDING: Described in Quaritch Catalogue *No. 217* (July 1902), lot 130, as "'coloured by the author, comprising 54 leaves printed on one side of the paper only; bd. ... A flyleaf bears the signature of H.W. Phillips, the painter".

HISTORY: (1) Probably acquired by Thomas Phillips³⁶⁰ when he painted Blake's portrait in April 1807³⁶¹ and inherited by his son (2) H.W. Phillips ... (4) Offered in Quaritch Catalogue *No. 217* (July 1902), lot 130, for £315.0.0.

Reproduced in Stanley Gardner, *The Tyger, the Lamb, and the Terrible Desart* (1998) and online by Harvard Libraries.

COPY L

³⁶⁰Viscomi, 307

³⁶¹*BR* (2) 232.

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi and in the Yale Center for British Art.

COPY N

HISTORY: (1) Offered in Quaritch catalogue (1860).

BINDING: (4) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994", *Blake*, XXVII (1993-94), 98.

Songs of Innocence and of Experience* [N]. *William Blake Archive*. Ed. **Morris Eaves, Robert N. Essick, and Joseph Viscomi (2012)

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. Harding, Bryan D. Maggs, William M. Voelke, & Roger S. Wieck*, ed. H. George Fletcher (London: Published for the Wormsley Library by Maggs Bros. Ltd; N.Y.: The Pierpont Morgan Library, 1999), No. 69; Sir Paul Getty lent it to the exhibition at Grasmere where it was described in Robert Woof, Stephen Hebron, with Pamela Woof, *English Poetry 850-1850: The First Thousand Years with some Romantic Perspectives* ([Grasmere:] The Wordsworth Trust, 2000); on the death of Sir Paul Getty on 17 April 2003, the Wormsley

Estate and Library passed to (8) The WORMSLEY FOUNDATION, perhaps permanently. It was lent by the Wormsley Library to the Petit Palais exhibition of 2 April-29 June 2009.

COPY Q

HISTORY: (8) When Gertrude Weyhe Dennis died suddenly in May 2003, *Songs* (Q) passed to (9) *An Anonymous* collection.

COPY R

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY T

The first copy of Muir's facsimile of *Songs of Experience* was coloured after Copy T in the British Museum Print Room and sent in October 1884 to *The Times* (according to Muir's letter of 28 November 1885 to the editor of *The Times* in the collection of R.N. Essick), but the other copies were coloured after Copy U <BB 422>.

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY T¹

The tiny "pin-holes" in the upper margins of pl. 28-30, 46 (title page, "Introduction", "Earth's Answer", and "London") reported by Michael Phillips, *William Blake: The Creation of the SONGS From Manuscript to Illuminated Printing* (2000), 98, do not exist; there is no "pin-hole" in the prints in *Songs* (T¹).

There is, however, in the top left corner of the plate-mark in three of these prints a very small ink-mark, and a similar ink-mark appears just outside the plate-mark in the

fourth. I cannot determine whether these marks are accidental or purposeful. At any rate, they could scarcely have been used for registering the paper to the copperplates. These ink-marks (rather than "pin-holes") are reported by Robert N. Essick and Joseph Viscomi, in "Inquiry into Blake's Method of Color Printing", www.iblio.org/jsviscom [2001]. I am grateful to Mr Morrow (Senior Conservator of Prints, Drawings, and Photographs at the National Gallery of Canada) for his generosity in showing me these prints and for discussing them with me.

On the title page, the white-lead pigment on hands and faces had turned black (to black lead sulphide); at the National Gallery of Canada, "With the application of hydrogen peroxide it was converted to lead sulphate, a white compound".³⁶²

COPY T²

HISTORY: (2a1) It was sold at Sotheby's on **20 January 1852**, lot 45, for £4.14s. to Evans, evidently then incomplete;³⁶³

COPY U

BINDING: Described in Quaritch Catalogue *No. 62* (June

³⁶² Michael Phillips, *William Blake: The Creation of the SONGS, From Manuscript to Illuminated Printing* (2000), p. 106 and pl. 52-54 (before and after photos).

³⁶³ The catalogue specifies "Fifty-four" designs (presumably because the last print is numbered "54"), but the British Library copy of the catalogue is emended to "Fifty-two", and Anon., "Notes of the Month", *Gentleman's Magazine*, NS XXXVII (Feb 1852), 165 <BB>, says it was "wanting three plates out of fifty-four".

1893) and *Miscellaneous Catalogue* (November 1893), as "coloured, and gilt by the Author, green morocco super extra, gilt edges, by C. Lewis, extremely rare, from the Beckford Library, Hamilton Palace ... Pages 1-54, title included".

HISTORY: **(5)** Offered for £170 in *Catalogue of Works on the Fine Arts ... On Sale by Bernard Quaritch* (October 1883), lot 10,250, and in *Quaritch Catalogue No. 62* (June 1893), and *Miscellaneous Catalogue* (November 1893).

COPY V

HISTORY: **(3)** Perhaps this is the copy "coloured by the Author", 2 octavo volumes half-bound in morocco, gilt edges, offered in John Bohn's *Catalogue* (**1843**), lot 1,123, for £5.5.0; ...

It was reproduced for the first time in the William Blake Archive in 2006.

COPY W

Reproduced from the Blake Trust reproduction (1991) in *Eskyltens og som viser menneskes: elens to motstridende tistander*, tr. Geir Uthaug (1997), in colour in *The Complete Illuminated Books*, ed. David Bindman (2000), in a smaller size in the Tate edition (2006-7), and in the Russian facsimile (2010).

COPY X

HISTORY: (1) Wainwright's copy³⁶⁴ was sold by Wheatley, **2 May 1835**, lot 833 [for £2.6.0 to W]³⁶⁵ apparently to (2) The bookseller James Weale, for whom it was sold in 1840.

³⁶⁴ The owner listed on the printed title page is Joseph Earle, but the manuscript list of owners gives "Wright M^{ts}", and beside lot 833 in Wheatley's master copy is "W-ght", i.e., Wainwright.

COPY Y

It was reproduced online in the William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2006 and in the Metropolitan Museum (N.Y.).

COPY Z

The copy of the *Songs* which Blake showed to Crabb Robinson on 10 December 1825 (*BR* (2) 435, 786) was probably Blake's own copy (W), rather than copy Z, which Crabb Robinson paid for on 15 April 1826) (Viscomi, 365).

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 and Wood Company, from whom [8] I [Willis D. Vickery] received it".³⁶⁶

Reproduced in the CD-ROM (2003) and in colour online in the Library of Congress.

³⁶⁵ According to Wheatley's file copy of the catalogue: British Library: S.C. Wheatley.26 (4). See Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainwright and the Griffiths family library," pp. 111-42 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001).

³⁶⁶ Willis Vickery, *Three Excessively Rare and Scarce Books and Something of Their Author* (Cleveland: Printed for the Author, 1927), 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 coloured set of Job prints.

COPY AA

The copy of the *Songs* which Blake showed to Mrs Charles Aders on 10 December 1825 (*BR* (2) 431-32) was probably Blake's own copy (W), rather than copy AA, which Mrs Aders paid for on 29 July 1826) (Viscomi, 365).

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY BB

BINDING: According to Viscomi, 416,

In the right margin of plate 3 is the date "1789," written in the same ink and by the same hand [i.e., Balmanno's]. Under "89" is "37" written in another hand and ink, which, as suggested by its former owner Justin Schiller, may refer to thirty-seven years, thereby dating the binding 1826.

NEWLY DISCOVERED COPY

COPY CC

BINDING: Described in Quaritch *Rough List*, No. 73 (November 1885), lot 52, as bound in "12mo. calf gilt": "COLLATION; Songs of Innocence, 1789: Plate 1 (frontispiece [pl. 2]), plate 2 (title [pl. 3]), plates numbered³⁶⁷ 3-28 (no 29) and plate 30--Songs of Experience, 1794, the plates numbered on 31-53.

"On comparing this copy³⁶⁸ with that from Hamilton Palace [U] (priced £170), it appears to want the general title [pl. 1]

³⁶⁷ The fact that the plates are numbered indicates that this is not a posthumous copy.

³⁶⁸ "this copy" has 52 plates, lacking pl. 1, 39.

and the plate 'The Sick Rose. [pl. 39]'³⁶⁹ Plain copies are scarcer than those issued in a coloured state."

"12mo *calf gilt*", 50 "plates numbered" 3-28, 30-53, lacking pl. 1, 28, 39, and another, not coloured.

HISTORY: (1) Offered in Quaritch *Rough List, No 73* (November 1885), lot 52, for £31.10.0; (2) **Untraced**.

COPY b

Reproduced in Stanley Gardner, *The Tyger, the Lamb, and the Terrible Desart* (1998).

COPY e

The plates were all posthumously printed and coloured (pl. 30-33, 37, 41, 44-47, 50-52 were not "coloured by Blake" as in *BB* 417, 427),

but not all were colored similarly. Indeed, at least two colorists were involved. The two sets are similar only in that both are richly colored and use gold, but the colors in the thirteen impressions are deeper, more opaque, and were applied with a drier brush.

³⁶⁹ "The Sick Rose", which is missing, must have been numbered "54". No extant copy of the *Songs* has pl. 39 as the last leaf.

“The Lamb” of *Songs* copy e ... imitates “The Lamb” of *Songs* copy Y The colorist of copy e, in other words, used *Songs* copy Y as the model, copying the palette, technique, placement and shape of colors, as exactly as the colorist of *Innocence* copy T copied *Innocence* copy B and the colorist of *America* copy Q copied *America* copy A. [Viscomi, 299]

COPY g¹

HISTORY: (2) A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ("another volume ... [with] some impressions from plates engraved for these books [?*Songs*] – uncolored") ...

COPY i

BINDING: Loose, never sewn, printed on one side only. The uncut prints regularly show the irrelevant borders. The last verso (pl. 54) is somewhat browned.

The prints are uncoloured except for pl. 25 ("Spring" second print) where the text is watercoloured faintly pink, yellow and grey, the vines green, the orange-haired child is strongly pink, his sky blue, his ground green. <Cp. the colour-printed copy of the design only in VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO in which the child's hair is brown and the sky pale blue.>

The copperplate-maker's mark ("LONDON") is clearly visible at the top left of pl. 28 (the frontispiece to *Experience*). This is not visible in copies printed by the Blakes.

HISTORY: It was sold for a descendant of Henry Cunliffe (1826-94) on 18 June 2014 at Bonhams (London), lot 73 [to VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO].

COPY j

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

COPY o

Pl. 24, 38, 53

HISTORY: **(5Diii)** They were offered in §*Antique & Book Collector* (July 1995), No. 25-27 at £2,250 each; Pl. 24, 38, 53 were sold by N.W. Lott of Larkhall Fine Art in 2006 to **(5Div)** John Windle, who offered them in his *Catalogue Forty-Two: Blake Plates* (2006), lots 77-79 (each Price on Request), from which they were bought by **(5Dv)** VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

NEWLY RECORDED PRINTS

COPY o pl. 28 (frontispiece to *Experience*), and pl. 52 ("To Tirzah")

HISTORY: (5Bi) Pl. 28 and 52, with notes about the Charles Eliot Norton collection, were acquired by Carl Zigrosser³⁷⁰ and given by him in 1975 to (5Bii) The PHILADELPHIA MUSEUM OF ART.³⁷¹

The traced prints of *Songs* (o) in 2011 are pl. 13, 20-21, 24, 28, 36, 38-39, 46, 49, 52-53.

COPY o pl. 30

BINDING: Rebound by 1857 in 3/4 calf over cloth boards, the spine elaborately gilt with "SONGS | OF | INNOCENCE |

³⁷⁰Carl Zigrosser was Director of the Weyhe Gallery until 1940 when he became curator of prints at the Philadelphia Museum of Art. Several of the prints in *Songs* (o) came from Weyhe.

³⁷¹They were not in the catalogue when I enquired in 1962, 1977, and 1980. The Philadelphia Museum identification codes for *Songs* pl. 28, 52 are 1975-226-19 [and 18]. Their rediscovery was made by Joseph Viscomi, who told me of them. Most of my information about them comes from the generosity of Shelley Langdale of the Philadelphia Museum.

ETC.”, with red marbled paste-downs and endpapers, all edges marbled, with pl. 30 tipped in as the frontispiece in the Pickering edition of *Songs of Innocence and of Experience* (1839);³⁷² the preface (p. xxi) is signed by the editor “J.J.G. Wilkinson” “Finchley Road & | 76 Wimpole St.” (*DNB* says he lived at 4 Finchley Road from about 1848). F. 1^v is inscribed in pencil:

Poet, Artist & Musician

Roger Langois died 10th Decr 1859 exactly 100 y^{rs}
old to an hour; leaving his wife Kate, a son 75, and
a Grandson 50. He was a pupil of Flaxman’s— He
left 49 Portraits of his wife

“Times 15 Dec 1859”

HISTORY: (1) Acquired “From a Print shop in West Street,
| given me by my Bro^r in Law | M.^r W.M.H. | **1857**, | A.H.”
(according to the pencil inscription on the verso of pl. 30); (2)
Acquired by “Adelaide A.L. Hewetson.³⁷³ | From her
husband, with affection. | **15th Nov. 1861**” (according to the
ink inscription on f. 2^r); (3) Sold at Bloomsbury Auctions
(London), 25 November 2005, lot 746 (ESTIMATE: £200-£300)
for £2,618 to (4) John Windle in partnership with Maggs
Brothers; sold by John Windle in February 2006 to (5) Roger
Lipman,³⁷⁴ (6) Listed in John Windle Catalogue 46
(November 2009), lot 5 (sold), and sold in January 2010 to (7)

³⁷² It is inscribed in pencil “See P. 37”, where the poem is printed.

³⁷³ Her husband John Hewetson (d. 1876) may be related to H. Bendelack Hewetson who published *The Influence of Joy upon the Workman and his Work: Illustrated by Autotype Facsimiles of Drawings by William Blake [and others]* (1880).

³⁷⁴ The History for 2005-2006 derives from R.N. Essick, “Blake in the Marketplace, 2005”, *Blake*, XXXIX (2006), 150.

the Library of VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

COPY o pl. 39

HISTORY: **(5a)** Dr A.E.K.L.B. Bentley and G.E. Bentley, Jr <BB #139; BBS 129> gave it with the rest of their collections in October 2005 to (6) VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

The locations of the scattered prints of copy o are

- pl. 13 BROWN
- pl. 18 **Untraced**
- pl. 20 BROWN
- pl. 21 BROWN
- pl. 24 VICTORIA UNIVERSITY in the University of Toronto
(acquired from Windle 2006 catalogue)
- pl. 31 **Untraced**
- pl. 36 DARTMOUTH
- pl. 38 VICTORIA UNIVERSITY IN THE UNIVERSITY OF
TORONTO
- pl. 39 VICTORIA UNIVERSITY IN THE UNIVERSITY OF
TORONTO (Bentley Collection)
- pl. 46 WESLEYAN UNIVERSITY
- pl. 49 WESLEYAN UNIVERSITY
- pl. 53 VICTORIA UNIVERSITY IN THE UNIVERSITY OF
TORONTO (acquired from Windle 2006 catalogue)
- 3 pl. *Unidentified and Untraced*

COPY p³⁷⁵

BINDING: Bound in "late-19th-century English green roan,

³⁷⁵ All the details of the binding and sale of copy p derive from the Christie (N.Y.) sale catalogue of 9 April 2013, lot 64, superseding *BBS*, pp. 113, 130.

sides panelled with triple gilt fillets and blind roll-tooled border, spine gilt in compartments with fleurons and lettering, gilt edges, marbled endpapers, laid-paper flyleaves", "printed in grey-black ink", "brief autograph description of the book laid in". The otherwise unique selection of prints "corresponds precisely with copy d (printed in sepia ...)".

Songs pl. 1 (the title page)

is in a previously unrecorded 2nd st. ... work with a tool has cut away some of the relief surfaces of the upper figure's left upper arm, above his head (thereby eliminating part of his left hand), and along the lower edge of his left leg and foot. Similar work appears on the lower figure's left upper arm, above and to the left of her head, and on her left upper leg and foot. A relief patch in the upper outline of her back, just below the man's right knee, has been almost completely cut away. ... I have found this 2nd st. only in other posthumous copies (e.g., copies b and h); it does not appear in late copies printed by Blake, such as Z and AA of 1826. The 2nd st. alterations may have been made by Blake's wife Catherine or Frederick Tatham after Blake's death.³⁷⁶

HISTORY: (1) Sold by the Pasadena bookseller Alice Parsons Millard (1873-1938) [Mrs George Madison Millard] to (2) Caroline Boeing Poole (1884-1932) [Mrs John Hudson Poole (née Boeing)]; acquired in 1977 by (3) Bernard M. Rosenthal (b. 1920), who sold it in 1979 to (4) the Vershbows;

³⁷⁶ R.N. Essick, "Blake in the Marketplace, 2013", *Blake*, XLVII, 3 (Winter 2013-2014).

after the death of Arthur Vershbow in 2012, it was sold at Christie's (N.Y.) on 9 April 2013, lot 64 (ESTIMATE: \$100,000-\$150,000) [for \$123,750 with buyer's premium] to (5) an **anonymous** buyer.

NEW COPY

COPY q

BINDING: Described in Quaritch Catalogues *No. 270* (March 1871), lot 35, as "high 4to. a Series of 20 Poems, *engraved on copper, and surrounded with eccentric designs, hf. bd. £2.16s, s.a. (?1830)*", and *No. 289* (April 1873), lot 14716, "high 4to. *a Series of 20 plates of very quaint execution, hf. bd. £2.2s.s.a. (? 1830)*". It probably consisted of pl. 3-27 on 25 leaves.

HISTORY: (1) Offered in Quaritch catalogue *No. 270* (March 1871), lot 35, £2.16.0, and *No. 289* (April 1873), lot 14716, at £2.2.0; (2) **Untraced.**

PLATES 1, 3, 22, 42, 49 (2)

The plates are reproduced in the Tate Britain online catalogue in 2013.

NEWLY RECORDED

PLATES 22, 28, 30, 40, 44-46, 48 ("*two states*")

BINDING: Described in Quaritch *Rough List, No. 73* (November 1885), lot 53 as "**PROOFS before the numbers, printed in tints, small 4to. vouched by Fred. Tatham (?1820)**"

HISTORY: (1) Offered in Quaritch *Rough List No. 73* (November 1885), lot 53, for £5.0.0; (2) **Untraced.**

PLATES 5 ("The Shepherd"), 20-21 ("Night" [2 plates]), 22-23 ("Spring" [2 plates]).³⁷⁷

³⁷⁷Professor Essick tells me in 2006 that Andrew Edmunds sent him a sketch of lot 207 in the Sotheby (Belgravia) sale of 5 April 1977, which made it

BINDING: Pl. 23 was carefully trimmed to the outer margins of the inner vines above and to left and right of the babe and sheep at bottom and below the ground, removing the text and leaving a very irregular shape with dangling vines. I think that Blake himself trimmed it. Perhaps the complete leaf was somehow defective or its mate pl. 22 (Yale Center for British Art) was spoiled, and this was the way Blake salvaged it.

N.B. In *Innocence*, only pl. 5 (Yale Center), pl. 22 (Yale Center), and pl. 23 (Victoria University) were colour-printed, though prints in *Experience* (*Songs* B, G-H, T) were colour-printed about 1795.

The printed paper is pasted to a larger leaf of heavy modern green paper which in turn is on a mount with a window. The printed paper can be very carefully lifted with a spatula just far enough to determine that there is no printing or writing and probably no offset on the verso but not enough to determine the watermark, should there be one.

HISTORY: (2Ci) Pl. 23 was sold by “a Lady” at Sotheby’s (Belgravia) on 5 April 1977, lot 207, for £280 to a dealer <BBS> for (2Cii) The American Blake Foundation library; Roger Easson, one of the Foundation’s founders, placed it on consignment with John Windle in September 2006, who offered it in his *Catalogue Forty-Two: Blake Plates* (2006), lot 76 (reproduced twice, once in colour, Price On Enquiry); Acquired through John Windle in October 2008 by (2Ciii) The Library of VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

PLATES 6-7 (Harvard)

clear that the fragmentary design was for the second plate of “Spring” (pl. 23), not the first (pl. 22) as in the catalogue and thence in *BBS* 130.

HISTORY: (1) Perhaps this is the copy of “the first page of ‘The Songs of Innocence’ (the Echoing Green)” lent anonymously to the **1860** exhibition at the Victoria & Albert Museum.³⁷⁸

PLATES 22, 28, 30, 40, 44-46, 48^{a-b}

HISTORY: (4) Dr A.E.K.L.B. Bentley & G.E. Bentley, Jr <BB, BBS> gave them with the rest of their collections in October 2005 to (5) VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

PLATE 30

BINDING: Bound by 1857 as the frontispiece in the Pickering edition of *Songs of Innocence and of Experience* (1839); the preface is signed in pencil by the editor “J.J.G. Wilkinson”.

HISTORY: (1) Acquired “From a print shop in West Street, | given me by my Bro’ in Law | M.^r W.M.H. | 1857, | A.H.” (according to the pencil inscription on the verso); (2) Acquired by “Adelaide A.L. Hewetson.³⁷⁹ | From her husband, with affection. | 15th Nov. 1861” (according to the ink inscription at the end of the “Preface”); (3) Sold at Bloomsbury Book Auctions (London) 25 November 2005, lot 746 (ESTIMATE: £200-£300) for £2,618 to (4) John Windle in partnership with

³⁷⁸Anon., “Water-Colour Drawings at South Kensington”, *Critic*, XXII (1860), 467.

³⁷⁹ Her address may be “Finchley Road & | 76 Wimpole St.” inscribed in pencil, perhaps in her hand, on the verso of the front free endpaper. Her husband John Hewetson (d. 1876) may be related to H. Bendelack Hewetson who published *The Influence of Joy upon the Workman and his Work: Illustrated by Autotype Facsimiles of Drawings by William Blake [and others]*(1880).

Maggs Brothers,³⁸⁰ sold by John Windle in February 2006 to
(5) Roger Lipman.³⁸¹

PLATE 32("The Clod and the Pebble")

HISTORY: (1) A posthumous impression (perhaps from copy o) was sold at Sotheby's, 15 July 1982, lot 174 (a posthumous print [perhaps one of the disjecta membra of copy o]), for £275; (2) **Untraced.**

PLATES 42, 47

HISTORY: Lent by "The Keynes Family Trust on deposit at the Fitzwilliam Museum" to the 1996 February 2-April 7 exhibition of the Fundación "la Caixa" in Madrid, No. 27a-b.

PLATE a (tailpiece)

DESCRIPTION: Joseph Viscomi and R.N. Essick conclude from the ink colour (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 life-time impressions) that this is a posthumous pull, according to R.N. Essick, "Blake in the Marketplace, 1999", *Blake*, XXXIII (2000).

³⁸⁰ All this information derives from R.N. Essick, "Blake in the Marketplace, 2005", *Blake*, XXXIX (2006), 150.

³⁸¹ According to Essick, "Blake in the Marketplace, 2006", *Blake* (2007).

HISTORY: (3) Offered for £23 in James Tregaskis Caxton Head *Catalogue 796* (15 October 1917), lot 3, (reduced in MS in the Essick copy to £11), *Catalogue 810* (20 January 1919), lot 4, *Catalogue 815* (1919), and James Tregaskis and Son Caxton Head *Catalogue 830* (September 1920), lot 46 ... (6) Joseph Holland had it reproduced on a zinc plate³⁸² and printed very persuasively in brown ink (like his original) on paper very similar to the Japanese paper in his reproduction of *Little Tom the Sailor*; the chief distinguishing feature is "Wm Blake Sculp^t" added below the design, which does not appear in the original; after Mr Holland's death in 1994, it was (7) Offered with the collection of Joseph Holland and Vincent Newton in John Windle *Catalogue 26* (December 1995), lot 2 (reproduced in colour), Price on Enquiry, and sold to (8) John Windle, who sold it in 1995 to (9) Justin Schiller, who sold it at Christie's (N.Y.), 4 May 1999, No. 1 (reproduced in colour; ESTIMATE: \$20,000-\$30,000) for \$20,700 to (10) the print-dealer Robin Garton, who returned it in May 1999 to Christie's, who returned it to (11) Schiller, who returned it to (12) John Windle who sold it in February 2000 to (13) an **Anonymous** U.S. private collection.³⁸³

COPPERPLATES

HISTORY: (1) The copperplates passed from William Blake on his death in 1827 to (2) His widow Catherine (who printed a few copies watermarked 1830), and at her death in 1831 they passed to (3) Frederick Tatham, who seems to have

³⁸²Holland's rough instructions to the facsimilist with the GEB copy say that it is to be "etch[ed] deep".

³⁸³This History slightly supplements that in *Blake* (2000) on the basis of Robert Essick's "Blake in the Marketplace, 2000", *Blake* (2001).

acquired all her property and who printed at least pl. 29-30, 37 in 1838; all but sixteen of the plates (pl. 3, 6, 8, 16, 18, 24, 27, 29, 33-34, 36, 43, 46-48, 53) on ten pieces of copper were stolen by an Afro-Briton and sold for scrap;³⁸⁴ the remaining copperplates were used to make electrotypes which were printed in Gilchrist, (1863, 1880), II, and then the original copperplates in turn disappeared.

ELECTROTYPES (?1861)

The 16 electrotypes of the *Songs*³⁸⁵ consist of 10 from *Innocence* (pl. 3, 6, 8, 16, 18, 24, 27, 34, 36, 53) and 6 from *Experience* (pl. 29, 33, 43, 46-48). These 16 electrotypes were made from “ten plates, [which were] taken off sixteen impressions [i.e., etchings] (a few having been engraved on both sides)”³⁸⁶.

However, one of these 16 electrotypes made from “Blake’s copper-plates”, the title page of *Songs of Experience* (pl. 29), is an imitation rather than an electrotype of Blake’s original; it differs in a number of significant respects from the original, for instance in size, particularly in height (it is 7.05 x 11.8 vs 7.2 x 12.4 for the original) and in omitting the “1794” on the column to the right and the bun in the weeping girl’s hair.

³⁸⁴“The gentleman from whom they were obtained [?Tatham] had once the entire series in his possession; but all save these ten were stolen by an ungrateful black he had befriended, who sold them to a smith as old metal” (Gilchrist, 126).

³⁸⁵Printed in Alexander Gilchrist, Vol. II; the description at Vol. II, p. 267, misleadingly specifies “original plates of the *Songs*” on “copper”, not electrotypes.

³⁸⁶Gilchrist, 27.

Of the electrotypes made from genuine *Songs* etchings, 13 are etched on the other side of *Songs* plates,³⁸⁷ and 2 (pl. 8 and 24) have nothing on the versos (*BB* 382). These come to **10** pieces of copper, not counting the imitation pl. 29.

According to *BB* 382, nine of these *Songs* plates – (3, 51), **(6, 43)**, (16, 44), (18, 1), **(27, 33)**, (29-30), **(34, 47)**, **(36, 46)**, and **(53, 48)** – are etched back-to-back, and pl. 8 (7.7 x 11.9) and 24 (7.8 x 11.5) have nothing on the versos. These come to **11** pieces of copper, not Gilchrist's 10.

In each of these cases, an *Innocence* print is paired with one from *Experience* – except that pl. 29-30 (each 7.2 x 12.4 cm) are both from *Experience* (title-page and “Introduction”). Pl. 29-30 are taller than all other plates in the *Songs*; no other is taller than 12.0 cm. However, etchings on 10 pieces of copper suggests that pl. 29 or pl. 30 was on the verso of pl. 8 or pl. 24.

The Victoria University electrotypes average 0.42 cm thick (cumulatively 2 5/8" or 6.79 cm high). However, their weight and thickness are irrelevant as indicators of the dimensions of the originals because the electrotypes are mounted on slightly larger pieces of metal.

HISTORY: **(2Di)** Dr A.E.K.L.B. Bentley and G.E. Bentley, Jr <*BB*, *BBS*> gave their set with the rest of their collections in October 2005 to **(2Dii)** VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

Drawings

³⁸⁷ Pl. **(3, 51)**, **(6, 43)**, (16, 44), (18, 1), **(27, 33)**, **(34, 47)**, **(36, 46)**, and **(5, 48)** are etched back-to-back – those represented in the electrotypes are here in **bold-face**.

Songs pl. 2 (frontispiece to *Innocence*)
and pl. 4 “Introduction” to *Innocence*)

DESCRIPTION: Three drawings on 3 leaves, described in Quaritch (below) as

A PROJECTED WORK: Original Designs
(considerably different from the published engraving):

‘Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he laughing said to me:’--

5 verses of 4 lines each, on 1 leaf [*Songs* pl. 4
 (“Introduction”)]

The Shepherd, a frontispiece 1 “[*Songs* pl. 2, or
perhaps pl. 28]

An ideal Hell 1 “[Butlin #217]

-- the three Drawings in Blake’s usual rich style of
colouring, executed *circa* 1820

No other drawing for *Songs of Innocence* is known, and
“An ideal Hell” has not been further identified.

HISTORY: (1) They came “From the Collection of a friend of
Blake’s”; (2) Offered at £10 in Bernard Quaritch catalogues
(1878), lot 12,894; No. 322 (March 1879); (1880), lot 12,894;
No. 346 (15 November 1882), lot 12,894; (October 1883), lot
10,249; (1887), lot 10,249, £10; (3) **Untraced.**

CONTEMPORARY FACSIMILE

COPY Beta

HISTORY: (4) Acquired from Colin Franklin by *R.H. and
J.E. Schaffner.*

By the courtesy of its owner, a new examination was
made of the water-coloured thin-paper guest-leaves (mounted
on thick-paper host-leaves watermarked J WHATMAN | 1821).

A flashlight shining through the host- and guest-leaves, the latter extensively coloured, revealed the following watermarks on the guest-leaves:³⁸⁸

EEN | 0 (both “E”s and the “0” uncertain, the “0” under the first hypothetical “E”) on pl. 22, first page of “Spring”

PINE on pl. 54, “The Voice of the Ancient Bard”

RUSE& on pl. 15, “Laughing Song”

[T]HOMAS on pl. 12, “The Chimney Sweeper” from *Innocence* (but bound in *Experience*)

[TU]RNER on pl. 53, “The School Boy”

Blake used paper from the same paper-makers for his own works,³⁸⁹ though the paper he used was thick and heavy, unlike the thin leaves bearing the watercolours for *Songs* facsimile Beta.

Works by Blake using paper with the same watermarks:

EDMEADS & PINE in *Jerusalem* (F), *Innocence* (Q), self-portrait (1802) (Essick), and in the 1813 printing of Blair’s *Grave*

EEN | 9 in Butlin #792 (1820-25) as in **J GREEN 1819** in three Visionary Heads (Butlin #709, 736, 763)

RUSE& TURNER | 1810 [and **1812** and **1815**] Butlin #757 (1820), letters of 31 January, 16 July 1826; 12 April 1827; *America* (N), *Thel* (N-O), *Europe* (I), *Urizen* (G), *Marriage* (G), *Milton* (D), *Visions* (N-P), *Songs* (T-U)

³⁸⁸ Pace *BBS*, 132, which says that there is no watermark on the coloured guest-leaves.

³⁸⁹ See above.

THOMAS is not found elsewhere in Blake.
J WHATMAN | 1821 in *Ghost of Abel* (A), Illuminated
Genesis MS, “Man Sweeping” (1822)
NEW COPY

COPY Gamma

A previously unrecorded skilfully-hand-coloured – ?and hand-drawn – facsimile was made apparently in the late 19th or early 20th Century. It consists of the *Experience* prints (pl. 18-54) from *Songs* (T, in the British Museum Print Room) plus the rare pl. b (“A Divine Image” [7 copies known], perhaps from *Songs* [b] in the British Museum Print Room) and a list of the poems included, encased in blue paper wrappers similar to those in William Muir’s facsimiles (*Innocence* [D, 1884; A, 1927], *Songs* (U, 1885), *Experience* [A, T, 1927]).

According to R.N. Essick, “Blake in the Marketplace, 2002”, *Blake*, XXXVI (2003), it was twice unsuccessfully offered by C. Borowski on eBay electronic auction (October-November 2002, with reproductions).

EDITIONS

Songs of Innocence and of Experience [ed. **James John Garth Wilkinson**] (London, **1839**) <BB>

REVIEW

Anon. [probably **John A. Heraud**], “I. Blake’s Poetry”, *Monthly Magazine*, NS II (**December 1839**), 700-11 (Mostly summaries from Cunningham, many concerning the Visionary Heads, with quotations from the “Introduction” to *Innocence*, “Nurse’s Song” [from *Innocence*], “The Lamb”, “The Little Black Boy”, “Cradle Song”, “The School Boy”, “On Another’s Sorrow”, and a passage from *Thel*).

The author may be John A. Heraud, the editor of the *Monthly Magazine*, whose *Judgement of the Flood* is quoted.) <BBS 342-43, q.v.>

Facsimile of the Original Outlines before Colouring of The Songs of Innocence and of Experience* [U]. With an Introduction By Edwin J. Ellis. (London: Quaritch, 1893) <BB> **B. §*Facsimile of What Is Believed to Be the Last Replica of the Songs of Innocence and of Experience.* ([Charleston, South Carolina]: Nabu Press, 2012) 146 pp.; ISBN: 9781279004845

The 2012 edition is scanned from that of 1893.

For Quaritch's business records of the edition, see February 2007 Charles Cox Catalogue.

§*Songs of Innocence and Songs of Experience.* (London: R. Brimley Johnson, and Guildford: A.C. Curtis, 1901) <BB #176, misdated 1911>

§*Songs of Innocence, Songs of Experience.* (N.Y. and London: G.P. Putnam's Sons, The Knickerbocker Press [c. 1903]) Ariel Booklets no. 150 9.5 x 13.9 cm, 86 pp. (plus 6 pp. list of Ariel Booklets)³⁹⁰

Includes "A Cradle Song" from Blake's *Notebook*.

§*Songs of Innocence and of Experience: Showing the two Contrary States of the Human Soul.* [Ed. **Ralph Fletcher Seymour.**] (Chicago: The Alderbrink Press, 1906) <BB #175> **B.** §(Chicago: Ralph Fletcher Seymour, 1906)

The title page of B is reset.

Songs of Innocence and of Experience, ed. **George H.**

³⁹⁰The information is from R.N. Essick, "Blake in the Marketplace, 2010", *Blake*, XLIV (2011), 131.

Cowling (1925) **B.** (1926) **C.** (1951) **D.** (1953) ... **F.** (1958)
G. (1960)

REVIEW

1925

B.C.E. Davis, *Review of English Studies*, III, 9
(**January 1927**), 116 ("admirably serves its
purpose")

Chants d'Innocence et d'Expérience. Tr. **M.L.** and **Philippe
Soupault** (Paris 1927) **B.** (Paris: Les Cahiers libres, 1947)
Poésie et Théâtre <BB #192>

An extract was published in *Nouvelle Revue Française*,
XXVI, 152 (May 1926), 537-42. <Not in BB>

Songs of Innocence & of Experience [b] (London and N.Y.,
1947) Albion Facsimiles No. 1 **B.** ([Folcroft, Pennsylvania],
1969) <BB>

REVIEW

§***Mary Ellen Reisner**, "Folcroft Facsimile of the
Songs", *Blake Newsletter*, X (**Spring 1977**), 130 (it
has been "retouched")

Songs of Innocence and of Experience [Z] (1955), The
William Blake Trust <BB>

REVIEWS

§**Anon.**, *Times* [London], **2 December 1955**

§**Anon.**, *Times Literary Supplement*, **2 December 1955**,
p. 720

§**J.D. Bodley**, *Art News*, **1955(?)**

§**K.R.J.**, *New Statesman and Nation*, **7 January 1956**,
p. 21

§**R. Attenbury**, *Spectator*, **23 March 1956**, p. 386

§**L.W.**, *Connoisseur*, CXXXVIII (**1956**), 133-34

Anthony Blunt, *Burlington Magazine*, XCIX, 648

(**March 1957**), 101-2 (with two others) ("The quality of reproduction is if anything more striking than in the previous volumes and comes as near as any facsimile can to the actual subtlety of Blake's printing and colouring")

Söngvar Sakley sisins og Ljóð lífsreynslunnar. Tveir Ljóðaflokkar eftir William Blake. Tr. **Póroddur Guðmundsson.** (Reykjavík: Ísafoldarprentsmiðja, 1959) 8^o, 119 pp., 17 pl. <BB> In Icelandic

Songs (pp. 7-74), "William Blake" (pp. 75-97), "Athugasem dir" (notes) (pp. 98-116).

It also includes "Drottinsborg" ("Jerusalem", presumably the lyric from *Milton*) (pp. 85-86).

Songs of Innocence and of Experience (1967) The William Blake Trust <BB>

REVIEWS

§**Anon.**, *Times Literary Supplement*, **4 April 1968**, p. 334 (with another)

§**John E. Grant**, "Review Article: Blake's *Songs of Innocence and of Experience*", *Philological Quarterly*, XLVII, 4 (**October 1968**), 571-80

Auberon Waugh, *Spectator*, CCXX (**1968**), 46

§**Alan Weinberg**, *UNISA English Studies*, VIII (**November 1970**), 34-36 (with 2 others)

G.E. Bentley, Jr., "Blake Scholars and Critics: The Texts", *University of Toronto Quarterly*, XXXIX (**1970**), 274-87 (with 5 others)

Songs of Innocence and of Experience*, ed. **Geoffrey Keynes (1970) <BB>

The prints are reproduced in gray, and Keynes's Introduction is translated by Yang Yi in *Tianzhen yu jing yan zhige* [*Songs of Innocence and of Experience*] (1988).

§*Die Illuminationen zu der Songs of Innocence and of Experience = Lieder den Unschuld und der Erfahrung.* (Wiesbaden [Germany]: Limes-Verlag, 1972) 21 cm, 54 leaves In German

Lieder der Unschuld und Erfahrung [*Songs* (T)], ed. **Werner Hofmann** (1975) <BBS>

REVIEWS

§**Anon.**, *Tagesspiegel* [Berlin], **13 April 1975**, in German

§**Anon.**, *Frankfurter Abendpost Nachtausgabe*, **15 May 1975**, in German

§**Anon.**, *Oberösterreichische Nachrichten* [Linz, Austria], **24 July 1975**, in German

§**Anon.**, *Elseviers Magazine* [Netherlands], **26 July 1975**, in German

§**Anon.**, *Berliner Morgenpost*, **26 August 1975**, in German

Detlef W. Dörrbecker, *Blake*, XI (Winter 1977-78), 44-49

Cançons d'Innocència i d'Experiència: Mostrant els dos estats contraris de l'ànima humana. Versió Catalana de **Toni Turull**. Edició Bilingüe. (Barcelona: Curial, 1975) Llibres del Mall 8º, 126 pp.; ISBN: 8472560678 In Catalan

A 4-page translator's introduction is followed by English and Catalan texts on facing pages.

Cantos de inocencia. Cantos de experiencia.* Cronología, introducción inédita, notas y traducción de **Elena Valentí (Barcelona: Bosch, 1977) Erasmo textos bilingües, textos

ingleses 19 cm, 129 pp.; ISBN: 847162690X In Spanish **B.** (1978) **C.** [Omits "Inédita"] ([Barcelona]: Orbés, [1998]) *Grandes Poetas* In Spanish and English Includes "Cronología" (pp. 11-17), "Introducción" (pp. 19-27), "*Canciones de inocencia y canciones de experiencia*" (pp. 28-33) "La mitología de William Blake" (pp. 34-47), "William Blake y la posteridad" (pp. 48-50), "Bibliografía" (pp. 51-53) English and Spanish texts on facing pages (pp. 54-129)

Stresses how counterculture has played a role in reassessing Blake

Songs of Innocence and of Experience [U] (1980), the Franklin Library Collection <BBS>

REVIEW

***Alexander S. Gourlay** and **John E. Grant**, *Blake*, XXIV, 1 (**Summer 1990**), 260-61

Songs of Innocence and Songs of Experience (Manchester: Manchester Etching Workshop, 1983) <BBS 135>

REVIEWS

Robert N. Essick, *Blake*, XIX, 2 (**Fall 1989**), 39-52 (an admiring account which includes a valuable "thumbnail history of hand-colored [Blake] facimiles" [p. 41])

***Joseph Viscomi**, "Recreating Blake's Illuminated Prints: The Facsimiles of the Manchester Etching Workshop", *Blake*, XIX, 2 (**Fall 1989**), 4-11 (an intimate account, stimulated by Essick's review)

§*Canciones de inocencia y de experiencia*. Ed. **J.L. Caramés** y **S.G. Corugedo**. (Madrid, 1987) In Spanish

**Canciones de Inocencia y de Experiencia*. Edición bilingüe

y traducción de **José Luis Caramés** y **Santiago García Corugedo**. (Madrid: Ediciones Cátedra, 1987) Colección Letras Universales 68, 8º, 176 pp.; ISBN: 8437606683 In Spanish <BBS p. 137> **B.** (1995) **C.** (1999) **D.** (2003) **E.** (2006) **F.** (2009) **G.** (2012)

It consists of “Introducción” (pp. 7-51), divided into “William Blake (1757-1827)” (pp. 9-12), “Contexto” (pp. 12-20), “Ritual” (pp. 20-28), “Simbología” (pp. 28-37), “Cosmología y *Canciones de Inocencia y de Experiencia*” (pp. 37-44) , “Nota a esta edición” (pp. 45-46), “Tabla de concordancias” (p. 47), “Obras de William Blake” (p. 48), “Bibliografía” (pp. 49-51) English and Spanish texts on facing pages (pp. 56-161)

According to the editors Blake identified the essence of poetry with the process of a ritual. Reproduces a few Blake designs and plates in black and white.

Tianzhen yu jing yan zhige* [*Songs of Innocence and of Experience*]. Tr. **Yang Yi [i.e., **Jinru Yang**]. (Changsha: Hunan Renmin Chuban Shi [Hunan Peoples Publishing House], May 1988) 8º, pp. 7, 210; ISBN: 7217003423 In Chinese

G. Kaiensi [G. Keynes], "Yinhan [Introduction]" (pp. 1-8); T.S. Ailute [T.S. Eliot], "Weillian Bulaike [William Blake]" (pp. 1-8 [bis]); "Fan zhe de hua [Translator's comments]", dated the Fiftieth Anniversary of the War of Resistance Against Japanese Aggression, 13 August 1937 (p. 204). The text consists of faint pale gray reproductions of the *Songs* from the reproduction edited by Geoffrey Keynes (1970) of the Blake Trust facsimile (1955) of copy Z, with facing translations into Chinese and followed by short comments.

§*Pesni na Nevinosta ina Iskustvoto: što pokažuvaat dve sprotivni sostojbi na čovečkata duša.* Tr. **Ivan Džeparoski.** (Skopje: Mislá, 1988) 21 cm, 120 pp.; ISBN: 8615000085
In Macedonian

Songs of Innocence and of Experience.* Ed. **Richard Willmott. (Oxford: Oxford University Press, 1990) Oxford Student Texts <BBS> **B.** §(2011) viii, 200 pp.; ISBN: 9780198310785

The 2011 edition is said to be "revised".

REVIEW

David Worrall, *British Journal for Eighteenth-Century Studies*, XV (1992), 231 (a useful book)

Songs of Innocence and of Experience* [W]. Ed. **Andrew Lincoln. (London, 1991) <BBS> Blake's Illuminated Books Volume 2. **B.** (Princeton, 1991) **C.** (Princeton: Princeton University Press in conjunction with the William Blake Trust, [1995]) 4°, ISBN: "0-691-069360 (cloth)" "\$59.95" [i.e., paperback, \$24.95].

These reproductions of copy W are reproduced in Geir Uthaug's Norwegian translation (1997), in *The Complete Illuminated Books*, ed. David Bindman (2000), and in facsimile in far smaller leaf size in the edition of 2006-7.

REVIEWS

§*Los Angeles Times Book Review.* **1 December 1991**, Section D, p. 6 (with another)

§*Christian Science Monitor*, LXXXIV (**6 December 1991**), p. 11 (with another)

§*Library Journal*, CXVI (**December 1991**), 150 (with another)

§**Anon.**, *Print Quarterly*, VIII (1991), 440

- ***Andrew Barnet**, "From the Dark Satanic Mills", *New York Times*, **15 March 1992** (with another) ("exquisite")
§*Wilson Library Bulletin*, LXVI (**April 1992**), 106 (with another)
- David Fuller**, *Book Collector*, XLI, 1 (**Spring 1992**), 121-23 (with another) ("the quality of facsimile ... is excellent" [p. 121] and "some readings are exemplary")
§*Religious Studies Review*, XVIII (**October 1992**), 321 (with another)
- Irene Tayler**, *Blake*, XXVI, 2 (**Fall 1992**), 57 ("this is a volume that every Blakean may joy to own")
§*Journal of English and Germanic Philology*, XCI (**1992**), 203+
- Michael Ferber**, *Word and Image*, IX, 1 (**January-March 1993**), 87-90 (with another) (reprehends "the often automatic ambiguo-tropic readings of Lincoln")
- Peter Kitson**, *Year's Work in English Studies*, LXXII (**1993**), 276-77 ("extremely beautiful")
§**Jon Mee**, *Australian Journal of Art*, X (**1993**), 105-6 (with another)
- I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1992* (**1993**), 70
- Iain Sinclair**, "Customising Biography", *London Review of Books*, XVIII, 4 (**22 February 1996**), 16-19 (with 6 others) (there is no indication that Sinclair has looked at *Songs*)
See **John Commander**, "Dereliction", *London Review of Books*, **21 March 1996**, p. 5

(deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review)

Michael Phillips, *Burlington Magazine*, CXXXIX (1997), 338-39 (with 8 others) (all six Blake Trust publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")

§**Grevel Lindop**, *Times Literary Supplement*, 26 September 1997, 18+ (with 5 others)

§**Jason Whitaker**, *BARS Bulletin and Review*, No. 17 (March 2000), 22-24 (with 6 others)

Deirdre Toomey, "Printed Perfect", *Yeats Annual*, No. 14 (2001), 360-64 (with 5 others) (The Blake Trust volumes are produced "to an almost unbelievably high standard" [p. 361])

Songs of Innocence & of Experience* [W]. Introduction by **Richard Holmes. (London: Folio Society, 1992) <BBS> **B.** §(London: Tate Publishing, 2007)

The "Introduction" (pp. v-xv) says that the reproductions and transcriptions are from the Blake Trust edition (1991).

§*Songs of Innocence and of Experience: Shewing the Two Contrary States of the Human Soul*. Illustrated by P. Ostrowski. (Wickford, Essex: Ring of Stones, July 1993) 30 cm; ISBN: 0913028908

Songs of Innocence and of Experience. (London: Penguin Books, 1995) 16°, 56 pp.; ISBN: 0146000935

Cantigas da Inocência e da Experiência: Mostrando os Dois Estados Contrários da Alma Humana*. Tr. **Manuel

Portela. (Lisbon: Edições Antígona, 1994) 8°, 137 pp.; ISBN: 97922608085 In Portuguese and English

§*Chansons d'innocence et d'expérience: Songs of Innocence and of Experience.* Tr. **Armand Sedaine.** Ill. Sam Jones. (Perras-Guirec: La TILV, 1997) 26 cm, 86 pp.; ISBN: 2909159191 In French

Eskyldens og Erfaringens sanger: som viser menneskes: elens to motstridende tistander. Med komplette gengivelse av William Blakes etsninger, 20 I farger. Ed. and tr. **Geir Uthaug.** (Oslo: Aschehoug, 1997) 4°, 144 pp.; ISBN: 8203177948 In Norwegian

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

Canti dell'Innocenza e dell'Esperienzache Mostranei Due Contrari Stati dell'Anima Umana* (1794). A cura di **Roberto Rossi Testa con uno Scritto di **T.S. Eliot** [tr. **Vittorio Di Giro**]. (Milano: Tascabili, 1997) Tascabili Poesea 8°, 150 pp.; ISBN: 8877103760 **B.** (2001) 20 cm, 149 pp.; ISBN: 8877104937 **C.** (2009) 172 pp. A colour facsimile in English and Italian

Text of the *Songs* on facing pages in English and Italian. "Note ai Testi" (pp. 139-44); T.S. Eliot, "Blake", tr. in Italian (145-49).

Cantares de Inocencia y Experiencia: que Muestran los Dos Estados Contrarios del Alma Humana.* Version Completa. Traducción e introducción **Miguel Grinberg. [The paper cover adds: *Incluye ilustraciones originales.*] (Buenos Aires, República Argentina: Errapar, S.A., 2000) longseller

Clásicos de Bolsillo 12º, 144 pp.; ISBN: 9507398600 In Spanish

"Introducción: William Blake: La visión es la misión" (pp. 3-30, discusses Allen Ginsberg and psychodelia and says Blake was like a hippy); 8 colour "Ilustraciones de William Blake peron *Cantares de Inocencia y Cantares de Experiencia*" (pp. 31-47).

§*Pisni_ky Nevinnosti a Zkušnosti*. Tr. **Zden_k Hron**. (Praha [Czech Republic]: BB Art, 2001) 16 cm, 104 pp.; ISBN: 8072574442 In Czech

§*Songs of Innocence and of Experience, London, 1794, London, 1796*. (Oakland [California]: Octavo, 2003) A CD Rom. ISBN: 9781891788895

§*Songs of Innocence and of Experience* [C] London, 1794; [Z] London, 1826. Commentary by **Stuart Curran**. 1 CD Rom. (Oakland, California: Octavo Edition, 2003) ISBN: 1891788892

The CD is 253 pp.: Commentary, Binding, Contents, and Provenance (pp. 3-18), Transcription (pp. 19-77), Images and Ephemera (pp. 78-195), Comparison (pp. 196-249), 118 images.

REVIEW

§**Steve Clark**, *European Journal of English Studies*, VIII (2005), 255-57

§*Songs of Innocence and [of] Experience*. Photographs by Joel-Peter Witkin. Ed. and with an Introduction by **John Wood**. (Brewster, Massachusetts: "An Art Publication of Leo and Wolfe Photography, Inc.", according to the colophon, but "Published by Steven Albahari" according to the title page, 2004) ISBN: 1892733110 (trade edition, 915 copies

plus 200 copies “hors commerce”), 1892733129 (deluxe edition, 85 copies with “an original, signed platinum print”)

According to R.N. Essick, “Blake in the Marketplace, 2004”, *Blake*, XXXVIII (2005), “The black and white photo illus. feature dismembered body parts, laceration, amputees, deformed infants and fetuses, decapitation, torture, cruelty to animals, hermaphroditism, and child pornography. And that’s just in the *Innocence* section.”

See also *Innocence* (2002) and *Experience* (2002).

Songs of Innocence and of Experience. (Stillwell, Kansas: Digireads.com Publishing, 2005) 8°, 55 pp.; ISBN: 1420925806

§*Songs of Innocence & of Experience*. Introduction by **Richard Holmes** (London: Tate Publishing, in association with the William Blake Trust, 2006) **B.** (2007) 12°, ISBN: 9781854377296

A facsimile (each plate facing a transcription by Andrew Lincoln), much reduced in leaf-size, of the Blake Trust facsimile (1991) of copy W. “Introduction” (pp. v-xv) says that Blake “frequently got into street-brawls” and that the *Songs* have “a quality of philosophic epic” (pp. vii, xiv).

§*Songs of Innocence and of Experience*. Ed. **Ramji Lal**. (New Delhi: Rama Brothers India Pvt, 2006)

§*Songs of Innocence and [of] Experience*. Tr. **Iana Maravis**. Bilingual edition. (Bucharest: Rao Publishing, 2006) In English and Rumanian

§*Songs of Innocence and of Experience*. (U.S. and U.K.: Filiquarian Publishing LLC, 2007) ISBN: 9781599868448

§**Songs of Innocence and Songs of Experience*, “First published 1789 [sic]”, “Republished 2008 by Forgotten Books”, “original title page” is unrelated to the one

reproduced here 27 pp., 102 reproductions

Songs of Innocence and of Experience*. Edited, with a Commentary, by **Robert N. Essick. (San Marino, California: Huntington Library, 2008) Small 4^o, [viii], 185 pp., 58 reproductions; ISBN: 9780873282369

This is an adjusted reproduction³⁹¹ of Copy E <Huntington>, replacing the print of “The Clod & the Pebble” (which was posthumously printed and coloured in copy E) with one from *Songs* (N) <Huntington> and adding two prints omitted in Copy E: “A Divine Image” from *Songs* (h) <R.N. Essick> and the tailpiece from *Songs* (C) <Library of Congress>. The reproductions are adjusted in respect to the paper, which is slick and pale brown and quite unlike the originals. The designs are all printed back-to-back, though in Copy C pl. 1-4, 29-31 are printed on one side only, and the images are “slightly rotated and made consistent in position” (p. 177) to normalize Blake’s often careless formatting. “John Sullivan, head of the Huntington’s Photography Department ... [has produced] a level of fidelity to the original coloring not previously achieved” (p. 177).

The “Commentary and [plate by plate] Transcription” (pp. 1-173) are masterly.

See *Blake*, XLII, 3 (Winter 2008-2009), 111 for **Robert N. Essick** Corrigenda: In the reproduction of the Huntington *Songs* (E) “the paper color ... is too brown ... the original is much whiter” except for “The Tyger”; a passage in Essick’s commentary should be adjusted.

REVIEWS

³⁹¹Not a “facsimile” as claimed on the back cover but not in Essick’s text.

***Shirley Dent**, “Bruised without mercy”, *Times Literary Supplement*, **15 May 2009**, p. 22 (with another) (an “essential” book)

Alexander S. Gourlay, *Blake*, XLVI, 1 (**Summer 2012**), [57-59] (“an intellectual and critical gem” [p. (57)])

§”Honyaku William Blake no Muku to Keiken no Uta no sekei [The World of William Blake in *The Songs of Innocence and of Experience*].” Tr. **Seiichi Miyamachi**. *Sapporo Gakuin Daigaku Jimbun Gakkai Kiyo* [*Journal of the Society of Humanities, Sapporo Gakuin University*], LXXXIII (2008), 223-54. In Japanese

§**Songs of Innocence and Songs of Experience*. ([the only location is a web-site:] Forgotten Books, 2008) viii, 58 pp.; ISBN: 9781606801598

§*Songs of Innocence and [of] Experience*. (Boston: MobileReference.com, 2008) 43 pp.; ISBN: 9781605019956
An eBook

It includes an anon. "author biography". The same firm published *Works of William Blake* (2007).

§**Songs of Innocence and Songs of Experience*, First published 1789 [sic]”, “Republished 2008 by Forgotten Books”, www.forgottenbooks.org, “original title page” is unrelated to the one reproduced here 27 pp., 102 reproductions

§**Songs of Innocence and Songs of Experience*. ([Rockville, Maryland:] Wildside Press [2009]) 64 pp.; ISBN: 9781434404169

§**Songs of Innocence and of Experience* [Z]. Introduction by **Felicity James**. (London: Arcturus Publishing, 2009) 64 pp.; ISBN: 9781848372122

“Introduction (pp. 5-9). The colour reproductions are enlarged, rather dark, and lacking Blake’s page-numbers but including the framing lines. There is no letterpress transcription of the poems.

§*Canciones de inocencia y de experiencia*. Tr. **Nicolás Suescún**. (Caracas [Venezuela]: Ministerio del Poder Popular para la Cultura: Fundación Editorial el perro y la rara, 2009) Colección Poesía del Mundo, Serie Clásicos 21 cm, 141 pp.; ISBN: 9789801405368 In Spanish

*ПЕЧИ НЕВИННОСТИ И ОПЫТА *Songs of Innocence and of Experience* [W] [Tr. **M. Falikman, M. Kostionova A. Kruglov, S. Liacheva, and M. Lipkin**; introductions by **Richard Holmes** (from the Folio Society edition of 1992) and **Gregory Kruzikov**, commentary by **Sasha Dugdale**, plus an appendix which gives alternative translations](Moscow: Rudomino, 2010) 20.5 x 12.0 cm, 240 pp., 475 roubles

REVIEW

***Vera Serdechnaya**, *Blake: An Illustrated Quarterly*, XLVII, 1 (**Summer 2013**), [82-83] (“For the first time in Russian, this edition reproduces the illuminated prints of the *Songs*, and all translations are new”)

§*Songs of Innocence and [of] Experience*. ([Whitefish, Montana]: Kessinger Publishing 2010) 43 pp.; ISBN: 9781161453386

§*Blake's Songs of Innocence and [of] Experience. Epilogue and other Comments by Crayola; Afterword and Commentary on the Illustrations by Rachel Lee. Illustrated by Robert Crayola*. ([No place: Robert Crayola, 2011) 26 cm, 126 pp.; no ISBN.

§**Songs of Innocence and of Experience*. Tr. various. Introductions by **Richard Holmes** and **Gregory Kruzhev**, Commentary by **Sasha Dugdale**. ([Moscow:] British Council and All-Russia State Library for Foreign Literature, 2011)

All the translations are by new young poets. The reproductions are in colour. Apparently it was published in conjunction with the Pushkin Museum exhibition of Blake (29 November 2011-19 February 2012).

Songs of Innocence and of Experience[E]. William Blake Archive. Ed. **Morris Eaves**, **Robert N. Essick**, and **Joseph Viscomi** (2011)

§*Songs of Innocence and Songs of Experience--The Original Classic Edition*. (Dayboro: Emero Pub., 2012) 23 pp.; ISBN: 9781486414017 An eBook

§*Songs of Innocence and of Experience*. (London: Collectors Library, 2012) Collector's Library Illustrated in Colour Complete and Unabridged. 119 pp.; ISBN: 9781907360749

Foreword by **Peter Harness**. A facsimile of copy W, with transcriptions on facing pages.

**Songs of Innocence and of Experience Showing [sic] the Two Contrary States of the Human Soul (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013) ISBN: 9788074844041

Probably *Songs of Innocence and of Experience* (C or Z) -- see *The Complete Illustrated Books of William Blake*.

§*Songs of Innocence and Songs of Experience by William Blake* [San Bernardino, California: CreateSpace Independent Publishing Platform, 2013] [43 pp.]; ISBN: 9781483929538

§**Facsimile of What is Believed to Be the Last Replica [sic] of the Songs of Innocence and of Experience*. (Charleston [South Carolina]: BiblioLife, 2014) 146 pp.; ISBN: 9781294573968

Perhaps this is a version of *Facsimile of the Original Outlines before Colouring of The Songs of Innocence and of Experience* [U], *With an Introduction By Edwin J. Ellis* (London, 1893).

§**Songs of Innocence & of Experience*. (London ...: Urban Romantics, 2014) ISBN: 9781910150528

The only reproduction, from "Oberon, Titania, and Puck, with Fairies Dancing" <#161>, is on the cover.

§*Songs of Innocence and [of] Experience*. (ebookfredon, [2014]) [No editor, no ISBN.]

William Blake's Songs of Innocence and [of] Experience Illustrated by Robert Crayola "Shewing the Two Contrary States of the Human Soul". ([No place: No publisher; Made in the USA Middletown, DE, 18 October 2014; copyright 2011]) 4°, vi, 130 pp.; no ISBN

Robert Crayola. "Epilogue." P. 99 ("William Blake was referred to by other Romantic poets as 'the cool, old man' of the group. ... Had he escaped the assassin's bullet that prematurely took his life, William Blake would turn 254 this year" [i.e., 2011].)

Rachel Yee. "Afterword." P. 101.

Robert Crayola. "Note on the Afterword." Pp. 103-4.

Rachel Yee. "A Commentary on the Illustrations: For Elucidation and Pleasure." Pp. 105-13.

Robert Crayola. "Postscript to the Commentary." P. 115.

Anon. "An Interview with Robert Crayola." Pp. 117-19.

Robert Crayola. "An Interview with William Blake (via Ouija board)." Pp. 121-22.

Anon. "About the Author [i.e., William Blake]." P. 123.

Anon. "About the Artist." Pp. 125-26.

NEW TITLE³⁹²

THE SOPHOCLES MANUSCRIPT

BINDING: Bound in pale reddish marbled boards over a parchment spine; by December 1995 the parchment spine had mostly perished, but the leaves were still secure. Mr John Byrne, who examined the manuscript in 1993, tells me that it was inscribed on the spine with the name of "BLUNDEN", but this has now disappeared. Many leaves were torn out close to the gutter, generally one at a time but at least once (between ff. 51-52) in a group of up to half a dozen, leaving very narrow stubs.³⁹³

HISTORY: (1) Apparently acquired by "Blandford" (perhaps the son of the Duke of Marlborough, known by the courtesy title of the Marquis of Blandford³⁹⁴), whose name is written by itself in a hand unlike those in the rest of the manuscript on the first paste-down in old brown ink; (2) Offered for sale as "3 Vol £1-0-0" (according to the note on the first paste-down); (3) Acquired (?without the two accompanying volumes³⁹⁵)

³⁹² The MS had previously been referred to in print only in Peter Ackroyd, *Blake* (1995).

³⁹³ F. 121 is now free, leaving no stub, raising the possibility that other now untraceable leaves may also have been removed without leaving a stub or other trace.

³⁹⁴ The son of the Marquis of Blandford bears the courtesy title of the Earl of Sunderland, "Sunderland" is written on ff. 24^r, 43^v, 48^v, 50^r, 71^r, 79^r, 91^r, and 114^r, and "Blake" deletes "Sunderland" on f. 43^v, 91^r, and f. 114^r.

³⁹⁵ In Feb 1993, Mrs Blunden helped Mr Anthony Rota to search the library for the other two volumes which apparently were once with the Sophocles Manuscript, but with no success.

during the 1920s probably for its blank paper by Edmund Blunden (1896-1974), who later wrote brief autobiographical essays in it; (4) Inherited by his wife *Clare Blunden*, who in 1993 offered it for sale through Mr Anthony Rota of Bertram Rota.³⁹⁶

DESCRIPTION: It is a small quarto volume (16.0 x 21.0 cm) presently consisting of 191 leaves (one fly-leaf at each end on laid paper with vertical chain lines – the intervening leaves foliated 1-189 in 1993 by Mr John Byrne then of Bertram Rota) of laid paper with horizontal chain-lines (as in a quarto) bearing at the centre of the inner margins a watermark of Britannia and a crown of a type common before 1794 and a countermark of GR above a tiny cross.³⁹⁷ These quarto

³⁹⁶ Neither Mr Blunden nor his wife seem to have thought the Blake names significant, for Mr Blunden scratched one out at the head of one page of his essay (f. 35^r), and the volume was considered as little more than an example of Mr Blunden's writing until it was examined by Mr John Byrne and Mr Anthony Rota.

³⁹⁷ W.A. Churchill, *Watermarks in Paper in Holland, England, France etc., in the XVII and XVIII Centuries and their Interconnection* (Amsterdam: Menno Herzberger & Co., 1935), No. 219-238, show Britannia with a staff in her hand and a shield behind her, within an oval beneath a crown, some of them (e.g., No. 221) with GR, but all are pretty distinct from that in the Sophocles MS (a reproduction of which was generously provided to GEB by Mr Anthony Rota). Edward Heawood, *Watermarks in Paper Mainly of the 17th and 18th Centuries* (Hilversum, Holland: The Paper Publications Society, 1950: Monumenta Chartae Papyraceae Historiam Illustrantia, I), No. 201-220, show a similar Britannia, and of these No. 207-210, 214-221 have a GR attached, No. 208 (n.d.), 217 (1794), and 218 (1790) being most like the Sophocles MS. The GR watermark is more common, with 24 examples in Heawood, none just like those in the Sophocles Manuscript.

The Britannia watermark (only half visible at a time) is on ff. 1-39, 106-39, 141-144, 146-49, 170-71, 174-75; and GR (half at a time) is on the rest. Normally a watermark appears on only half the leaves of a divided sheet of paper, not on each leaf, as in the Sophocles MS, but, according to Heawood, such double marks (two on the same sheet) were not uncommon.

leaves were bound with a printed octavo³⁹⁸ volume bearing the Greek text of Sophocles,³⁹⁹ which have offset very faintly onto facing pages showing two columns of footnotes separated by a vertical rule. On many leaves one or more 18th-Century hands wrote in old brown ink a translation (into very colloquial 18th Century English) of *Ajax* (ff. 3-22) by Sophocles, and another handmade learned annotations in English, Latin, Greek.

At apparently random intervals (including ff. 35^r, 43^v, 45^v, 48^v, 51^r[?], 60^r, 71^r[?], 79^r, 81^r, 83^r, 91^r, 103^r, 113^r, 114^r, 116^v), generally on pages with little or no other writing,⁴⁰⁰ "Blake", "W^m Blake", or "William Blake" is written in old brown ink, once in mirror-writing ("BLAKE" on f. 116^v), and twice in stipple ("W^m Blake" on ff. 43^v, 45^v).⁴⁰¹ On f. 71^r is an ornamental B followed by a flourish, with two drawings beneath it.

A similar but distinct Britannia watermark with a crowned G R countermark is reproduced in *Tiriell*, ed. G.E. Bentley, Jr (Oxford: Clarendon Press, 1969), p. 53, and a fleur de lis watermark above a rectangular shield with a G R countermark is in *An Island in the Moon*.

³⁹⁸ The size is indicated by the fact that in the outer margins of some leaves (ff. 96^r, 101^r, 102^r, 104^r, 106^r, 107^r, 115^v, and 116^r) there are regular rows of horizontal parallel lines as if of deletions, ending on the inner side in a sharply-defined vertical hiatus, suggesting that lines begun on now-missing octavo leaves continued from the now-missing leaves onto the quarto host-leaves. The size defined by the hiatus is c. 14 cm wide.

³⁹⁹ Mr John Byrne has read the offset running-heads of *Ajax*, *Electra*, *Trachiniai*, and *Philoctetes*.

⁴⁰⁰ "Blake" is written at the top of f. 35^r which now bears Edmund Blunden's essay, and "Taffy Williams" is written between two "Blake"s on f. 103^r. The adjacent leaves are blank. "Sunderland" is associated with the "Blake" on ff. 43^v, 71^r, 79^r, 91^r, and 114^r.

⁴⁰¹ All the "Blake" signatures are reproduced in *Blake*, XXXI, 2 (1997) illustrating the essays of Michael Phillips and G. E. Bentley, Jr.

There are very small, simple, amateurish sketches in pencil or black ink on ff. 71^r, 79^r, 147^r, 148^v, 149^v, 150^r, 181^r, 182^v, and 183^r.

There are two or more hands in the Sophocles Manuscript, and these are similar to but distinct from that of the poet.

Probably before Blunden acquired the book, 126 or more leaves were torn out, including all the printed Greek text.⁴⁰²

Edmund Blunden wrote an autobiographical essay entitled "Notes on Friends, Acquaintances &c" (one about "An occasion April 14, 1921", and another about a visit to Thomas Hardy at his Max Gate residence in 1923) on twelve blank rectos (ff. 24-37).

None of the handwriting seems to GEB to be that of the poet-artist;⁴⁰³ presumably at least the signatures are those of one of the scores of his contemporaries named William Blake.

For arguments for and against the connection of the poet William Blake with the Sophocles Manuscript, see Michael Phillips, "William Blake and the Sophocles Manuscript Notebook" and G.E. Bentley, Jr, "William Blake and the Sophocles Enigma", *Blake*, XXXI (1997), 44-49, 65-71.

⁴⁰² There are surviving stubs before f. 1 and after ff. 1 (2), 3, 5, 7, 9, 11-12, 15-16, 18 (2?), 20, 24, 38-41, 43-46, 48-49, 50 (6?), 53-56, 58-61, 64-65, 68-69, 75-81, 83-84, 86-90, 94-100, 104-5, 109-10, 114-16, 125, 127-34, 140 (3?), 141, 143-45, 146 (2), 149 (2), 150-51, 153, 154 (2), 155 (2), 157-59, 161-64, 166-71, 173-78, 182, 184-87, 189 -- numbers joined by hyphens indicate a leaf removed after each leaf.

⁴⁰³ Mr Peter Ackroyd and Dr Michael Phillips apparently believe that at least some of the writing is by the poet-artist, and Mr Byrne, Mr Anthony Rota, and Mrs Blunden hope that it may be so.

SPECTACLES

DESCRIPTION: A pair of iron-framed round spectacles (11.5 cm wide to the hinges, 10.6 cm for the ear-pieces), right lens - 3.25 Dioptré Spheres, left -3.50 DS, indicates that the wearer could see nearby objects well but that for objects beyond arm's length he would need spectacles.⁴⁰⁴

The very worn, dark brown cardboard case (12.9 x 4.5 cm) which has accompanied them at least since 1937 (see below) is rectangular with rounded ends; it is stamped or moulded with panels containing a stylized flowerhead. When one end is pulled away from the other it reveals a green area, and the interior of that lower or left part is blue; the interior of the upper or right part is uncoloured.

HISTORY: (1) Acquired from Mrs Blake (according to the 1937 catalogue below) by (2) Samuel Palmer, from whom they passed to his son (3) A.H. Palmer;⁴⁰⁵ (4) Acquired by Lt.

⁴⁰⁴ For all the information here, I am indebted to Miss J.E. Poole, Senior Assistant Keeper, Department of Applied Art, Fitzwilliam Museum, and to R.L. Judge (optician) whose analysis she generously solicited.

The description in David Bindman, *William Blake: Catalogue of the Collection in the Fitzwilliam Museum, Cambridge* (1970), 60, based on the examination of Dr H.L. Backhouse, is:

Temple support for side pieces. Right eye: -2.75 dioptré sphere; left eye: --2.5 dioptré sphere. Ground on inner surface, plano-convex; diameter 30 mm. There is no correction for astigmatism; this was apparently not possible in the early nineteenth century.

According to Gilchrist, 315, "He wore glasses only occasionally." No contemporary representation of Blake shows him wearing spectacles (Geoffrey Keynes, *The Complete Portraiture of William & Catherine Blake* [1977]), and there is some evidence that about 1815 he wore half-lens spectacles, which must have been replaced by the Fitzwilliam pair.

⁴⁰⁵ A.H. Palmer wrote in a note still accompanying them: "These spectacles were once the property of William Blake; & were much valued by his friend and disciple Samuel Palmer. | *A.H. Palmer* | March 1908".

Col. W.E. Moss, who sold them at Sotheby's, 2 March 1937, lot 283 (with "an old cardboard case"); (5) Acquired by Lord Rothschild, who gave them in 1948 to (6) The FITZWILLIAM MUSEUM (M.9.1948).

NEW ENTRY
SPECTACLES AT FELPHAM

Half a pair of 19th Century spectacles, found about 1928 in a piece of rotting wood when the floor of Blake's Cottage in Felpham was relaid, may have been the poet's about 1803. They have simple magnification of 1.75 (1.0 being neutral). The spectacles, which fit neatly on the life-mask of Blake, belong to *Mrs Heather Howell*, the owner of the Cottage.

There is No Natural Religion
(1794-1795)

Weight and Cost of Copperplates

The 19 small copperplates weighed 537.3 grams = 1¼ pounds and would have cost 8s.

Copies were apparently printed in **1794** (A-D, G, M) and **1795** (L) (Viscomi, 376); all other copies are imitations rather than Blake's originals.

Blake's final order for the work was pl. a1-9, b3-4, 12, as Viscomi demonstrates; he reproduces the work thus from copies A (pl. b12), B (pl. a9), C (pl. a4, a8, b3-4), and G (pl. a1-3, a5-7) (Viscomi, illus. 228-39).

Songs pl. a "may originally have been executed for *There is No Natural Religion*, series b, but rejected", according to R.N. Essick, "Blake in the Marketplace, 1995", *Blake*, XXIX (1996).

The copy of *No Natural Religion* pl. a9 sold at Christie's, 29 November 1988, lot 74, as an original was returned and accepted as a facsimile (perhaps from the Pearson edition of 1886 <BBS>--see R.N. Essick, "Blake in the Marketplace, 1988", *Blake*, XXIII (1989), 4.

COPY B

HISTORY: (5) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929; (6) By 1977 Mr Mellon had given it to (7) The YALE CENTER FOR BRITISH ART.

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi, and in the Yale Center for British Art.

COPY C

HISTORY: The three prints which Locker added to his copy on 26 July 1878 were pl. a2-3, 6 (Viscomi, 205), not pl. a2, 8-9 (as in Geoffrey Keynes and Edwin Wolf II, *William Blake's Illuminated Books: A Census* [1953]) or pl. a2-3, 5 (as in *BB* 444).

It is reproduced online in the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY E

HISTORY: (3) Listed in James Tregaskis Catalogue 796 (15 October 1917), lot 2, from the Stopford A. Brooke Collection for £52 (reduced in MS in the Essick copy to £38)

... **(5)** From Mrs Ramsay Harvey, it passed by inheritance to **(6)** Mr *Giles Harvey*.⁴⁰⁶

COPY F

BINDING: According to a note by Carolyn Horton and Associates of New York City inserted at the back of the book, it was

taken apart. Leaves deacidified with magnesium bicarbonate. Folds reinforced, leaves supported with lens tissue where weak, inter leaved with acid-free tissue and re-sewed. Original paper sides re-used. Book plate preserved in mylar. New chemise constructed. Leather box treated with potassium lactate and neat's foot oil and lanolin.
May, 1977 ...

The binding order is now a1, 3-4, 7-9, b3-4, 12 (Viscomi, 406).

HISTORY: When it was sold with the R.A. Potts Library at Sotheby's, 20 February 1913, lot 65, it consisted not of "eleven leaves" (as in *BB445*) but of eight leaves, i.e., lacking pl. a2, a5-6 (Viscomi, 406) ... **(4)** A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

It is reproduced online in the Library of Congress.

⁴⁰⁶ It was withdrawn from the Christie sale of the other Harvey Blakes (30 Nov 1993) when its authenticity was questioned on the basis of the discoveries of Professor Joseph Viscomi.

COPY G

Partly reproduced in *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (1993) and in *The Complete Illuminated Books*, ed. David Bindman (2000) and online by the Pierpont Morgan Library and the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY G¹ pl. a4, a6, b3

HISTORY: **(4Av)** John Windle, offered them [on consignment from The American Blake Foundation] in his *Catalogue Forty-Two: Blake Plates* (2006), lots 85-87 (each P.O.E.), from which they were bought by **(4Avi)** Professor Robert N. Essick.

COPY H

Partly reproduced in colour in *The Complete Illuminated Books*, ed. David Bindman (2000).

COPY L²

This copy does not have pl. "b2-4" (as in *BB* 80; no copy of b2 is known); the entry should read "b3-4" (Viscomi, 406).

Copy L was reproduced in *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (1993), in *The Complete Illuminated Books*, ed. David Bindman (2000), and online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY M

Copy M is reproduced online at the Victoria and Albert Museum.

EDITIONS

There is No Natural Religion. ([London: B.M. Pickering, ?1866-68]) <BBS>

The detailed evidence demonstrating that *No Natural Religion* (E-F, H-K⁴⁰⁷), including two versions each of pl. a9 and b12, are imitations based on copy C, perhaps made about 1866-68 by W.J. Linton for an abortive facsimile commissioned by B.M. Pickering, was brilliantly set out in Viscomi, esp. 198-216.

There is No Natural Religion. Privately Printed (London: Pickering and Co., 1886) <BBS>

"Copy I, one of the bogus copies, ... was the model for Pickering & Co." (Viscomi, 205).

⁴⁰⁷ However, "copies F, H, and I have five authentic impressions that were added after their initial collation. ... All impressions in ... copies [A-D, G, M] are authentic" (Viscomi, 203).

Viscomi also provides useful new information about the imitations, such as that

In copy J, "Brentano's New York" was embossed in blind on the free front endpaper of each volume. In copy K, a small sticker pasted in the lower right corner of the inside front board of volume one advertises: "R.H. Johnston / 64 Nassau St. / Elegant Books / Best Editions / At low Prices." ... both establishments were in business in the 1860s, and the former had a bindery [Viscomi, 207].

The pile of loose [imitation] *No Natural Religion* prints acquired by Brooke and Potts probably consisted of 34 leaves (Viscomi, 215), not 26 as deduced in *BB* 83 n1.

There is No Natural Religion(1971) The William Blake Trust
<BB>

REVIEWS

§**Anon.**, "Is There a Natural Blake?", *Times Literary Supplement*, **28 April 1972**, p. 470 (with 2 others)

Kay Parkhurst Easson, *Blake Studies*, V, 1 (1972)
(with another)

The prints are reproduced in *Todas las religiones son una / No hay religión*, tr. David Francisco (2014).

Tiriel
(?1789)

HISTORY: (1) ... it was lent, apparently by Mrs Gilchrist, to Algernon Swinburne in 1864;⁴⁰⁸ ... (3) Offered by Quaritch in Catalogue No. 243 (October 1905), lot 180, £125, and Catalogue No. 271 (January 1909), lot 194, £50, each described as ("*About 1790*"), "*neatly written in a small hand on 8 leaves; with the original blue paper wrapper*"; "the inscription on ... the original blue paper cover, 'Tiriel, MS. by

⁴⁰⁸ According to Swinburne's letter to W.M. Rossetti, 13 Oct [1864], "The one autograph ms ever entrusted to me was Tiriel" (*Uncollected Letters of Algernon Swinburne*, ed. Terry L. Meyers, Volume 1 1848-1874 (London: Pickering & Chatto, 2005), 1, 29).

Joseph Knight wrote to Swinburne on 9 Feb 1865: "My friend Purnell can lend you the volume of Blake you require. ... I will call on Sunday afternoon for the M.S." (1,31). It isn't clear whether the "volume of Blake" is the same as "the M.S." Swinburne's friend Thomas Purnell (1834-89) is not recorded in *BB*, *BBS*, *Blake* (1992 ff.), *BR* (2), or Butlin.

Mr. Blake' is in Blake's own handwriting", "The handwriting is the same, though the pen with which the last part is written is somewhat finer".

For the History of the Drawings, see Part II, Section A.

EDITION

Tiriel, ed. **G. E. Bentley, Jr** (1967) <BB>

REVIEWS

§**Anon.**, *Times* [London], **4 April 1968**, p. 334(with another)

§**H.R. Wackrill**, *Arts Review*, **14 October 1967**

§*British Book News* (**December 1967**)

§*Chronique des arts* (**December 1967**), in French

Graham Pechey, *Cambridge Review* (**19 January 1968**), 195-96

§**H.R. Wackrill** (bis), *British Journal of Aesthetics*, VIII (**January 1968**), 203-4

§**Anon.**, *Times Literary Supplement*, **4 April 1968**, p. 334 (with another)

Geoffrey Keynes, *Library*, 5 S, XXIII (**June 1968**), 172-73

§*English* (**Spring 1968**)

I[rene] H. C[hayes], *English Language Notes*, VI (**Spring 1968**), 20-21

§*English Studies* (**August 1968**)

§**D.S. Bland**, *Notes and Queries*, CCXIII (**December 1968**), 474

§**Manfred Putz**, *Anglia*, LXXXIX, 2, 265

**To the Public
(1793)**

Weight and Cost of Copperplates

The two copperplates of *To the Public*, of unknown dimensions, might have cost 15s.

**Upcott's Autograph Album
(16 January 1826)**

HISTORY: (1) Made and bound in 1833 for William Upcott, listed under British Artists in *Original Letters, Manuscripts, and State Papers Collected by William Upcott, Islington* (Privately Printed, 1836), p. 46; (2) Bought by Bennet J. Beyer Inc.⁴⁰⁹

***Vala or The Four Zoas*
([?1796-?1807])**

EDITIONS

William Blake's Vala: Blake's Numbered Text, ed. H.M. Margoliouth (1956) <BB>

REVIEWS

§Anon., *Times Literary Supplement*, 19 October 1956, p. 618 (with another)

§K. Raine, *New Statesman and Nation*, 3 November 1956, p. 558 (with another)

⁴⁰⁹Anon., "Keats Love Letter Is Brought Here: Obtained for American with Unpublished Autographs of Lamb and William Blake", *New York Times*, 11 Sept 1925.

- §**Bernard Blackstone**, *Modern Language Review*, LII, 3
(**July 1957**), 424-26
- §**George Mills Harper**, *Journal of English and Germanic Philology*, LVI, 4 (**October 1957**), 638-39
- §**F.H. Vaughan**, *Hibbert Journal*, LV (**1957**), 302-4
(with another)
- D.V. E[rdman]**, *Philological Quarterly*, XXXVI
(**1957**), 110-11
- §**Jean Wahl**, *Etudes anglaises*, X (**1957**), 158-60, in
French
- §**Anon.**, *Notes and Queries*, CCII (**1957**), 89-90
- §**Martin K. Nurmi**, *Modern Language Notes*, LXXIII,
4 (**April 1958**), 297-99
- §**R.T.F.**, *Personalist*, XXXIX (**1958**), 197-98 (with
another)
- §**T.R. Henn**, *Review of English Studies*, X, 37
(**February 1959**), 92-94

Vala or The Four Zoas*, ed. **G.E. Bentley, Jr (1963) <BB>

REVIEWS

- Anon.**, *Times Literary Supplement*, **26 July 1963**, p. 579
- M.K. Nurmi**, *Philological Quarterly*, XLIII (**October 1963**), 449
- Brian O'Doherty**, *New York Times Book Review*, **1 December 1963**, p. 6
- §**Anne Kostelanetz**, *Arts Magazine* (**February 1964**)

- George Mills Harper**, "Blake's Unfinished Masterpiece in Facsimile", *Sewanee Review*, LXXII, 2 (**Spring 1964**), 326-28
- Anon.**, *Virginia Quarterly Review* (**Spring 1964**)
- Martin Butlin**, "Blake's 'Vala, or the Four Zoas' and a New Water-colour in the Tate Gallery," *Burlington Magazine*, XCI, 737 (**August 1964**)
- John E. Grant**, "Blake Original and New", *Modern Language Quarterly*, XXV, 3 (**September 1964**), 356-64 (with 2 others) ("a major scholarly accomplishment")
- K.J. Garlick**, *Modern Language Review*, LIX (**October 1964**), 642-43 (with others)
- §Martin K. Nurmi** [bis], *Journal of English and Germanic Philology*, LXIII, 4 (**October 1964**), 806-8
- F.W. Bateson**, *Review of English Studies*, NS XV, 60 (**November 1964**), 437-39
- Anne Kostelanetz** [bis], "Romantic Poets and Pontificators", *Minnesota Review*, IV (**1964**), 532-43 ("judicious and painstaking ... His own interpretation ... is probably valid" [pp. 534-35])
- §Raymond Lister**, *Journal of the Royal Society of Arts*, CXII (**1964**), 280
- John E. Grant** [bis], *Modern Language Review*, LIX (**1964**), 642-43 (with others)
- Marius Bewley**, *Hudson Review*, XVII, 2 (**Summer 1964**), 278-85 (with others)

R.H. Super, "Recent Studies in Nineteenth Century English Literature", *Studies in English Literature 1500-1900*, IV (1964), 663-85 (a "magnificent folio edition ... a prized possession in itself" [p. 665])

Hazard Adams, *Modern Philology*, LXII, 3 (February 1965), 266-70 ("The debt of all Blake students to Bentley is ... a considerable one" [p. 267])

§**Henri Lemaître**, "A propos de William Blake", *Etudes anglaises*, XX (July-September 1967), 289-96 (with 4 others), in French

David V. Erdman, "The Binding (et cetera) of *Vala*", *Library*, XIX [for 1964] (1968), 112-29 (an attack) <BB #1557>

The Four Zoas, ed. **Landon Dowdey** assisted by **Patricia Hopkins Rice** (1983) <BBS>

REVIEWS

§**Michael Patrick Hearn**, *American Book Collector*, NS V, 23 (1984), 56

§**W.J.T. Mitchell**, *Library Quarterly*, LV, 1 (January 1985), 115-17

The Four Zoas: A Photographic Facsimile of the Manuscript with Commentary on the Illustrations, ed. **Cettina Tramontano Magno** and **David V. Erdman** (1987) <BBS>

REVIEWS

- M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1987* (1988), 119-20
- ***Andrew Lincoln**, *Blake*, XXII, 4 (Spring 1989), 116-20
- §**W.H. Stevenson**, "Blake's Designs", *Essays in Criticism*, XXXIX (1989), 161-68
- §**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXXVIII (1989), 106-11
- §**Martin Bidney**, *Studies in Romanticism*, XXIX, 1 (Spring 1990), 317-23 (with another)
- Stuart Peterfreund**, *Eighteenth Century ... Bibliography*, NS XII (1994), 384

§*Czterej Zoa [The Four Zoas]: Męki Miłowania I Zazdrości Gdy Umarł Był. Osądzony Albion i Pradawni Człowiek.* Tr. **Maciej Słomczyński** (Karaków: "Zielona Sowa", 2006) 163 pp.; ISBN: 97883738928743 In Polish

§"Blake's 'The Four Zoas' Fetishized: An Experimental Hypertext." Ed. **E. William Ruegg**. <<http://www.1cc.gatech.edu/romantic/blakefetish.nassr.html>>

A curious version of the manuscript.

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

TABLE		
Copy	Plates	Leaves

S 1-11 11
Untraced

Weight and Cost of Copperplates

The 11 plates weighed 2,708.9 grams = 6 pounds and would have cost £4.2.6.

Copies were apparently printed in **1793** (a [proof], A-E, H-M), **1794** (F, R), **1795** (G, Q?), and **1818** (N-P) (Viscomi, 376-79).

PRINTING: "Copies H-M ... were certainly printed together and most likely as an issue of an edition that included copies A-E"; in copies I-M,

The copies' shared format, [green] ink color, and materials suggest they also shared a printing session. Their wiped cloud lines also indicate as much ... all these copies [A-E, H-M] share the same inking accidentals. For example, the traces of ink from inside the right, bottom, and left margins as well as the shallows along the right margin of plate 7 of copy L ... are also in copies H[-K, M] ..., effects impossible to duplicate except by sequential pulls.⁴¹⁰

⁴¹⁰ Viscomi, 113. However, what I see on his reproductions of pl. 7 in copies A-M, O-P, R is merely remains of ink incompletely wiped from the margins in patterns not definitively identical.

"The sequence of colors appears to have been raw sienna, yellow ochre, and green, with the first six impressions printed on Whatman paper and the last five on Edmeads & Pine paper" (Viscomi, 114).

VARIANT:

Pl. 7: In l. 7, "bring | Comforts into a present sorrow", "present" is emended to "prevent" in copy G (Viscomi, 398).

COPY a

Reproduced in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY A

HISTORY: (2) Offered in A.E. Evans and Son catalogue ([1845]), lot 719, 11 pp., "beautifully coloured by Blake himself", £4.4.0 ...

Reproduced in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2009.

COPY B

Reproduced in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY C

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY D

HISTORY: (3) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

COPY E

HISTORY: (1) Perhaps this⁴¹¹ is the folio copy “tinted by the Author himself” which was offered in John Bohn’s Catalogue (1843), lot 1,120, at £1.11.6 ...

Reproduced in colour in *Huntington Library Quarterly*, LVIII (1996) and online in in Huntington Digital Images and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY F

BINDING: (1) Bound with *Europe* (A), *Song of Los* (B) and fragments of other works; (2) described in Quaritch catalogue No. 405 (December 1926), lot 242 as "Folio, 11 ll., printed in brown on one side only and FINELY COLOURED BY HAND BY BLAKE, with water-colour and opaque pigment, the frontispiece has been inlaid and a torn leaf has been skilfully repaired; loosely inserted in a volume; half morocco, UNCUT ... duplicates of the first three plates, printed in green and painted in water-colours, are inserted."

HISTORY: (Bi) It was offered, still bound with other works, by Quaritch in his Catalogue No. 203 (December 1900), lot 193 and Catalogue No. 405 (December 1926), lot 242, at £525.0.0.

⁴¹¹Or copies A, C-D, I-N.

It is reproduced on line by the Pierpont Morgan Library.

COPY G

HISTORY: For the Binding and History, see *Thel* (J).

Reproduced in colour in *The Complete Illuminated Books*, ed. David Bindman (2000) and online by Harvard Libraries.

COPY H

HISTORY: **(4)** Mrs Emerson lent it, with *Song of Los* (C) and *Europe* (G) with which it had been bound, to the exhibition at the Boston Museum of Fine Art in December 1929. 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 carelessly omitted to note under *Visions* (H) that *Europe* (G) had been given to the Morgan Library and indeed went so far on pp. 65, 142 as to indicate that it still belonged to Mrs Thorne.>

Reproduced in *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (1993).

COPY I

BINDING: Described in Quaritch catalogue *No. 231* (June 1904), lot 1601, as "*Folio, 11 leaves ... coloured by the hand of the artist himself; half morocco, gilt edges, with the bookplate of Thomas Gaisford*".

It is reproduced online in the Yale Center for British Art and the William Blake Archive, ed. Morris Eaves, Robert N.

Essick, and Joseph Viscomi (2010).

COPY J

It is reproduced online in the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi, and in *Libros Proféticos*, tr. Bernardo Santano (2013), Vol. I.

COPY N

BINDING: Inscribed in pencil on the front fly-leaf: “1848 | 12 8th paid 70s | for this to | A Evans & Son | London | RT [or perhaps RL] | 4 guineas was asked for it”.⁴¹²

HISTORY: **(2)** Bought 12 August [or 8 Dec] 1848 from A. Evans and Son, London, for £3.10.0 (£4.4.0 was asked) by RT (or perhaps RL – see the inscription above) ... **(5)** After the death of Gertrude Vanderbilt Whitney (1877-1942), daughter of Cornelius Vanderbilt and widow of Harry Payne Whitney (1872-1930), *Visions* (N)⁴¹³ was separated from her copy of *Urizen* (E); **(6)** *Visions* (N) was acquired as part of a private collection not related to the Whitney family by an antique dealer⁴¹⁴ (N.B. not a bookseller), who sold it to **(7)** An

⁴¹² According to John Windle as reported in R.N. Essick, “Blake in the Marketplace 2005”, *Blake*, XXXIX (2006), 148.

⁴¹³ *Urizen* (E) passed at the death of Gertrude Vanderbilt Whitney to Helen Hay Whitney, thence to Harry Payne Whitney’s nephew John Hay Whitney, thence to John’s widow Betsy Cushing Whitney (d. 1998), and sold with her estate at Sotheby’s (N.Y.), 23 April 1999.

⁴¹⁴ According to letters to me from Edwin Wolf 2nd and R.B. Adams of Sept and 15 Oct 1965, *Urizen* (E) and *Visions* (N) were seen in a desk drawer in

anonymous buyer who brought it in 2004 to Swann Galleries (N.Y.) where it was to be sold in April 2005, until it became embroiled in a dispute over ownership;⁴¹⁵ the anonymous individual who said he had acquired *Visions* (N) from an antique dealer and offered to sell it in 2004 at Swann Galleries (N.Y.) was sued for possession of it by a member or members of the Whitney family; the suit was settled out of court, and the book is again in the possession of a member or members of the Whitney family, who in 2005 did not plan to sell it;⁴¹⁶ Sold by the Whitney family through Sotheby's (N.Y.) "for something over \$2 million" to (8) An **Anonymous** collection.⁴¹⁷

COPY O

HISTORY: Reproduced in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (2006).

COPY P

HISTORY: Reproduced in the William Blake Archive , ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (2006).

Gertrude Whitney's house after her death by Arthur Swann, then of Parke Bernet, and by Hyatt Mayor. Can *Visions* (N) have been in the desk when it was sold as an antique?

⁴¹⁵ All the post-1942 provenance here derives from Robert N. Essick's account in "Blake in the Marketplace, 2004", *Blake*, XXXVIII (2005), 148.

⁴¹⁶ The information about the lawsuit, ownership, and plan not to sell came to Essick from Christine von der Linn of Swann Galleries (now Swann). For more details about the History of *Visions* (N), see *BB* #213 and *BBS* 145.

⁴¹⁷ According to R.N. Essick, "Blake in the Marketplace, 2007", *Blake*, XLI (2008).

NEWCOPY

COPY S

BINDING: Bound with *America* (S), *Thel* (S), *Europe* (N), and *Urizen* (K); see *America* (S).

HISTORY: For the provenance, see *America* (S) with which it was bound.

PLATE 3

See Small Book of Designs (A).

PLATES 1, 7

The prints are reproduced online in Tate Britain.

PLATE 10 (Keynes Family Trust)

See Small Book of Designs (B)

An unidentified copy of *Visions of the Daughters of Albion* is reproduced in black-and-white, much reduced in size, in Claudia Corti, *Stupende Fantasie* (2002).

EDITIONS

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

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".

REVIEW

§**Ronald Clowes**, *Connoisseur*, XC (December 1932)

*"*Visiones de la Hijas de Albion (Visions of the Daughters of Albion)*." Tr. **Pablo Neruda**. *Cruz y Raya: Revista de Afirmacon y Negacion*, 20 (Madrid, Noviembre de 1934), 85-104. In Spanish **B. Obras Completas**. Ed. **Margarita Aquirre, Alfonso Escudero, and Hernan Loyola**. (Buenos Aires: Losada, 1973) Vol. III **C**. Reprint of *Cruz y Raya* (Nedeln-Liechtenstein: Kraus Reprint, 1975) Biblioteca del 36: Revistas Literarias en la Segunda Republica Español Pp. 265-84

The first printing in 1934 has a prefatory note in Spanish by 'C.K. CHESTERTON'.

§*Visions of the Daughters of Albion* (Pawlet, Vermont: Set & printed by Claude Fredericks ... for the pleasure of his friends, 1957) <BB #2125>

Visions of the Daughters of Albion (1959) The William Blake Trust <BB>

REVIEWS

§**Anon.**, *Times Literary Supplement*, **8 January 1960**, p. 16

§**B[ernard] B[lackstone]**, *New Statesman and Nation*, **27 February 1960**, p. 307

Visions of the Daughters of Albion*. Ed., with a Commentary, by **Robert N. Essick (San Marino, California:

The Huntington Library and Art Gallery, 2002) 4°, xviii, 80 pp., 28 prints; ISBN: 087328187X

Facsimile of copy E (pp. [viii-xviii]), transcription of copy E (pp. 3-14), “The Huntington Copy: Bibliographic and Textual Notes” (pp. 15-16), “List of Illustrations from Blake’s Notebook” (pp. 19-20), Commentary (pp. 21-69), and “Bibliography: Studies of *Visions of the Daughters of Albion*” (pp. 75-78).

REVIEWS

§*Review of English Studies*, LIV (2003), 691+

§**Andrew Lincoln**, *Review of English Studies*, LIV, 217 (2003), 692-93

§*Reference and Research Book News*, XVIII (2003), 227+

Catherine L. McClenahan, *Blake*, XXXVIII (2004), 77-79 (“*Visions* could scarcely ask for a more experienced and informed editor”, who has provided a “lucid” commentary)

Andrew Wilton, *British Journal for Eighteenth Century Studies*, XXVII (2004), 126-27

Visions of the Daughters of Albion copy E. Ed. **Morris Eaves, Robert N. Essick, and Joseph Viscomi** (2010).

Visions of the Daughters of Albion copy I. Ed. **Morris Eaves, Robert N. Essick, and Joseph Viscomi** (2010).

**Visions of the Daughters of Albion (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013) ISBN: 9788074844072

Probably *Visions* (J) -- see *The Complete Illustrated Books of William Blake*.

WORKS LOST⁴¹⁸

Account (1800)

In his letter to Butts of 22 September 1800, Blake wrote: "My Sister will be in town in a week & bring with her your account & what ever else I can finish." No such account is known.

Account (1802)

On 22 November 1802 Blake wrote to Butts: "I have inclosed the Account of Money reciev'd & work done", but no such account is known.

Account Book (1804)

Blake referred in his letter to Hayley of 28 December 1804 to "my account Book in which I have regularly written down Every Sum I have reciev'd from you",⁴¹⁹ but no such account book is now known.

⁴¹⁸Omitting drawings (see Martin Butlin, *The Paintings and Drawings of William Blake* (1981), prints without text by Blake, and copper-plates and woodcuts (virtually all). The surviving copper-plates are chiefly Hogarth, "Beggar's Opera" (1788) <Harvard>, *America* (1793) pl. a <U.S. National Gallery>, Blake, "Canterbury Pilgrims" (1810) <Yale University Art Gallery>, *Job* (1826) <British Museum Print Room>, Dante (1826-27) <U.S. National Gallery>. Blake's surviving woodblocks are for Virgil (1821) <British Museum Print Room> and "Isaiah Foretelling the Destruction of Jerusalem" (1821?) <British Museum Print Room>.

⁴¹⁹ Joseph Viscomi, *Blake and the Idea of the Book* (1993), 250, remarks: "Blake apparently kept no ledger detailing the cost of supplies".

Canterbury Pilgrims subscription (1806)

According to Gilchrist, *Life of William Blake*, "Pictor Ignotus" (1863), I, 204, "a subscription paper for an engraving of *The Canterbury Pilgrims* had been circulated by Blake's friends ... in 1806, two years before the publication of *The Grave*" (1808). No other reference to this "subscription paper" is known.

It must have been compiled either by Blake or from his information. The subscription paper cannot be "Blake's Chaucer: The Canterbury Pilgrims" ("May 15th 1809") or "Blake's Chaucer: An Original Engraving" (n.d., watermark 1810),⁴²⁰ which silently quote from the *Descriptive Catalogue* (1809).

The date is important, for it seems to demonstrate that Blake's plan to engrave the Canterbury Pilgrims decisively preceded that of his rival Stothard.

Ticket of admission to Blake's exhibition of 1809-1810

The only evidence for the existence of the ticket is in the postscript to Blake's letter of May 1809 to Ozias Humphry: "I inclose a ticket of admission if you should honour my Exhibition with a Visit".

"A Work on Art"

Viscomi, 419, suggests that Blake's experimental relief plate of the figure from *Death's Door* ... may have been produced as an illustration to Blake's proposed "new Mode of Engraving" in answer to Cumberland's suggestion that

⁴²⁰Copies of each belonged to Gilchrist's son.

“perhaps when done you might with a few specimens of Plates make a little work for subscribers of it--” (*BR* 311).

PART I
APPENDIX
WORKS IMPROBABLY ATTRIBUTED TO
BLAKE

Manuscript Newly Attributed to Blake

Inscription for Hogarth’s *Beggar’s Opera* (1790)

DESCRIPTION: A print of Blake’s engraving for Hogarth’s *Beggar’s Opera* is enclosed in a heavy frame with a “secret” compartment in which is a manuscript description of the actors, actresses, and spectators seated on the stage as they appear in Hogarth’s painting (they are described as clad “in Scarlet”, “in Brown”, and “in blue”). The same text is printed with published versions of Hogarth’s prints.

The finished versions of Blake’s print bear the imprint “*Publish’d July 1.st 1790, by J. and J. Boydell ...*” The imprint cannot be seen because the frame covers it.

The manuscript does not appear to me to be “in Blake’s own hand” (see below). Note, for instance, that the “C” for the Hogarth print goes below the line (“Clark”, “Collection”, “Charles”, “Cock”, “Cooke”, “Conyers” [2]), while Blake’s “C” of the same date does not go below the line (“Come” [2] and “Curse”, *Tiriel* [1789?], p. 1). The “F” for the Hogarth print has a downward flourish at the right end of the cross bar (“Filch”, “Fenton”, “From”), while in Blake there is no such flourish (“For” in *Tiriel*, p. 1).

HISTORY: (1) This may be the copy in Philip C. Duschnes Catalogue Number 140 (N.Y., November 1959), lot 57,

Beggar's Opera, "State One", "inscribed in Blake's own hand, 'Beggar's Opera'", "the Wolpe copy", \$750; (2) The print with its frame and manuscript were acquired at Butterfield Auctions (San Francisco), 23 June 1969, by André Furlan (as Mr Furlan told me), who lent it to the Exposition au Château de Nérac (27 May-6 July 2014), where it was the only work exhibited.

Letter of Ozias Humphry to "D^r William" 15 June 1806

Ozias Humphry's letter to "D[ea]^r William" of 15 June 1806 was associated with William Blake chiefly on the ground that what the letter calls "your Copy of my statement" which "I shall without hesitation submit ... to the Queen & all the Royal Family" may refer to the dedication of Blake's designs to Blair's *Grave* "To the Queen". However, according to Cromek's letter of April 1807 this dedication was submitted to the Queen by Cromek, not by Humphry, apparently soon after Blake's poem and design for it were made in April 1807, not in June 1806. It seems likely, therefore, that this letter from Ozias Humphry to Dear William of 15 June 1806 has nothing to do with William Blake.

Sophocles Manuscript

A small notebook bears a translation of Sophocles' *Ajax* in a late 18th century hand. Interspersed at apparently random intervals are "Blake", "W^m Blake", and "William Blake" in a hand or hands similar to but distinct from that of the poet. The book was acquired by Edmund Blunden, who wrote essays in it, and it was vainly offered for sale by his

widow Clare in 1993 through Antony Rota.

SECTION B
COLLECTIONS AND SELECTIONS⁴²¹

TABLE 13
BLAKE'S WORKS REPRINTED IN CONVENTIONAL
TYPOGRAPHY BEFORE 1863
ADDENDA

1811

“The Tyger” (*Experience*) in German in **Ariel**, “Blake, Dichter, Schwärmer, und Mahler Zugleich”, *Morgenblatt für gebildete Stände* [Tubingen]

1825 May

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day Book*

1827

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day Book*

1828

§“The Lamb.” *Wesleyan-Methodist Magazine*, LI (1828), 425

⁴²¹ Here and below I ignore most mere reprints.

1830

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day Book* and Hone, *The Every-Day Book and Table Book*

1831

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day Book* and Hone, *The Every-Day Book and Table Book*

"The Tiger" in *Pictures, Scriptural and Historical*, ed. Mrs [Rose] Lawrence

"To the Muses", *Cameos from the Antique, or, the Cabinet of Mythology ... for the Use of Children*, ed. Mrs [Rose] Lawrence (1831)

1832

"Introduction" to *Innocence* in **J.B.S.**, "Despotism of Imagination", [Samuel Coate] *Atkinson's Casket, or Gems of Literature, Wit and Sentiment* [Philadelphia]

1833

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day book* and Hone, *The Every-Day Book and Table Book*

"Edward III" (*Poetical Sketches*), "The Chimney Sweeper", "Holy Thursday", "The Lamb" (from *Innocence*), "Der Tiger" (from *Experience*), and Blake's letter of 20 September 1800 in prose translations into German in Anon., "William Blake, ein ausgezeichnete Künstler, Dichter, und Narr", *Magazin für die Literatur des Auslandes* "The Tiger" in *Pictures, Scriptural and Historical*, ed. Mrs [Rose] Lawrence

1835

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day book* and Hone, *The Every-Day Book and Table Book*

1837

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day book* and Hone, *The Every-Day Book and Table Book*

"Holy Thursday" (*Innocence*) was quoted in "Educational Charities", *Monthly Supplement to The Penny Magazine*

1838

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day Book* and Hone, *The Every-Day Book and Table Book*

1839

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day Book* and Hone, *The Every-Day Book and Table Book*

"Introduction" to *Innocence*, "Laughing Song", "Nurse's Song" (from *Innocence*), "The Lamb", "The Little Black Boy", "Cradle Song" (from *Experience*), "The School Boy", "On Another's Sorrow", plus a passage from *Thel*. Anon., "Blake's Poetry" (a review of *Songs* [1839]), *Monthly Magazine*, N.S., II, 12 (**December 1839**), 700-11 <*BBS* 342-43>

1841

"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day Book* and Hone, *The Every-Day Book and Table Book*

1842

"The Little Black Boy." *National Anti-Slavery Standard*

"The Chimney Sweeper [from *Innocence*]." *National Anti-Slavery Standard*

"Night." *National Anti-Slavery Standard*

"The Divine Image." *National Anti-Slavery Standard*

"A Dream." *National Anti-Slavery Standard*

1843

"The Chimney Sweeper" (*Innocence*), "The Little Boy Lost", and "The Little Boy Found", *The Child's Gem*, ed. Mrs S. Colman (1844 [i.e., **1843**])

1844

"The Little Black Boy." *National Anti-Slavery Standard*

1845

"On Another's Sorrow." *National Anti-Slavery Standard*

"On Another's Sorrow." *National Anti-Slavery Standard*

"A Little Boy Lost." *National Anti-Slavery Standard*

§"The Lamb." Francis Edward Paget, *The Churchman's Companion in the Closet; or, A Complete Manual of Private Devotion* (N.Y.: D. Appleton and Co., **1845**).
B. §(N.Y.: Stanford and Swords, **1853**) **C.** §(Stanford and Delisser, **1858**) **D.** §(N.Y.: H.B. Durand, **1862**)

1846

"The Chimney-Sweeper" (*Innocence*) and "On Another's Sorrow", *Voices of the True-Hearted* (Philadelphia: J. Miller M'Kim, **1846**) under "Anti-Slavery Poems" and "Historical Eras"

"On Another's Sorrow", "Night", "The Little Black Boy", in *Poetry for Home and School*. First and Second Parts. Second Edition (Boston: S.G. Simpkins, **1846**) Pp. 49-50, 52-53, 61-62. <Harvard> [1843, 1855, and 1861 are in **BB**.]

1847

"The Little Black Boy" and "The Tyger" in *The Estray: A Collection of Poems* [Ed. **Henry Wadsworth Longfellow**] (Boston: William D. Taylor, **1847**) Pp. 36-37, 103-4

"Mad Song" in **Anon.** review of Southey's *The Doctor* in

Dublin University Magazine

“To the Muses” first stanza in Goethe, *Faust*, tr. Louis Filmore (1847)

1848

"Ah! Sunflower." *National Anti-Slavery Standard*, IX, 16 (14 September 1848), 64

“The Little Black Boy” in *Literary Gleanings By an Invalid* [Fanny H. Henslowe] (London: W. Newbery, 1848), p. 128

1849

"The Chimney Sweeper [from *Innocence*]." *National Anti-Slavery Standard*, X, 23 (1 November 1849), 92

“To the Muses” (called “The Poet Complains to the Muses of the Decline of Poetry”) in *Cameos from the Antique; or, the Cabinet of Mythology: Selections Illustrative of the Mythology of Greece and Italy, for the Use of Young Persons, and Intended as a Sequel to the Poetical Primer*. Ed. Mrs [Rose] Lawrence. Second Edition, Revised⁴²² (Liverpool: Deighton and Laughton; London: Whittaker and Co., 1849)

1851

“Holy Thursday” (Innocence) in J.C. Platt, “Exeter Hall” in *London*, ed. Charles Knight (1851), V, 242, and thence in *London As It Is To-Day ...* (1851), 10

1852

“The Tiger” (minus the last stanza) in J.H.F., “Blake the Visionary”, *True Briton*

1853

⁴²² I have not seen the first edition of 1842.

“Holy Thursday” (*Innocence*) in *Illustrated Magazine of Art* [N.Y.] I (1853), 109 (from *London*, ed. Charles Knight [1851])

1854

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

“The Lamb”, *Pictorial Calendar of the Seasons ... Embodying the Whole of Aikin’s Calender of Nature*. Ed. Mary Baker Howitt (London: Henry G. Bohn, **1854**) P. 228

§“Nurses Song” (*Innocence*), “The Lamb”, “The Poet and the Child” [i.e., “Introduction” to *Innocence*], and “The Tyger”, in *A Poetry Book for Children*, ed. J.C. (**1854**), 12, 13, 88

1857

“My Silks” (*Poetical Sketches*), “The Tiger”, “The Little Black Boy” and “The Chimney Sweeper” (*Innocence*), “The Garden of Love”, and “On Another’s Sorrow” (*Experience*), in *The Household Book of Poetry*, ed. Charles Dana, Fifth Edition (N.Y. and London: D. Appleton and Company, **1857**), 74, 90, 162, 388, 785-6) <BBS 166>

1858

“On Another’s Sorrow”, “Night”, “The Little Black Boy” in *Gleanings from the Poets, For Home and School ... A New Edition, Enlarged* (Boston: Crosby, Nichols, and Cooper, **1858**)⁴²³ Pp. 49-50, 52-53, 61-62. <Harvard>

“The Tiger”, “The Chimney Sweeper”, “The Little Black

⁴²³ The copyright date is 1850. *BB* #280 has editions of 1855 and 1862. See *Poetry for Home and School* (**1846**) with the same poems and page-references.

Boy”, “The Garden of Love”, and “On Another’s Sorrow” (in Dana, pp. 74, 162-63, 688, 785; see 1857) <BBS 166>

1859

“The Little Black Boy” in Household Book, ed. **Charles Anderson Dana (1859)**, 102

“The Tiger”, “The Chimney Sweeper”, “The Little Black Boy”, “The Garden of Love”, and “On Another’s Sorrow” (in Dana, Fifth Edition, pp. 74, 162-63, 688, 785; see 1857) <BBS 166>

1860

“The Tiger”, “The Chimney Sweeper”, “The Little Black Boy”, “The Garden of Love”, and “On Another’s Sorrow” (in Dana, Fifth Edition, pp. 74, 162-63, 688, 785; see 1857) <BBS 166>

"The Chimney Sweeper" (?1860) (Sudbury Leaflet)

1861

“The Piper” [i.e., “Introduction” to *Innocence*], *Folk Songs*, ed. **John Williamson Palmer** (N.Y.: Charles Scribner; London: Sampson Low, Son, and Company, **1861**) **B.** (N.Y., 1861) <BB #281>

“The Tiger”, “The Chimney Sweeper”, “The Little Black Boy”, “The Garden of Love”, and “On Another’s Sorrow” (in Dana, Sixth Edition, pp. 74, 162-63, 688, 785; see 1857) <BBS 166>

"Introduction to 'Songs of Innocence'", "The Lamb", "The Divine Image", "The Echoing Green", "On Another's Sorrow" in *Poetry for School and Home, from the Best Authors*, ed. **Thomas Shorter** (London: T.J. Allman,

1860), 1-2, 26, 139, 170-71

§"The Lamb." *Light for Early Days (Hymns and Verses)*
(London: S.M. Haughton; Wertheim and Co.; Book
Society, 1861), 6. B. §(London: Darton and Hodge,
[1866])

1862

"The Ecchoing Green", *Pictorial Calendar of the Seasons*, ed.
Mary Howitt (1862), 274-75

§"The Lamb." *A Poetical Reading Book*, ed. W. M'Gavin
(Glasgow, 1862), 7



NEW EDITIONS AND REPRINTS

**A Águia e a Toupeira: Poems de William Blake.* Tr. [&c]
Hélio Osvaldo Alves. Coleção Citânia [No.] 2 (Guamarães:
Pedra Formosa, 1996) Tall 8°, xxv + 106 pp.; ISBN:
9728118120 In Portuguese

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

§**Alle Religionen sind Eins & Es gibt keine Naturbedingte
Religion.* Edited with a commentary by **Christian W.
Bernhard** (Vienna: Archetyp Verlag, 2011) 96 pp.; ISBN:
9783902746016 In German

There are colour reproductions, some of them enlarged,
those of *No Natural Religion* from several copies and lacking
pl. 1b, with German translations of *All Religions are One* and
There is No Natural Religion.

**All Religions Are One & There Is No Natural Religion (Illuminated Manuscript [sic] with the Original Illustrations of William Blake)*. (e-artnow, 2013) ISBN: 9788074844126

All Religions are One (A) must be from the unique copy in the Huntington Library, and *There is No Natural Religion* are probably from copies C or F -- see *The Complete Illustrated Books of William Blake*.

§*A tapasztalás dalai* (1993). In Hungarian
Apparently an edition of Blake.

§"Ah! Sunflower." *National Anti-Slavery Standard*, IX, 16
(14 September 1848), 64.

§*Ah! Sun-Flower* [from *Experience*] ([1980]) Poster illustrated and printed by Paul Peter Piech

§*Ancient of Days: Selected Poetry of William Blake*. Ed. **Roy Taylor** (Bramhall [Cheshire]: Cool Publications, 2004) An eBook, 602 KB ISBN: 9781844810772

§*The Angel* [from *Experience*] ([1981]) Poster illustrated and printed by Paul Peter Piech in 80 copies

§*Antología Bilangüe*. Tr. and Introducción **Enrique Caracciola Trejo**. 3.d ed. (Madrid: Alianza Editorial, 2012) El Libro de Bolsillo 18 cm, 300 pp.; ISBN: 9788420658502 In Spanish (previously published in 1987, 1996, 2002)

Perhaps this is the same as his *Visiones* (1974, 1987,

1996).

ArtCyclopedia⁴²⁴ (<http://www.ArtCyclopedia.com>) searches by artist's name at institutional web-sites (e.g., 41 Blake images at the Art Gallery of New South Wales, Sydney) and ImageBase reproduces online the Blakes held in 2009 by

Number Institution
of Repro-
ductions

- 1 Ackland Art Museum (University of North Carolina)
- 25 Albertina (Vienna, Austria)
- 1 Art Gallery of Greater Victoria (Victoria, British Columbia)
- 41 Art Gallery of New South Wales (Sydney, N.S.W., Australia)
- 3 Art Institute of Chicago
- 1 Brighton Museum and Art Gallery
- 4 British Museum Print Room
- 1 Brooklyn Museum
- 110 California Legion of Honor Museum (San Francisco)
- 2 Christchurch Art Gallery (New Zealand)
- 1 Cincinnati Art Museum
- 42 Cleveland Museum of Art
- 1 Courtauld Museum of Art (London)
- 1 Dallas Museum of Art
- 707 Fitzwilliam Museum (Cambridge University)
- 98 Fogg Museum (Harvard University, Cambridge,

⁴²⁴ The ArtCyclopedia reproductions include very competent works by Benjamin Blake whose works were sometimes confused with those of the poet: Still Life (1823) and Interior with Figures and Still Life (1826).

William Blake and His Circle
Part I: Collections and Selections

- Massachusetts)
- 1 J. Paul Getty Museum
 - 1 Glencairn Museum ([Bryn Athyn], Pennsylvania)
 - Hunterian Museum and Art Gallery (Glasgow University)
 - 65 Indianapolis Museum of Art
 - Manchester Art Gallery
 - 21 Metropolitan Museum (N.Y.)
 - 1 Minneapolis Museum of Art
 - 13 National Gallery of Art (Washington, D.C.)
 - 11 National Gallery of Scotland
 - 176 National Gallery of Victoria (Melbourne, Australia)
 - 2 New Art Gallery(Walsall, England)
 - 91 New York Public Library
 - 12 Philadelphia Museum of Art
 - 8 Pierpont Morgan Library (N.Y.)
 - 2 Princeton University Library
 - 173 Tate (London)
 - 1 Texas (University of – Harry Ransom Center)
 - 38 Victoria and Albert Museum (London)
 - 11 Whitworth Art Gallery (Manchester)

Artstor Digital Library
Online Reproductions⁴²⁵

⁴²⁵Artstor has more than 1,500,000 images from 150 collections including Bodley, the Frick Collection, Harvard, Metropolitan Museum of Art (N.Y.), National Gallery (Washington, D.C.), and Yale. It is free through registered institutions.

Auguries of Innocence: Selections from William Blake (N.p.: CCAC Press, December 1974) C. 5" x 5".

Five pages of the "Auguries" are "Printed by Sally Wood".

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

Auguries of Innocence: A Poem (Providence [Rhode Island]: Ziggurat Press, 1997) 26 cm, 27 pp., no ISBN. 20 copies

Walter Feldman, "Introduction". The prime feature of this edition, produced in 20 copies, is the series of non-representational designs on embossed copper.

§*Básně: Vidě ní dcer Albionových – Orkovonarození – Konec tajemství – Stvo_eni – Pláč Eniony – Losóv vinn_ lis – Hrbová jeskyně* [*VISIONS OF THE DAUGHTERS OF ALBION, and Portions from Several Other Prophetic Books*]. Tr. **Arnošt Vančěk** (Praha [Czech Republic]: J. Picka, 1939) 40 pp., 38 copies, illustrations by Mirro Pegrassi <BBS> **B.** (1945) In Czech

"Blake no Kotoba [Blake's Proverbs]." Tr. **Soetsu (Muneyoshi) Yanagi**. *Shirakaba* [*The White Birch*], V (1914), 99-109. **B.** **Blake no Kotoba*. Tr. **Soetsu (Muneyoshi) Yanagi** (Tokyo: Sobunkaku, 1921) 103 pp., 36 reproductions <BB> C. Reprinted in *Yanagi Muneyoshi Zenshu* (1981), Vol. V <BSJ> In Japanese

Selections from Blake's letters and marginalia, plus a translation by Yanagi [from English?] of Crabb Robinson's "William Blake, Künstler, Dichter und religiöser Schwärmer", *Vaterländisches Museum*, II (1811), 107-31.

Presumably the book incorporates his “Blake no kotoba”, *Shirakaba* [*White Birch*], V, 7 (July 1914), reprinted (Rinsen Shoten, 1969-72)

§*Blake*. Tr. **Miha Avanzo** (Ljubljana: Mladinska Kniga, 1978) *Lirika*, 42 21 cm, 113 pp. In Slovenian

**Blake* (London: Henry Frowde [1911]) 24° (7 x 9.7 cm), 66 pp., not paginated, in shot silk covered boards (Victoria University in the University of Toronto) <*BB* #336, *BBS* p. 148>

The half-title calls it "Songs of Innocence and Other Poems", the title under which it is recorded in *BB*.

Blake Concordance OnLine

Professor Nelson Hilton has created a **Blake Concordance Online** which is accessible at (http://www.english.uga.edu/Blake_Concordance). It is based on *The Complete Poetry and Prose of William Blake*, ed. David V. Erdman (1988), which has been re-arranged in approximately chronological order.

The concordance uses a computer program (written in Perl) to accept a pattern of characters or characters and "wild cards", to match that string line-by-line against the more than fifty thousand lines of the data file, and to return any lines containing a match. Each returned line is identified as to work, print, or page (e.g., *Europe* pl. 6), and page in the Erdman edition on which it appears. Either of these identifiers

may be entered on a separate screen to retrieve the larger context of a matched line.

Browsers which are "frame-enabled" may have all four (resizable) screens (two input, two result) in a single window.

E-mail links make possible the reporting of errors to the concordance editor, for correction of the online database.

A description of its workings by Nelson Hilton is in *Blake*, XXXIII (1999), 11-16.

The **Blake Concordance Online** is an alternative to *A Concordance to the Writings of William Blake*, ed. David V. Erdman et al (1967), which is keyed to *The Complete Writings of William Blake*, ed. Geoffrey Keynes (1957).

Blake Jojoshisho [Blake Lyrics]*. Tr. **Bunsho Jugaku. Iwanami Bunko. 15th Printing (Tokyo: Iwanami Shoten, 1997) 116 pp.; ISBN: 4003221710 In Japanese

The first printing was in 1931, the 14th in 1990. <BBS>

§*Blake no kotoba [Aphoristic Words from Blake]*. Ed. **Soetsu Yanagi** (Tokyo: Sobun Kaku, 1921) 36 reproductions. In Japanese

Selections from Blake's letters and marginalia, plus a translation by Yanagi [from English?] of Crabb Robinson's "William Blake, Kunstler, Dichter und religiöser Schwärmer", *Vaterländisches Museum*, I (1811), 207-31.

Presumably the book incorporates his "Blake no kotoba", *Shirakaba [White Birch]*, V, 7 (July 1914), reprinted (Rinsen Shoten, 1969-72)

§*Blake: Poems. Selected by Peter Washington* (1994) **B.** (N.Y.: Knopf Random House, 2014) 250 pp.; ISBN:

9780375712555

§*Blake: Poezje wybrane* [*Blake: Selected Poems*. Selected and tr. **Z(ygmunt) Kubiak**] (Warszawa: Ludowa Spółdzielnia Wydawnicza, 1991) In Polish

the Blake Project: Spring*. Ed. **Finn Coren (Oslo: Bard Records, [1997]). 20 pp.

A handsomely illustrated little brochure (12 x 12 cm) with 20 texts from the *Songs* plus "Memory, hither come" (called "Melancholy") from *Poetical Sketches* and the Jerusalem lyric from *Milton*, created to accompany the CD recordings of Finn Coren which have been ecstatically reviewed in the music press: "Thunderingly brilliant!" (*Arbeiderbladet*), "Absolutely magnificent" (*Rogaland Avis*), "a sensation" (*BEAT Magazine*).

REVIEW

Thomas Dillingham, *Blake*, XXXII, 2 (Fall 1998), 49-50 (in his settings of Blake's poems to rock music, Finn's "responses to Blake are ... complex and interactive")

Blake shi Xuan [*Selections of Blake's Poems*]. Tr. **Wenbin Zhou** (Taipei: Wuzhou chupan she, 1966) In Chinese

It includes poems from *Poetical Sketches* (14), *Songs of Innocence* (17), *Songs of Experience* (15), and others (17).

**Blake Shishu: Mushin no Uta, Keiken no Uta, Tengoku to Jigoku tonno 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: 458276120 In Japanese

Innocence, Experience, and The Marriage are on pp. 12-163 (with translator's notes on pp. 60-61, 157-63), and Masakazu Yoshimura, "Kaisetsu--'Shikon' to Genius i tsuite [A Commentary – on 'Poetic Genius' and Genius]" on pp. 165-74. 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*, LXVII (1927). <BB>

Blake Shishu: Taiyaku* [*Blake's Poetry: A Translation printed side by side with the English text*] Ed. **Shoichi Matsushima (Tokyo: Iwanami Shoten, 2004) 345 pp., 16 reproductions; ISBN: 40022217729 In Japanese and English

Songs of Innocence and of Experience, The Book of Thel, portions of *The Marriage of Heaven and Hell, Visions of the Daughters of Albion*, portions of *Poetical Sketches*, extracts from The Pickering Manuscript, with a short biography of Blake. A handy, pocket-size collection for a beginner.

REVIEW

Masashi Suzuki, *Igirisu Romanha Kenkyu* [*Essays in English Romanticism*], 29/30 (2006), 114-118 In Japanese

Blake: Selected Poems. Ed. **Mike Davis** and **Alan Pound** (Oxford: Heinemann Educational Publishers, 1996)

Heinemann Poetry Bookshelf. 12^o, viii, 168 pp.; ISBN: 04351500820

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

"Blake Shohin Shoyaku [Translation from Blake's Shorter Poems]." Tr. **Yukimasa Kodama**. *Joshi Sei Gakuin Tankidaigaku Eibungakkai 5-shunen Kinen Ronshu* [*Joshi Sei Gakuin Junior College, The English Literary Society, The Collection of Papers on the Fifth Anniversary*] (March 1973), 86-93. In Japanese <BSJ>

Blake: The Complete Poems; see *The Poems of William Blake*, ed. **W.H. Stevenson**

A Blake Trilogy. (Stanbrook Abbey, Worcestershire, 1981)

A folder with three 4-page "booklets", each with a short quotation from Blake, printed at the Stanbrook Abbey Press.

Blake's "America: A Prophecy" and "Europe: A Prophecy": Facsimile Reproductions of the Illuminated Books (Dover, 1983)

REVIEWS

- D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1983 (1984)*, 26-27
Jenijoy La Belle, *Blake*, XIX, 2 (Fall 1985), 83-84
(with another)

- Blake's Illuminated Books (The William Blake Trust).⁴²⁶
Volume I: *Jerusalem*, ed. **M.D. Paley** (1991) <BBS>
Volume II: *Songs of Innocence and of Experience*, ed.
Andrew Lincoln (1991) <BBS>
Volume III: *The Early Illuminated Books*, ed. **Morris Eaves, Robert N. Essick, and Joseph Viscomi** (1993)
Volume IV: *The Continental Prophecies*, ed. **D.W. Dörrbecker** (1995)
Volume V: *Milton a Prophecy and the Final Illuminated Books*, ed. **Robert N. Essick and Joseph Viscomi** (1993)
Volume VI: *The Urizen Books*, ed. **David Worrall** (1995)

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

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

Blake's Poems and Prophecies; see *The Poems and Prophecies of William Blake*, ed. Max Plowman

⁴²⁶ N.B. The new Blake Trust publications carry the names of the Tate Gallery or Princeton University Press as publishers for the Blake Trust.

Blake's Poetry and Designs: Authoritative Texts, Illuminations in Color and Monochrome, Related Prose, Criticism.* Ed. **Mary Lynn Johnson and **John E. Grant**. (N.Y. and London: Norton, [1980]) A Norton Critical Edition 112 plates, 32 in colour <BBS> **B. Blake's Poetry and Designs: Illuminated Works, Other Writings, Criticism.** Second Edition. Ed. **Mary Lynn Johnson** and **John E. Grant** (N.Y. and London: W.W. Norton and Company, [2007, copyright 2008]) Tall 8°, xxvi, 628+ pp., 102 reproductions (16 in colour); ISBN: 97802393924985
1980: "Preface" (pp. xxiii-xxvii); "Chronology of the Life and Times of William Blake" (pp. xxviii-xxxviii); maps of "Blake's Britain", "Blake's London", and "The Holy Land" (pp. xxxix-xlii); "A Note on the Texts" (pp. xliii-xlvi); plus "Criticism" excerpted from **Coleridge**, **Lamb**, **J.T. Smith**, **Tatham**, **Crabb**, **Robinson**, **Samuel Palmer**, **Jean Hagstrum** (*William Blake: Poet and Painter*), **M.K. Nurmi** (*Blake's Marriage of Heaven and Hell*), **Martin Price** (*To the Palace of Wisdom*), **D.V. Erdman** ("America: New Expanses"), **Harold Bloom** (*The Visionary Company*), **E.J. Rose** ("The Symbolism of the Opened Center ..."), plus whole essays by **T.S. Eliot**, **Northrop Frye** ("Blake's Treatment of the Archetype"), **R.H. Gleckner** ("Point of View and Context in Blake's *Songs*"), and **Irene Tayer** ("The Woman Scaly"), pp. 481-601.

See **Mary Lynn Johnson** and **John E. Grant**, "The Norton Critical Edition of Blake: Addenda and Corrigenda", *Blake*, XVI, 2 (Fall 1982), 107-10.

2008: “Preface to the Second Edition” (pp. xi-xii); “Introduction” (pp. xiii-xv); “Key Terms” (pp. xxv-xxvi); Illuminated Works (pp. 1-352); “Other Writings” (pp. 353-493); “Criticism”: “Comments by Contemporaries” (497-517, as in 1980 but omitting **Lamb** and adding **Robert Hunt**, “*From Mr Blake’s Exhibition (1809)*”, “Twentieth and Twenty-First-Century Perspectives” (pp. 519-98, **Frye** and **Nurmi** continued from 1980; **Bloom’s** *Visionary Company* replaced by his *Blake’s Apocalypse*; and Hagstrum, Price, Erdman, Rose, T.S. Eliot, Gleckner, and Tayler replaced by excerpts from **Allen Ginsberg**, *Paris Review* [1966]; **W.J.T. Mitchell**, “Dangerous Blake”; **Joseph Viscomi**, “[Blake’s Relief Etching Process: A Simplified Account]” “Condensed and adapted from *The Art of William Blake: Illuminated Prints* [Manchester Etching Workshop, 1983]; **Stephen C. Behrendt**, “‘Something in My Eye’: Irritants in Blake’s Illuminated Texts”, *Blake in the Nineties*, ed. Clark and Worrall; **Alicia Ostriker**, “Desire Gratified and Ungratified: William Blake and Sexuality”; **Nelson Hilton**, from his *Literal Imagination*; **Jon Mee**, *Dangerous Enthusiasm*; **Saree Makdisi**, *William Blake and the Impossible History of the 1790s*; **Julia Wright**, *Blake, Nationalism, and the Politics of Alienation*; **Morris Eaves**, “The Title-Page of The Book of Urizen” from *William Blake: Essays in Honour of Sir Geoffrey Keynes*, ed. Paley and Phillips; and **V.A. De Luca**, “A Wall of Words: The Sublime as Text”); “Textual Technicalities” (pp. 599-602); “William Blake’s Life and Times: A Chronology” (pp. 603-10); “Selected Bibliography” (pp. 611-16); plus maps at front and back of “Blake’s Britain”, “The Holy Land”, and “Blake’s London”.

The second edition is thoroughly revised both in text and apparatus. This is an admirable edition.

REVIEWS

§**Anon.**, *Choice*, XVII (1980), 536

I.H. C[hayes], *Romantic Movement ... Bibliography for 1979* (1980), 75-76

***Michael Fischer**, *Blake*, XIV, 4 (Spring 1981), 215-216

James Rovira, *College Literature*, XXXVI, 4 (November 2009), 229-31 ("By all standards this is the best edition of Blake available on the market today" [i.e., in print])

Jason Whittaker, *Year's Work in English Studies*, LXXXIV (2010), 638

Blake's Selected Poems*. Selected by **David and Virginia Erdman (N.Y.: Dover Publications, Inc., 1995) Dover Thrift Editions 8°, ix, 83 pp. ISBN: 0486285170

Anon., "Note" (pp. iii-iv) says that "Mr. and Mrs. Erdman have brought together a valuable collection of Blake's work" selected from *Poetry and Prose*, ed. D.V. Erdman (1965) which "attempts to follow the lyrical impulse of the poet through the various phases of his writing ... from youth to middle age".

Blake Shishu (The Poems of Blake). Tr. **Bunsho Jugaku** (Tokyo, 1950) 225 pp. **B.** (1968) 168 pp. <BB #2345A-B> **C.** (Tokyo: Iwanami Shoten, 2013) 448 pp.; ISBN: 9784003221730. With plates reproduced by the hands of

Jugaku. In Japanese

La boda del Cielo y el Infierno. (Primeros libros proféticos)
Versión Castellana con Introducción y Notas por **Edmundo Gonzalez-Blanco**(Madrid: Editorial Mundo Latino, 1928)
In Spanish <BB>

"Introducción del Traductor" (pp. 5-82). The prose translations are organized into "Dogmas y Principios": *Marriage, All Religions are One, and There is No Natural Religion*; "Leyendas Simbolicas": *Tiriél, Thel*, and "Vision of the Last Judgement"; "Los Acontecimientos Contemporaneos": "A Song of Liberty" [from the *Marriage*] and *The French Revolution*; "Los Cosmogonia y los Grandes Simbolos": *Urizen, Ahania, The Book of Los, The Song of Los*, and *Europe*.

There is no explicit connection between this volume of "Primeros libros proféticos" (1928) and *Premiers livres prophétiques*, tr. Pierre Berger (1927). <BB>

The Spanish translation by N.N. (1947) seems to be adapted from this translation.

N.B. BB #113 did not notice that it includes Blake texts besides the *Marriage* of the title-page.

"The Book of Blake." Pp. 2-276 of *Poetic Prophets: The definitive guide to the two greatest visionaries of the Romantic Age*. Ed. **Joseph Vogel** (N.Y., Lincoln [Nebraska], and Shanghai: iUniverse, Inc., 2006) 24 cm, xxxv, 556 pp.; ISBN: 9780595677030

An anthology with no indication of the source of the texts.

§*The Book of Thel, and The Marriage of Heaven and Hell* ([United Kingdom:] Dodo Press, 2008) 6 x 9 cm, 45 pp.; ISBN: 1409936643

**Los bosques de la noche (Poemas, Canciones y epigrammas)*. Edición bilingüe y anotada de Jordi Doce (Madrid, Buenos Aires, Valencia: Collección la Cruz del Sur, septiembre 2001) 8°; no ISBN In Spanish

It consists of "Introducción" (pp. 7-42); "Cronología" (pp. 43-48); "Nota a la edición" (pp. 49-50); "Bibliografía consultada" (pp. 51-55); lyrical poems in English and Spanish on facing pages (pp. 56-242); "Notas a los poemas" (pp. 243-54); "Correspondencia escogida" (pp. 255-88); "Blake y sus contemporaneos" (pp. 289-328).

§"Božeska podoba [Divine Image]." Tr. **Anon.** *Ruske slovo* [Novi Sad], 37 (2009), 12. In Ukrainian

§*Bu lai ke shi xuan [Selected Poems of William Blake]*. Tr. **Kejia Yuan** and **Liangzheng Zha** (Beijing: Wai yu jiao xue yu yan jiu chu ban she, 2011) 21 cm, 153 pp.; ISBN: 9787513513944 In Chinese

British Library Online Reproductions

The British Library online has 111 images (16 October 2013) including

"The Phoenix to M^{rs} Butts"

[Swinburne], *William Blake A Critical Essay*, a draft watercolour for the title page or cover

British Library online

Discovering Literature: Romantics and Victorians

Under Blake, the collection is very miscellaneous, many items having nothing to do with Blake. For Blake it includes

Songs of Innocence and of Experience (1923 Liverpool facsimile—the Library does not have an original coloured copy of the *Songs*)

Malkin, *A Father's Memoirs* (1806), only pp. xxviii-xxx with "Holy Thursday" from *Innocence*

Blake letters of 23 December 1796, 18 August 1799, 18 December 1808

Blake's Notebook seems to be entire though *Vala* is not.

There are associated essays:

***Linda Freedman**, "Blake's two chimney sweepers"

***Linda Freedman**, "Looking at the manuscript of William Blake's 'London'"

***Andrew Lincoln**, "William Blake's radical politics"

***George Norton**, "An introduction to 'The Tyger'"

***George Norton**. "William Blake's Chimney Sweeper Poems: A Close Reading"

***Michael Phillips**, "The title page of William Blake's *Songs of Innocence*"

***Julian Walker**, "William Blake and 18th-century children's literature"

***Julian Walker**, "The music of William Blake's poetry"

There are also accompanying lessons.

British Museum Department of Prints and Drawings

The British Museum Department of Prints and Drawings has free but somewhat circumscribed access to its "2,055,624 objects". Of these, 1,741 are related to Blake, though many have no images yet, and a significant number are not concerned with our Blake. For instance, there are three very professional watercolours of landscapes in Wales (1794-1798) (c. 30 x 20 cm) by a William Blake "perhaps of Newhouse, Glamorgan", and a silver watch "case made [in 1786] by William Blake" of 5 Staining Lane (1778) and 28 Whitecross Street (1781).

§*Can I see another's woe* [from "On Another's Sorrow", *Experience*] ([1979]) Poster illustrated and printed by Paul Peter Piech in 25 copies

§*O casamento de céu e do inferno e outros escritos*. Tr. **Alberto Marsicano** (Porto Alegre [Brasil]: L&PM, 2007) 136 pp. In Portuguese

*"Catalogue descriptif des scènes, inventions historiques et poétique." Tr. **Christine Savinel**, *Cahiers du Musée national d'art moderne*, 56/57 ([Musée Pompidou, Paris] 1996), 189-209.

A translation of Blake's *Descriptive Catalogue* and prospectus "To the Public".

§**Chants d'Innocence; Le Mariage du Ciel et de l'Enfer; Chants d'Expérience*. Tr. **Bernard Pautrat** (Paris:

Rivages, 2010) Rivages Poche Petite Bibliothèque No. 676
224 pp.; ISBN: 978274362079X In French

§**Chants d'Innocence; Le Mariage du Ciel et de l'Enfer; Chants d'Expérience.* Tr. **Bernard Pautrat** (Paris: Rivages, 2010) Rivages Poche Petite Bibliothèque No. 676
224 pp.; ISBN: 9782743620790 In French

"The Chimney-Sweeper." *The Chimney Sweeper's Friend, and Climbing-Boy's Album*, ed. **James Montgomery (1824)**
<BB #238>

The Blake section is reprinted in William Hone's
Every-Day Book, and Table Book (1825 ff.)

REVIEWS referring to Blake

Anon., "Art. VIII. *The Chimney Sweeper's Friend, and Climbing-Boys Album* ... Arranged by James Montgomery ... Price 9s. London, 1824", *Eclectic Review*, NS XXI (**June 1824**), 558-62 ("The Chimney Sweeper" is quoted from Montgomery and characterized as "wild and strange, like the singing of a 'maid in Bedlam in the spring', but it is the madness of genius" [pp. 559-60]) <BBS 339>

Anon., *Spirit of the English Magazines* [Boston], N.S., I, 8 (**15 July 1824**), 307-8 <California [Berkeley]> (Reprinted from the "Eclectic Review" [**June 1824** <BBS 339> see BR (2) 396])

§"The Chimney Sweeper [from *Songs of Innocence*]." *National Anti-Slavery Standard*, III, 1 (**9 June 1842**), 2.

“The Chimney Sweeper” (*Innocence*) "The Little Boy Lost", and "The Little Boy Found". [Engraved title page:] THE CHILD’S GEM 1844. | T.H. CARTER & CO
[Typeset title page:] THE | CHILD’S GEM.⁴²⁷ | A HOLIDAY GIFT. | EDITED BY | MRS. S. COLMAN. | - | BOSTON: | T.H. CARTER AND COMPANY. | 118½ WASHINGTON STREET. | - | 1844 [copyright date **1843**⁴²⁸] Pp. 64, 85-88.

A pretty 16mo; an ad at the end gives the price as 38¢. Blake's long lines are given as two lines each. On p. 88 is a vignette of a child playing a tambourine.

Pamela Chandler Colman published other Blake poems in *Boys’ and Girls’ Magazine* (**1843**), *Little Keepsake* for 1844 (Boston, **1843**), *The Child’s Gem* for 1845 (Boston, **1844**), *Boys’ and Girls’ Library* (**1844**) <BBS 147-48, 151-52, 157>--see Raymond H. Deck Jr, “An American Original: Mrs. Colman’s Illustrated Printings of Blake’s Poems, 1843-44”, *Blake*, XI (1977), 4-18.

“The Chimney Sweeper” (*Innocence*) "The Little Boy Lost", and "The Little Boy Found". [Engraved title page:] THE CHILD’S GEM 1844. | T.H. CARTER & CO
[Typeset title page:] THE | CHILD’S GEM.⁴²⁹ | A

⁴²⁷ BBS 157 (under "The Little Boy Lost") gives the title as *The Child's Gem for 1845*, ed. Mrs Pamela Chandler Colman (Boston, 1844).

⁴²⁸ The copy in Victoria University in the University of Toronto is inscribed “Mary | Christmas Tree. | 1843” and “Mary C. Green | by her | affec parents Dec^r 25 1843”.

⁴²⁹ BBS 157 (under "The Little Boy Lost") gives the title as *The Child's*

HOLIDAY GIFT. |EDITED BY |MRS. S. COLMAN. |-
|BOSTON: | T.H. CARTER AND COMPANY. |118½
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1844); *Boys' and Girls' Library* (**1844**) <BBS 147-48, 151-
52, 157>--see Raymond H. Deck Jr, "An American
Original: Mrs. Colman's Illustrated Printings of Blake's
Poems, 1843-44", *Blake*, XI (1977), 4-18.

§"The Chimney Sweeper [from *Songs of Innocence*]."
National Anti-Slavery Standard, X, 23 (1 November 1849),
92.

"The Chimney Sweeper From 'Songs of Innocence' [and
Anon.] The Blind Boy at Play." *Sudbury Leaflets* Poetical
Series No. 47. (Sudbury: J. Wright, "Price 1s. per 100 post
free, or 25 for 4d." [n.d., ?1860]) 8°, 1 leaf

The Blake text is somewhat adjusted. Neither poem is
included in *Sudbury Leaflets: Poetry and Prose, Original*

Gem for 1845, ed. Mrs Pamela Chandler Colman (Boston, 1844).

⁴³⁰ The copy in Victoria University in the University of Toronto is
inscribed "Mary | Christmas Tree. | 1843" and "Mary C. Green | by her | affec
parents Dec^r 25 1843".

and Selected (London: A.W. Bennett; Sudbury: J. Wright, 1864).

"Chimney Sweeper's Song" [from *Innocence*]. Pp. 128-29 of *The Illustrated Book of Songs for Children*. Ed. **H.L.L.**, Author of "Hymns from the Land of Luther" [i.e., **Jane Laurie Borthwick** (1813-97)] (London, Edinburgh, N.Y.: T. Nelson and Sons, [1863]) <**R.N. Essick**>**B.** Another, slightly-revised, issue, some ornaments different <**Huntington**> Square 8^o

Perhaps this is the earliest recorded music for the poem (slightly adjusted as to wording); the composer may be "Mr. T.L. Hatley [who] has kindly provided a number of new airs, and revised the whole" (p. vi).

§*The Chimney Sweeper*. Illustrated by Paul Peter Piech (Bushey Heath: Taurus Press [c. 1968])

A Choice of Blake's Verse. Ed. **Kathleen Raine** (London, 1970) <**BB #240**> **B.** §(London: Faber and Faber, 1989)

The Clouded Hills: Selections from William Blake, ed. **Catharine Hughes** (1973) <**BB**>

REVIEWS

§**Anon.**, *Book World* [*Washington Post*], VII (12 August 1973), 13

§**Anon.**, *Books & Bookmen*, XIX (December 1973), 110

Morris Eaves, *Blake Newsletter*, VIII, 4 (Spring 1975), 139-40 (with another)

The Complete Graphic Works of William Blake, ed. **David Bindman** (1978, 1986) <BBS>

REVIEWS

§**Tom Phillips**, *Times Literary Supplement*, 24 March 1978, pp. 349-50 (with 2 others)

§**Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-43 (with 7 others)

§**Anon.**, *New Yorker*, 20 November 1978, p. 238

§**P. Southcott**, *Art & Artists*, XIII (1978), 489

***G.E. Bentley, Jr.**, "God's Plenty", *Blake*, XIV, 3 (Winter 1980-81), 161-63

Joseph Wittreich, *Eighteenth Century ... Bibliography*, NS IV (1981), 282-83

The Complete Illuminated Books* With an introduction by **David Bindman With 393 reproductions, 366 in colour (London: Thames and Hudson in Association with The William Blake Trust, 2000) 4°, 480 pp., 393 reproductions; ISBN: 050051048 B. §(N.Y.: Thames and Hudson, 2001) Paperback C. (2005) ISBN: 9780500282458 [Paperback distributed in Canada by Penguin] D. §(London: Thames and Hudson, 2009) ISBN: 9780500600252+

John Commander. "Foreword." P. 6.

David Bindman. "Introduction." Pp. 7-11.

Reproductions of Blake's works in Illuminated Printing, each preceded by a bibliographical description.

Pp. 17-405. (The reproductions from the Blake Trust series [1991-1995],⁴³¹ on very glossy paper, are of *All Religions are One* [A], *There is No Natural Religion* [G, I, L], *Songs of Innocence and of Experience* [W], *The Book of Thel* [J], *Marriage of Heaven and Hell* [F], *For the Sexes: The Gates of Paradise* [F], *Visions of the Daughters of Albion* [G], *America* [H], *Europe* [B] plus pl. 3 [K], *The Song of Los* [A], *The First Book of Urizen* [D], *The Book of Ahania* [A], *The Book of Los* [A], *Milton* [C], *Jerusalem* [E], *The Ghost of Abel* [A], *On Homers Poetry* [A], and "Laocoon" [B].)

Transcripts of Blake's Texts. Pp. 405-80.

REVIEWS

***Francis Gilbert**, "A book that all may read, at last: It is more than 200 years late, but Francis Gilbert welcomes an affordable edition of William Blake's illuminated books", *Times* [London], **8 November 2000**

Anon., *Globe and Mail* [Toronto], **25 November 2000**, pp. D48-49 ***Jon Mee**, "Revisions of the Prophet", *Times Literary Supplement*, **1 December 2000** (with the Tate exhibition) (Bindman's book is "a wonderful achievement")
§*New York Times Book Review*, CV (**3 December 2000**), 20 (with another)

§*Macleans*, CXIII (**11 December 2000**), 54

§**G. Ingli James**, *Burlington Magazine*, CXLIII, 1176 (**March 2001**), 171

⁴³¹ Except for *For the Sexes: The Gates of Paradise* which is taken from the 1968 Blake Trust volume.

§**Richard Edmonds**, “Antiques and Collecting: A Lifelong Search for Truth and Beauty: Exquisite Books of William Blake’s Works Are More than Mere Additions to Your Library. They Are an Investment for the Future, says Richard Edmonds”, *Birmingham Post* [England], **26 May 2001**

***Leo Carey**, "Books Current: 'The Author & Printer W Blake'", *New Yorker*, **9 April 2001**, p. 18 (with 2 others) (makes one feel "that Blake ultimately created a medium that was as extravagant and bizarre as his message")

§**G. Inqli James**, *Burlington Magazine*, CXLIII (2001), 171

**The Complete Illuminated Books of William Blake (Unabridged)--With All the Original Illustrations.* (e-artnow, 2013) ISBN: 9788074844034

"Images are taken from books in the Lessing J. Rosenwald Collection of the Library of Congress."

The Library of Congress collection includes *America* (E), *Book of Ahania* (A*), *Book of Thel* (F*, H*, O*), *Europe* (E*), *First Book of Urizen* (G*), *For Children: The Gates of Paradise* (A, D), *For the Sexes: The Gates of Paradise* (K), *Ghost of Abel* (A), *Jerusalem* (I), *Marriage of Heaven and Hell* (D*), *Milton* (D*), *Song of Los* (B*), *Songs of Experience*, *Songs of Innocence* (B*), *Songs of Innocence and of Experience* (C*, Z*), *There is No Natural Religion* (C*, F*), *Visions of the Daughters of Albion* (J*) -- * = coloured.

The e-artnow series also includes *All Religions are One*, the only copy of which is in the Huntington Library,

Das Verloren Paradies, the only complete and undivided set of which is in the Huntington Library <#529>, and the engravings for *Job* (1826), and Blair's *Grave*, copies of all of which are in the Library of Congress.

The Complete Illuminated Books omits *Book of Los*, the only copy of which is in the British Museum Print Room.

The Complete Poems, ed. **Alicia Ostriker** Harmondsworth: Penguin Book, 1977) Penguin English Poets. **B.** §(1981) <BBS A-B> **C.** §(2004) Penguin English Poets
2004 has revisions of "Further Reading".

REVIEWS

§**Nicholas Barker**, *Times Literary Supplement*, **17 March 1978**, p. 320

§**David Bindman**, *Burlington Magazine*, **CXX (1978)**, 418-21

§**M.D.**, *English*, **XXVII (1978)**, 200-1

***John Kilgore**, *Blake*, **XII, 4 (Spring 1979)**, 268-70

The Complete Poems of William Blake, ed. **W.H. Stevenson**, Second Edition (1989)

REVIEW

David Fuller, *Review of English Studies*, N.S., **XLII**, 168 (**November 1991**), 612 ("this second edition improves what was already a tremendous achievement of annotation")

The Complete Poetry and Prose of William Blake; see *The Writings of William Blake*, ed. **Geoffrey Keynes** (1925)

The Complete Poetry and Prose of William Blake; see *The Poetry and Prose of William Blake*, ed. **D.V. Erdman** (1965 ff.)

The Complete Writings of William Blake; see *The Writings of William Blake*, ed. **Geoffrey Keynes** (1925)

The Continental Prophecies: America: A Prophecy, Europe: A Prophecy, The Song of Los*. Ed. **D.W. Dörrbecker (London: Tate Gallery Publications in conjunction with the William Blake Trust, 1995) Blake's Illuminated Books Volume 4. 4^o; ISBN: 18543715451

The work consists of colour reproductions of *America* (H), *Europe* (B), and *Song of Los* (A) with facing transcriptions, plus David Bindman, "General Editor's Preface" (p. 6), DWD, "Foreword" (p. 7), "The Continental Prophecies" (pp. 13-24), and explanations of "Themes and Contexts", "The Designs", "Plates, Printing[s], and Contexts" for *America* (pp. 27-79), *Europe* (pp. 141-206, 210-16), and *The Song of Los* (pp. 287-323), followed by "Notes to Blake's Text" (pp. 127-38; 267-83; 347-54) and two Appendices: "The Designs in Europe and 'The History of England'" (pp. 206-7) and "The Marginal Glosses Added to Europe Copy D, Here Keyed to the Plate Order of Copy B" (pp. 207-10).

"Substantial portions" of the editor's *The Song of Los: The Munich Copy and a New Attempt to Understand*

Blake's Images", *Huntington Library Quarterly*, LII (1989), 43-73, "have been adapted and revised" here.

The publication is a major accomplishment.

The prints are reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000).

REVIEWS

Ian Sinclair, "Customising Biography", *London Review of Books*, XVIII, 4 (**22 February 1996**), 16-19 (with 6 others) (there is no indication that Sinclair has looked at *The Continental Prophecies*)

See **John Commander**, "Dereliction", *London Review of Books*, **21 March 1996**, p. 5 (deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review)

Michael Tolley, *Blake*, XXX, 2 (**Fall 1996**), 54-57 (an admirable "variorum edition")

Barthélemy Jobert, *Revue de l'Art*, No. 112 (**1996**), 78, in French (with 2 others) (*The Continental Prophecies* are barely mentioned)

Irene Chayes, *Wordsworth Circle*, XXVII (**1996**), 200-1 (with another) ("Needless to say, Dörrbecker's work in his several editorial roles is admirable" [p. 201])

David Worrall, *Year's Work in English Studies*, LXXVI for 1995 (**1998**), 397-98 (quotes the

comment in "William Blake and His Circle ...
1995", *Blake*, XXIX [1996])

§*AB Bookman's Weekly*, C (1997), 19+ (with another)
Michael Phillips, *Burlington Magazine*, CXXXIX
(1997), 338-39 (with 9 others) (all six Blake
Trust publications are "extraordinarily faithful to
the originals", and the apparatus is "exemplary")

§**Grevel Lindop**, *Times Literary Supplement*, 26
September 1997, 18+ (with 5 others)

§**Jason Whitaker**, *BARS Bulletin and Review*, No. 17
(March 2000), 22-24 (with 8 others)

Deirdre Toomey, "Printed Perfect", *Yeats Annual*,
No. 14 (2001), 360-64 (with 5 others) (The
Blake Trust volumes are produced "to an almost
unbelievably high standard" [p. 361])

A Cradle Song. (September 1970)

According to the colophon, "50 copies of the
CRADLE SONG have been printed by Simon Rendell at the
Yellowsands Press, Bembridge School."

§*A Cradle Song* ([Vermillion, South Dakota:] The
Menhaden Press, 1981)

**Ct.E Khe: Selected Verse* (Moscow: Progress Publishers,
1982) 8°, 558 pp.; no ISBN In Russian and English

[Introduction] (pp. 5-33).

The texts include *Poetical Sketches*, *Songs of
Innocence and of Experience*, lyrics, Ballads (Pickering)
Manuscript, *Thel*, *Marriage*, *Visions*, *French Revolution*,

America, Europe, and excerpts from *Milton* (English facing Russian), with a "Kommentary" (pp. 497-555).

§*The Definitive William Blake*. Poetry Collection (Kindle Edition – April 8, 2008) B. §**The Definitive William Blake Poetry Collection Illustrated with Art by William Blake* ([No place, no publisher: ?2009]) 195 pp.; ISBN: 9781449568665

§*El demonio es parco: aforismos*, Selected and tr. **Heriberto Yépez** (México city: Editorial Verdehalago, 2006) 69 pp.; ISBN: 97896891023103 In Spanish

Yépez, "Introducción" (pp. 7-15)

Todas la religiones son una (pp. 19-21)

No hay ninguna religión natural (pp. 23-26)

De Las bodas del cielo y el infierno (pp. 27-34)

"Augurios de la inocencia" (pp. 35-40)

"Laocoonte" (pp. 41-46)

"Los comentarios proféticos de W. Blake" (pp. 47-56)

"*Sobre la poesia de Homero*" (pp. 57-58)

"*Sobre Virgilio*" (p. 59)

§*A Divine Image*. Illustrated by Paul Peter Piech (Bushey Heath: Taurus Press [c. 1970])

§"The Divine Image." *National Anti-Slavery Standard*, III, 7 (21 July 1842), 28.

The Divine Image ([?N.Y., ?1948]) <BBS dates it ?1949> **B.**
§*The Divine Image* (N.Y., 1949). **C.** *The Divine Image*.
Printed by Valenti Angelo for the Zamorano-Roxburghe
joint meeting, San Francisco 1976.

A and B bear a note: “25 copies printed and
illuminated by Valenti Angelo” (1897-1982).

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

§*The Divine Image*. Printed and Designed by **Linda
Landers** ([?London]: Spoon Print Press [2011]) 59 cm, 8
pp.

§*Divine Images: The Words of William Blake*. Edited and
with an introduction by **Jude Rawlins** ([Thornhill, Ontario:]
Hampstead House Press, 2005) 105 pp.

§"A Dream." *National Anti-Slavery Standard*, ^{III}, 17 (**29
September 1842**), 68.

*The Early Illuminated Books: All Religions are One, There
is No Natural Religion, The Book of Thel, The Marriage of
Heaven and Hell, Visions of the Daughters of Albion*. Ed.
Morris Eaves, Robert N. Essick, and Joseph Viscomi
(Princeton: The William Blake Trust/Princeton University
Press, 1993) Blake's Illuminated Books Volume 3 4^o;
ISBN: 0691033870 **B.** §(Princeton: Princeton University
Press, 1998) ISBN: 0691001472 (paperback).

The text consists of colour reproductions (with transcripts on facing pages or below the reproductions) of *All Religions are One* (A), *There is No Natural Religion* (parts of G and I, all of L), *The Book of Thel* (J), *The Marriage of Heaven and Hell* (F), and *Visions of the Daughters of Albion* (G), plus David Bindman, "General Editor's Preface" (p. 7), M.E., R.N.E., J.V., "Foreword" (p. 8), "Introduction" (pp. 9-15), "A Note on Texts and Variants" (pp. 16-17), and for each text an essay on "Plates and Printings" (21-41, 71-86, 113-40, 225-42, largely derived from Viscomi), "Supplementary Illustrations", and "Notes" for *Thel*, *Marriage*, and *Visions* (pp. 108-10, 208-22, 275-78)--but no index. The argument concerning *There is No Natural Religion* is particularly original and important.

The prints are reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000).

REVIEWS

Alan G. Artner (of the *Chicago Tribune*), *Santa Barbara News-Press*, **13 February 1994**, p. H3 (with another) ("superb reproductions")

Kenneth Baker, *San Francisco Examiner & Chronicle*, **13 February 1994** (with another)

Richard Wendorf, *Studies in English Literature 1500-1900*, XXXIV (1994), 669 (with 3 others) (the two Blake Trust reproductions are "extremely handsome" [p. 669])

Michael Ferber, *Blake*, XXIX, 3 (Winter 1995-96), 88-90 ("an altogether splendid volume", with

"the most lucid and succinct summary of Blake's methods of book production that I have ever seen" [p. 88])

Ian Sinclair, "Customising Biography", *London Review of Books*, XVIII, 4 (22 February 1996), 16-19 (with 6 others) (there is no indication that Sinclair has looked at *The Early Illuminated Books*)

See **John Commander**, "Dereliction", *London Review of Books*, 21 March 1996, p. 5 (deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review)

S.L.M., *Gazette des Beaux-Arts*, 138^e, Année (1996), 19, in French (with another) (the series is "une magnifique collection")

David Worrall, *Year's Work in English Studies* for 1993 (1996), 322 ("splendid")

Dennis M. Welch, *English Studies*, LXXVIII (1997), 90-93 (with 2 others) (all the volumes display "consistently meticulous" scholarship)

Paul Cantor, *Huntington Library Quarterly*, LIX, 4 (January 1998), 557-70 (with 2 others) ("The reproductions ... are as good as modern technology will allow", and the "editions have been prepared" with commendable "care and thoughtfulness" [pp. 558, 570])

Michael Phillips, *Burlington Magazine*, CXXXIX (1997), 338-39 (with 8 others) (all six Blake

Trust publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")
 §**Grevel Lindop**, *Times Literary Supplement*, **26 September 1997**, 18+ (with 5 others)
 §**Jason Whitaker**, *BARS Bulletin and Review*, No. 17 (**March 2000**), 22-24 (with 5 others)
Deirdre Toomey, "Printed Perfect", *Yeats Annual*, No. 14 (**2001**), 360-64 (with 5 others) (the Blake Trust volumes are produced "to an almost unbelievably high standard" [p. 361])

§*Earth's Answer*. (Madley, Hereford: Five Seasons Press [1980s]) Broadside, 44 x 32 cm

["The Ecchoing Green", called] "A Summer Evening on a Village Green" by William Blake the Painter. Pp. 274-75 of *Pictorial Calendar of the Seasons Exhibiting the Pleasures, Pursuits, and Characteristics of Country Life for Every Month in the Year and Embodying the Whole of Aikin's Calendar of Nature Embellished with Upwards of One Hundred Engravings on Wood*. Ed. **Mary Howitt** (London: Henry G. Bohn, **1854**) <*R.N. Essick*> B. (**1862**) <*R.N. Essick*>

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

§*Ecrits prophétiques des dernières années, suivis de Lettres*.
Tr. **Pierre Leyris** ([Paris:] Editions José Corti, 2000) Texts
in English and French

It includes extracts from *Jerusalem* (bilingual),
Laocoon (French), *The Ghost of Abel* (French), “The
Everlasting Gospel” (bilingual), annotations to various
works, and a selection of letters.

“The Edition of the Works of Wm. Blake”
printed by William Muir
at “The Blake Press at Edmonton”
(1884-1936) <BB, BBS>

A unique, very Blakean watercolour “Title Page by
W^m Muir” “Vol. I” was commissioned and paid for (£1.5.0,
June 1889), presumably by ‘HENRY MARTIN GIBBS |
of Barrow Court Flax Bourton | Co. Somerset’ whose book-
plate appears in the volume, to accompany Muir’s
facsimiles of *Songs of Innocence*, *Songs of Experience*,
Visions, *Thel*, *Marriage*, *Milton*, *No Natural Religion*, *Gates*
of Paradise, and *Urizen* bound by Zaehnsdorf (1890,
£7.10.0).⁴³² It omits *America*, *Europe*, *Song of Los*, *On*
Homer, and *Little Tom the Sailor*

“Proposal for the Publication of the Prophetic Books
and the Songs of Innocence and of Experience of W.
Blake”, by John Pearson [c. 1884], 4 pp., lists as “Now
Ready” only *Visions* and *Thel* <BB> and a §second issue,
4 pp., by J. Pearson and Co (c. 1884) lists as “Now Ready”

⁴³² The complete set of Muir facsimiles was offered by John Windle,
March 2010; the prices and dates here derive from an inventory, presumably by
Gibbs, which accompanies the volume.

Visions, Thel, Songs of Innocence and "The Act of Creation".

The Rev Mr Arthur Chichester Crookshank (1889-1958) acquired from Quaritch most of the Muir facsimiles, many of them identified as "M^r Muirs Master Copy", which he bequeathed to the East Sussex Record Office <WSRO>. All these Master Copies have notes made in Quaritch's shop ("Q"), and some have notes by Muir ("M") as well. In the record below, the details not in *BB* and *BBS* are given in **bold face**, and the copy reproduced is given within parentheses "(A)".

America (A)

Q: "copied from an original [A] lent to Mr Muir by M^r Quaritch in 1905. It is now in the U.S.A. **24 copies were sold by Mess^{rs} Quaritch.**" <WSRO>

REVIEW

Athenaeum (9 April 1887) ("As good as it can be")

Ancient of Days [Europe pl. 1] (D)⁴³³

M: "Fifty copies ... were sold by Mr Quaritch (at 21/- each – All numbered) **between 18th May 1885 and 14th August 1919[.] P.S. Reference to documents shows me that the above statement is not quite correct, M^r Pearson had sold nine copies before M^r Quaritch began"; "Coloured**

⁴³³ The note appears on the verso of the last leaf of the first version of *Thel* with which it is bound. A duplicate uncolored copy of *Europe* pl. 1 is marked "rough proof" "Corrected from life".

from an original by Blake in the British Museum."
<WSRO>

***Book of Thel* [first version] (D)**

M: "Copied from British Museum Copy [D]"; "Fifty Copies of this Book (all numbered) were produced and sold in 1884-90 at £2.2 0[.] M^r Pearson sold the first twenty copies between October 1884 and April 1885. At that date he retired from business because 'he found that he had £20,000 and he did not want more'[.] He introduced me to M^r Quaritch, who continued the work'.] **He received and sold the remaining thirty copies between 27th April 1885 and 8th September 1890[.]**" <WSRO>

***Book of Thel* [second version] (J)**

Q: "24 copies have been sold"; M: "This copy of Thel [J] is coloured from one that M^r Bernard Quaritch lent to me in 1885-6. He sold it afterwards to an American [Amy Lowell, c. 1900], so it is now in the U.S.A." With it are duplicates of pl. 2, 4, 6-7 identified (M) on a separate leaf: "**The four pages just before this are from originals [from the Small Book of Designs] in the B.M. print Room | They were coloured by [Miss] E.J. DrUITT**" as in colour-printing. <WSRO>

***Book of Thel* [third version] (A)**

"**The Beckford copy**" (i.e., A), bought by Quaritch at the Beckford sale in 1883, sold to E.W. Hooper in 1891. Both the Second and Third Versions in the WSRO have

inscriptions on the designs: Pl. 2 (title page): "**Lives [?Loves] of the plants⁴³⁴ in Summer**"; pl. 4: "**Flowers personified**"; pl. 6: "**Spring**"; pl. 7: "**Fallen seeds protected by the earth | Autumn**". The Third Version also has a note: "**Perhaps Beckford got these titles from Blake when buying the Book**", though this copy of the book was in the Cumberland sale of 1835 before Beckford obtained it. <WSRO>

REVIEW

Athenaeum (23 August 1884) ("Nothing could well be better than that before us")

James Tregaskis, *Caxton Head Catalogue* 676 (11 October 1909), lot 93 (£15.15.0), offered Muir's facsimile of *The Book of Thel* executed completely by hand, "red morocco, gilt borders, gilt edges" [n.d.] [apparently not the Lister-Essick copy bound in olive brown morocco, edges not gilt].

Europe (A, D, c)

Q: "**with 2 pp. added from Blakeana ... 50 copies were sold by Messrs Quaritch | 'Blakeana' was a vol of scraps[;] the Macgeorge fragment is now in U.S.A.**" Part of this volume of Blakeana <BB 339-41> was sold by Quaritch in 1886 to William Muir, and the rest was sold by Quaritch to B.B. Macgeorge by 1906 and acquired by George C. Smith of the United States by 1927.⁴³⁵ <WSRO>

⁴³⁴ Part II (1789) of Erasmus Darwin's *Botanic Garden* was called "The Loves of the Plants".

⁴³⁵ Another copy of Muir's *Europe* is inscribed: "This is an uncolored

REVIEW

Anon., *Athenaeum*, No. 3153 (**31 March 1888**), 410
(*Europe* "has been facsimiled in an admirable manner" by Muir; "Blake could not possibly have understood what he wrote, and probably did not intend to mean anything")

The First Book of Urizen [B]

REVIEW

Anon., *Athenaeum*, No. 3170 (**28 July 1888**), 137

For the Sexes: The Gates of Paradise (F)

M: "About **20 copies have been made and sold[,] the Text [is] printed W Muir**" (the text is in fact printed from movable type). <WSRO>

Marriage of Heaven and Hell [Second Version] (F)

M, "Forest Gate May 1920": "This is a careful copy of a copy by Chatto & Windus c. 1864 <BB> From the Original [F] that belonged to D.G. Rossetti." "This copy is facsimiled after the Dante Gabriel Rossetti Copy-- The titles given to the plates are after the Beckford copy [A]."⁴³⁶ "20 copies have been sold". The inscriptions are: Pl. 1 (title page): "Union of the Elements"; pl. 2: "Earth"; pl. 3: "Fire"; pl. 4: "Water"; pl. 5: "Air"; pl. 11: "Dawn"; pl. 14: "The Body of Hector"; pl. 15: "Genius"; pl. 16: "Ugolino"; pl. 20: "A Dream";⁴³⁷ pl. 21: "Satan

copy of Europe | It is of no special value | M^r Muir offers it for your acceptance." <WSRO>

⁴³⁶ The Crookshank Collection also has a copy of the First Version of Muir's facsimile of the *Marriage* made from copy A.

⁴³⁷ Inscribed at the bottom in Muir's Brown ink: "The Background

addressing the Sun"; pl. 24: "**Arbitrary Power**". It is reproduced from a colour-printed copy, and the only colour-printed copy is F, which was bought by R.M. Milnes in 1852 and sold by his son in 1903. There seems to be no other evidence that copy F (or any other copy) "belonged to D.G. Rossetti". <WSRO>

Marriage of Heaven and Hell [Third Version] (I)

M: "M^r Muirs Master Copy of the **Fitzwilliam Heaven & Hell** | **about five copies were sold[.] The original is in the Fitzwilliam Museum Cambridge**". "**Copied in April 1886 by J.D. Wallis from the original in the Fitzwilliam Museum at Cambridge**. | Note the letter press should all be printed in red, not in yellow". The title page verso in inscribed in pencil "Richard Edward Kerrick | August 31st 1856" as in copy I. "Coloured thus £4.4.0". It bears annotations from the Beckford copy. <WSRO>

REVIEW

Athenaeum, (28 August 1886) ("Mr. Quaritch generously lent to Mr. Muir to copy his beautiful original [A] ... No other copies can rival that before us")

Milton

REVIEW

Athenaeum (26 June 1886) ("made from the very choice copy [A] in the British Museum ...

should be quite smooth | The reds in the Serpent should be brighter".

[showing] remarkable excellence and rare fidelity")

Songs of Experience

The first copy of Muir's facsimile of *Songs of Experience* was coloured after Copy T in the British Museum Print Room and sent in October 1884 to *The Times* (according to Muir's letter of 28 November 1885 to the editor of *The Times* in the collection of R.N. Essick), but the other copies were coloured after Copy U <BB 422>.

REVIEW

Athenaeum (28 August 1886) ("as nearly as possible right as a facsimile")

On Homer's Poetry [and] *On Virgil* [C?]

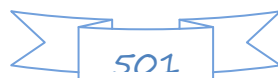
According to Keri Davies' thesis "William Blake in Contexts" (2004), 268, "Muir's facsimile [(Edmonton, 1886)] and that printed with Herbert R. [sic] Horne, 'Blake's Sibylline Leaf on Homer and Virgil', *Century Guild Hobby Horse*, II (1887), 115-16, differ in many respects and are unlikely to derive from the same lithographic plate", though BB 488, 836 imply they are the same.

REVIEWS

§Anon., *Athenaeum*, No. 2964 (16 August 1884), 216 ("The reproduction of the outlines is simply perfect")

§Anon., *Athenaeum*, No. 3203 (16 March 1889), 351-52 ("Their verisimilitude is absolute")

Song of Los (A)



"This is M^r Muir's Master Copy of the Song of Los copied from the original in the British Museum [A] | **21 copies were sold by Mess^{rs} Quaritch.**" <WSRO>

REVIEW

Saturday Review (**29 August 1885**) ("we trust that ... [Mr Muir] ... will consult the British Museum example [A]")

***There is No Natural Religion* (A, H, L)**

M: "M^r Muir's Master Copy of No Nat Relig | **50 copies were sold** | I do not know where the original is now". Facing pl. b12 ("God becomes as we are that we may be as he is") is a quotation from Irenaeus about the phrase (see *William Blake's Writings* [1978], 14). On the first flyleaf is a transcription of *All Religions are One* with a note: "This little book is copied from illustrated leaves in the possession of the Linnell family ... W Muir"; Muir never made a facsimile of *All Religions are One*. <WSRO>

REVIEW

Athenaeum (**26 June 1886**) ("reproduced with equal success" to that of *Milton*)

Visions of the Daughters of Albion

REVIEW

Athenaeum (**16 August 1884**) ("We can hardly expect to see finer transcripts of the plates in any published form")

§**Eldfängd Glädje*. Tr. **Jonas Ellerström** (Lund: Bakhåll,

2007) 22 cm, 78 pp.; ISBN: 9789177422709 In Swedish

§*Escritos de William Blake*. Tr. **Alberto Mariscano** and **Regina de Barros Carvalho** (Gô) (Porto Alegre, Rio Grande do Sul: L&PM Editores [1984]) *Rebeldes and Malditos*, 7 21 cm, 140 pp. In Portuguese

It includes William Butler Yeats, "William Blake e a imaginação" ["William Blake and the Imagination", *Ideas of Good and Evil* (1903)] and T.S. Eliot, "Blake" [from *The Sacred Wood* (1920)].

Presumably it is the same as §*O casamento de céu e do inferno e outros escritos*, Tr. **Alberto Marsicano** (Porto Alegre [Brazil]: L&PM, 2007).

The Essential Blake; see *The Portable Blake*

Eternity (San Francisco: Goat Hill Printing, 1975) 12.2 x 9.6 cm, 11 gray leaves (4 of them blank)

The poem is "He who binds to himself a joy". Colophon: "300 copies [in paper covers]. The calligraphy, design, and binding are by Thomas Ingmire 40 copies have been hand bound in hard covers. The printing is by Goat Hill Printing Co. San Francisco."

§*Eternity* (Berkeley, California: Mayacamas Press, 1993)
Broadside 35 x 28 inches

It is "He Who Binds to Himself a Joy".

§*Eternity is in Love with the Productions of Time* (Tarrytown [N.Y.]: Rectory Basement Press [1980])

Postcard format broadside, 15 x 10 cm

It is a Keepsake of the 1980 Annual Conference of the American Printing History Association. The title is from *Marriage* pl. 7. On the verso are Chinese characters in orange.

§*Europe* | *Lambeth 1794* | *Printed by Blake.*

An anonymous watercolour adaptation of *Europe* pl. 2 (title page) on laid paper showing a kneeling naked man(?) with a curling serpent (as in *Europe* pl. 2) growing from his head. Offered on E-Bay December 2013.

§*El Evangelio Eterno.* Tr. **Evelio Riojas Robles** (Mexico [City]: Ediciones Arsenal, 2006) 47 pp.; ISBN: 9709425736 In Spanish

The Everlasting Gospel / L'évangile éternel, tr. **Joëlle Abitbo** (1981) In French <*BBS*>

REVIEW

Krzysztof Z. Cieszkowski, *Blake*, XVI, 2 (Fall 1982),
128-29

The Everlasting Gospel & Other Poems. Ed. **Sasha Newborn** (Santa Barbara [California]: Bandana Books, 2011) 8°, 68 pp.; ISBN: 9780942208078

The "Other Poems" are *There is No Natural Religion* (pp. 35-37), *All Religions are One* (pp. 38-39), and *The Marriage of Heaven and Hell* [which of course are not "Poems"] (pp. 40-68).

According to the Preface (pp. [i-ii]), "This text has been modernized where practicable, replacing antiquated usages such as *thee* and *thine* with *you* and *your*. More problematic in editing for modern readers is Blake's use of 'man' and 'men' to describe humanity. In his visual art, Blake portrays men and women with a clear eye, but, fair warning: his language is not as equitable."

Experience: A Poem by William Blake (N.Y.: The Saturday Press, 1930) 8°, 4 unnumbered pp.

The poem is 22 lines from *Vala* beginning "What is the price of Experience". According to the colophon, "Of this poem, ten copies were set in Oxford type by Margaret Brian Evans in July, 1930."

**Favorite Works of William Blake: Three Full-Color Books* ([N.Y.:] Dover Publications [1997?]) 12°; ISBN: 0486290867

Favorite Works of William Blake is merely a box containing the Dover *Songs of Innocence* (1971) <BB>, *Songs of Experience* (1984) <BBS>, and *The Marriage of Heaven and Hell* (1994).

§*Fellow Labourers in the Great Vintage*. ... ([Buffalo, N.Y.: Institute of Further Studies, 1968) Broadside, 27 cm

The quotation is from *Milton* pl. 25, l. 17.

Fitzwilliam Museum (Cambridge University)
Online Reproductions

"The Accusers" (final state)

For the Sexes: The Gates of Paradise (L)

§**The Fly: Poem.* Ed. **Yuri M. Skovorodnikov** ([No place]: Skovrodnikov Books, 1997) 13 cm, 18 pp.; no ISBN

**Four Songs of Innocence.* Music by H. Walford Davies (London: Novello and Company, 1900)

§*The Four Zoas* [Nights 1-2 only] ([?Sydney, Australia]: Objective Systems Pty Ltd, 2006) Large Type Edition 16 pt Bold 69 pp.; ISBN: 1425083021

§*The Four Zoas.* ([Whitefish, Montana]: Kessinger Publishing, 2010) 38 pp. [sic]; ISBN: 9781169191105

§*From the Preface to MILTON, 1804-1808* ([San Francisco]: Arion Press, 2004) No ISBN

A holiday greeting card.

§*The Gates of Paradise: For Children, For the Sexes.* Introductory volume by **Geoffrey Keynes** with Blake's preliminary sketches 3 vols. (London, 1968) The William Blake Trust <BB #48> **B.** (1968) 4 vols.

Vol. IV has five plates from *For the Sexes* (G, L).

The prints of *For the Sexes* are reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000).

Glasgow University Library

Online Reproductions

Europe (B)

§*Golden Thoughts of William Blake* (Glasgow: D. Bryce and Son [1894?]) Golden Thoughts Series, 62

Google Art Project Online Reproductions

Institution	Number of Items
Art Gallery of South Australia	1 (<i>Job</i> pl.)
Cincinnati Art Museum	1
Minneapolis Institute of Arts	1
Pierpont Morgan Library	1 (<i>Job</i> watercolour)
Museum of Fine Art (Boston)	1
Museum of Fine Art (Houston)	9 (<i>Job</i> pl.)]
National Gallery of Art (Washington, D.C.)	1
National Gallery of Victoria (Melbourne, Australia)	5
Philadelphia Museum of Art	1
Tate Britain	3
Yale Center for British Art	536

§*The Grey Monk*. (Berkeley, California: Arif Press, 1974)
Broadside, 250 copies

Harvard Libraries

Online Reproductions⁴³⁸

“Blake’s Chaucer: An Original Engraving”(C)

The Book of Thel (J)

The First Book of Urizen (F)

Marriage of Heaven and Hell (G)

Songs of Innocence and of Experience (I)

Visions of the Daughters of Albion (G)

§"He who bends to himself a joy." (Shanty Bay, Ontario : Shanty Bay Press, 2002-2007) Broadside, limited to 50 copies

§*Jerusalem ("And Did Those Feet in Ancient Time"). Stanzas from William Blake's "Prophetic Books" Set to Music by C. Hubert H. Parry* (London: J. Curwen and Sons [copyright 1916]) Curwen Edition, No. 40009 Two conjugate leaves

§*The Healing Power of Blake: A Distillation.* Ed. **John Diamond**, M.D. (Bloomington [Illinois]: Creativity Publishing, [copyright] 1998). **B.** Second Printing (March 1999). Sideways 8°, [180 unnumbered] pp.; ISBN: 1890995037 **C.** §(Square One Publishers, 2007)

Brief, unidentified snippets from Blake, sometimes only one or two lines per page, framed by "A Note on the [sideways] Layout" (p. [3]); "Preface" (pp. [5-7]); "Introduction" (pp. [9-12]); quotation about Blake's death (p.

⁴³⁸ Most copies of Blake’s original works in Harvard are not reproduced online.

[174]); statement about "The purpose of poetry" (p. [176]); statement about the editor (p. [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" (p. [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 (p. [11]).

REVIEWS

Anon., *Book Reader*, **Fall-Winter 1999-2000**, p. 18 (a one-paragraph summary)

Patricia Neill, *Blake*, XXXIV, 3 (**Winter 2000-2001**), 95 (the practical results were varied, but "if I put the book on my head, my posture straightens up quite nicely. For \$14.95, that's not a bad deal")

§*Helvedts Proverber [Proverbs of Hell]* (København, 1950)
26 pp. In Danish

§*Die Hochzeit von Himmel und Hölle [und] Ausgewälte Dichtungen* (Erfstadt: Area Verlag, 2005) 8°, 192 pp.; ISBN: 3899964292 In German

The Marriage of Heaven and Hell, "Auguries of Innocence", *The Book of Thel*, *Visions of the Daughters of Albion*, *America*, *The Book of Los*, *The Book of Urizen*, *The Book of Ahania*, *Europe*, and selections from *The Four Zoas* entitled "Los und Enitharmon", *The Marriage* tr. **Lillian Schacherl** (see *Marriage*, ed. Sir Geoffrey Keynes, German tr. by Lillian Schacherl (1975) <BBS 100>, the rest reprinted

from *William Blake: Ausgewälte Dichtungen*, tr. **Adolph Knoblauch** (1907). <BB>

**Holes in the Texture of Time: "Unwearied, labouring and weeping, he kept the Divine Vision in time of trouble": A reading of William Blake from his notebooks, letters and prophetic works* (Hastings, East Sussex: Hastings Arts Pocket Press: a co-operative effort of artists and writers, [?1994]) Pickpockets N° 22. Square 12°, 16 pp.; ISBN: 1873422

A collection of excerpts.

“Holy Thursday” (*Innocence*). Pp. 67-68 in [**Jane and Ann Taylor**], *City Scenes* (1818, 1823, 1828) <BB, BBS>

1828 NEW LOCATION: South Carolina

The anonymous print in 1818 and 1823 (image 7.3 x 5.5 cm), described in *BB* merely as “crude”, differs from that in 1828 (image 7.1 x 4.4 cm); in 1818, 1823 the girls follow the boys, while in 1828 the boys follow the girls.⁴³⁹

§*How can the bird that is born for joy sit in a cage & sing* [from “The School Boy” in *Innocence*]. ([1979]) Broadside illustrated and printed by Paul Peter Piech in 25 copies

“how do we know but ev’ry bird that cuts the airy way, / Is an immense world of delight clos’d to your senses five?”

⁴³⁹ Details of the prints were first reported in R.N. Essick, “Blake in the Marketplace 2011”, *Blake*, XLIV (2011), 26-27.

From 'the marriage of heaven and hell'." (London: spoon print press, 2002) A folded leaf in the shape of a bird with designs by Linda Anne Landers

**Huntington Library
Online Reproductions**

All Religions are One (A)

America (I)

The Book of Thel (L)

Europe (L)

For the Sexes: The Gates of Paradise (F)

Ghost of Abel (C)

Song of Los (E)

Songs of Experience (N)

Songs of Innocence (I)

Songs of Innocence and of Experience (E)

Visions of the Daughters of Albion (E)

I asked [a thief ...] (Stoke Ferry, Norfolk: Daedalus Press [c. 1989]) Poemcard Six

The poem is printed on pink post-card size stiff paper.

§If the Doors of Perception Were Cleansed ([Mount Carmel, Connecticut:] Ives Street Press, 1983) 8 x 8 cm, 4 pp. A broadside

The Illuminated Blake: All of William Blake's Illuminated Works with a Plate-by-Plate Commentary* by **David V. Erdman (Garden City, N.Y., 1974) <BB> **B.** **The Illuminated Blake: Blake's Complete Illuminated Books.* ...

(N.Y., 1992) <BBS> C. §(N.Y.: Dover, 2007) ISBN: 97680486272344

B is an "unabridged and slightly corrected" reprint of A.

The "Introduction" (pp. 1-10) is reprinted on pp. 107-11 of §*A Book of the Book: Some Works & Projections about the Book & Writing*. Ed. Jerome Rothenberg and Steven Clay (N.Y.: Granary Books, 2000)

REVIEWS

§**Lincoln Kirstein**, *Nation*, CCXIX (16 November 1974), 503-4

§**Lawrence Lipking**, *Princeton Alumni Weekly*, 19 November 1974

§**Hugh Luke**, "Another Blake", *Prairie Schooner*, XLVIII, 4 (Winter 1974-75), 367-68

§**W.H. Stevenson**, "Blake Illuminated", *Studies in Romanticism*, XIV (Spring 1975), 201-5 (with another)

§**Annette S. Levitt**, *Wordsworth Circle* VI, 3 (Summer 1975), 139-42

Edward J. Rose, *Blake Newsletter*, IX, 2 (Fall 1975), 50-54

***Brian Alderson**, "Blake in the original", *Times* [London], 22 December 1975, p. 9 (with 2 others)

§**Dewey R. Faulkner**, "Starry Wheels and Living Forms", *Yale Review*, LXIV (Winter 1975), 271-74 (with another)

§**Gene Bernstein**, *American Quarterly*, XXXI (1975), 372-74

- G.E. Bentley, Jr**, "Visions of Blake", *University of Toronto Quarterly*, XLIV (1975), 251-58
- I.H. C[hayes]**, *English Language Notes*, XIII (1975), 30
- §**Florence Sandler**, *Western Humanities Review*, XXIX (1975), 301-3 (with another)
- §**Harvey Stahl**, *Print Collector's Newsletter*, VI, 2 (1975), 48-49 (with 3 others)
- §**W.H. Stevenson [bis]**, "Blake Illuminated", *Essays in Criticism*, XXV (1975), 372-77
- §*Times of India Magazine*, **1 October 1976**, pp. 6-8 (with another)
- §**Kenneth Garlick**, *Notes and Queries*, NS, XXIII (1976), 379
- §**Duncan Macmillan**, *Apollo*, CIV (1976), 142-43
- §**William Walling**, "Our Contemporary", *Partizan Review*, XLIII (1976), 640-44 (with 3 others)
- §**David Bindman**, *Burlington Magazine*, CXIX (1977), 451-52 (with 2 others)
- §**P.M. Dunbar**, *Yearbook of English Studies*, CVII (1977), 269-71
- §**Leonard W. Trawick**, *Studies in Burke and His Time*, XVIII (1977), 57-60
- §*Bookwatch*, XIV (1993), 5

§*Infant Joy & The Blossom* ([No place]: Cherub Press, 1981) Miniature book 5.2 x 6.0 cm, 4 pp., 240 copies.⁴⁴⁰

⁴⁴⁰ The information derives from R.N. Essick, "Blake in the Marketplace 2010", *Blake*, XLIV (2011), 131.

In England's green and pleasant land. Illustrated by Julie Haigh ([No place:] Bradford and Ilkley Community College, 1986) 4°, 14 loose leaves printed on one side only, in a portfolio; no ISBN

The "Jerusalem" lyric from *Milton* with "A collection of illustrations suggested by William Blakes [sic] *From Milton* [sic] comparing his satirical comments of the Eighteenth Century dawn of industrialization to the Political climate of England in the 1980's", "limited edition of 20" copies.

The Indispensable Blake; see The Portable Blake

§*Jerusalem ("And Did Those Feet in Ancient Time"). Stanzas from William Blake's "Prophetic Books" Set to Music by C. Hubert H. Parry* (London: J. Curwen and Sons [copyright 1916]) Curwen Edition, No. 40009 Two conjugate leaves

§*Innocenza e Crudeltà: Liriche.* Tr. **Angelo Zanon Dal Bo** (Milano: Edizioni Accademia, 1976) 21 cm, 306 pp. In Italian

["Introduction" to *Innocence*], "The Tiger", "The Blossom", "The Angel." *Nightingale Valley: A Collection ...*, ed. Giralduus [William Allingham] (London, **1860**). Pp. 54-55, 95-96, 116-17, 235. <BB 491>

"Note J" (pp. 275-76) to "The Tyger" remarks:

It remains to add that for the version of "The

Tiger," here presented [pp. 95-96], differing somewhat from those hitherto published, use has been made of a MS. book of Blake's [the Notebook], belonging to a friend of the editor [D.G. Rossetti], full of the oddest chaos of verses, drawings, and memoranda [pp. 275-76.]

In "The Tyger", Allingham has added punctuation, altered spelling, omitted ll. 15-18, 21-24 of the etched version, altered "fire" to "ardour" (l. 6), "& what" to "'form'd thy" (l. 12, "What dread hand? & what dread feet?", as in *Songs* (P) <BB 400, "Formed thy">), and "he" to "God" (l. 19, "Did he smile his work to see?"). "& what" was altered in MS to "Formed thy" in the manuscript alteration in *Songs* (P), whose ownership between 1833 and 1931 is not known. (All the information from Note J here derives from R.N. Essick.)

§*Izabrana Dela* [*Selected Works*] Tr. **Dragan Purešić**. (Belgrade: Plato, 2007) In Serbian

§**Izabrana Poezija i Proza* [*Selected Poetry and Prose*]. Tr. **Dragan Purešić** (Belgrade: Itaka, 1998) 21 cm, 119 pp.: ISBN: 8681635158 In Serbian

§*Izabrane Pesme* [*Selected Poems*]. Tr. **Vesna Egerić** (Vrbas: Slovo, 1997) Edicija Prevodi 17 cm, 110 pp. In Serbian

Izbrannoe [*Selections*] Perevodakh [tr.] **S. Marshaka** (Moskva, 1965) In Russian <BBS 147, 167> **B.** *(Moskva:

Olma Press, 2000) 12°, 176 pp., 17 reproductions; ISBN: 5224013828 In Russian

Marshak, "Vilyam Bleik (1757-1827)", pp. 7-26.

Jerusalem, Selected Poems and Prose, ed. **Hazard Adams** (1970) <BB>

REVIEW

Thomas H. Helmstadter, *Blake Studies*, IV, 2
(Spring 1972), 163-66

Jerusalem. With wood engravings by Linda Anne Landers. This edition is limited to [100] copies printed and signed by the artist at the Spoon Print Press, London, 199[5]. Narrow 8°, 6 leaves plus covers **B.** §(1996)

The text is the hymn from *Milton*. The numbers in brackets in the titles and colophon above are supplied in manuscript. The handsome designs are unrelated to Blake's.

The 1996 version has two more plates than that of 1995.

Jerusalem ([?London:] Spoon Print Press, 20[06]) 11 prints folding out in different directions, 60 copies

Not related to the earlier edition of the song from *Milton*; 60 copies signed by Linda Anne Landers.

§*Jerusalem* ("And Did Those Feet in Ancient Time"). *Stanzas from William Blake's "Prophetic Books" Set to Music* by C. Hubert H. Parr (London: J. Curwen and Sons [copyright 1916]) Curwen Edition, No. 40009 Two

conjugate leaves

§"Kristalna odaja [The Crystal Cabinet]." Tr. **Tanja Bakić** (Vijest [Montenegro], 24 December 2011), p. 2. In Montenegrin

The Lamb. A Christmas Greeting to their friends printed by Betty & Ralph Sollitt at The Redcoat Press, Westport, Conn. [1952] A folded sheet making 4 leaves; text only.

The Lamb. Designed and printed by Linda Anne Landers ([London:] Spoon Print Press, [1998]) Narrow 8°, 6 decorated leaves in a decorated cover, 100 copies printed

The Lamb ([No place:] Designed and printed by Linda Anne Landers at Spoon Print Press [2001]) Very tall 8°, 6 decorated leaves; no ISBN

A hundred copies were printed with decorations by Linda Anne Landers. This is distinct from her 1998 edition of *The Lamb*, much larger, with different designs, and set in much larger type.

§*The Lamb with Other Verses*. Illustrated by John C. Staples and M.E.E. (London: Hildesheimer and Faulkner; N.Y.: Geo. C. Whitney, [c. 1890])

The front cover calls it *The Lamb, The Piper, by W. Blake. And Other Verses*. The other poems are the "Introduction" to *Innocence* and excerpts from Wordsworth's "Intimations Ode". The illustrations are terrible, according to R.N. Essick.

Lauschet der Stimme des Barden!* Tr. and ed. **Bernhard Langer (Fulda, Germany: Gallimathias, 1995) Memories 7 55 pp.; ISBN: 3925654062 In German and English

Langer, "Bio-Graffiti" (pp. 3-5). Selections from *Poetical Sketches*, *Songs*, and *All Religions are One* are given in parallel English and German texts (pp. 6-51).

Library of Congress (Rosenwald Collection)
Online Reproductions

America (E)

America pl. a-c

Book of Ahania (A)

Book of Thel (F)

Book of Thel (H)

Book of Thel (O)

Europe (E)

First Book of Urizen (G)

For Children: The Gates of Paradise (A)

For Children: The Gates of Paradise (D)

For the Sexes: The Gates of Paradise (K)

The Ghost of Abel (A)

Jerusalem (I)

Jerusalem pl. 8-9, 19-20, 38^{a-b}, 48, 50, 58, 78

Letters of 2 July 1802, 30 January 1803, 28 September and 4 December 1804, [4 August 1824], [February 1827]

Marriage of Heaven and Hell (D)

Milton (D)

“The Order in which the Songs of Innocence and Experience ought to be paged”

Song of Los (B)
Songs of Innocence (B)
Songs of Innocence and of Experience (C)
Songs of Innocence and of Experience (Z)
There is No Natural Religion (C)
There is No Natural Religion (F)
Visions of the Daughters of Albion (J)

§**Libri Profetici*. Introduzione, Traduzione et Note di **Roberto Sanesi** (Milano: Guanda, 1980) 22 cm, xxxi, 213 pp. **B.** (1986) Tascabili Bompiani 400 19 cm, 225 pp.; ISBN: 884521303X <BBS> **C.** (1987) L'Altra Biblioteca 13 8°, 184 pp.; ISBN: 8877100486 <BBS> **D.** (Milano: Tascabili Bompiani, 1995) xxxv, 225 pp.; ISBN: 8845226115 **E.** (Milano: Fabbri, 1997) I Grandi Classici della Poesia 20 cm., xxix, 225 pp. **F.** Con 9 Illustrazioni dell'Autore (Milano: SE [1997]) Conoscenza Religiosa, 1 23 cm, 180 pp.; ISBN: 88771103566 In Italian and English

In 1987 are Roberto Sanesi, "Repertorio" (pp. 155-72), "Nota ai Testi" (pp. 173-80). The text (derived from Sampson [1913]) consists of facing English and Italian pages of *Thel*, *Marriage*, *Visions*, *America*, *Europe*, *Urizen*, *Ahania*, *Song of Los*, and *Book of Los*.

Libros Proféticos I [-II]*. Introducción **Patrick Harpur. Traducción y Prefacios [plus, in Vol. II, "Glosario"] **Bernardo Santana** (Girona, España: Atalanta, 2013) Colección Imaginato vera 80 [Vol. I, 84 Vol. II] 4°, 704 pp. (Vol. I), 618 pp. (Vol. II); ISBN: 9788494094156 (Vol. I), 9788494227622 (Vol. II) 127 colour reproductions in Vol. I and 72 in Vol. II.

Volume I

Patrick Harpur. "Introducción a los *Libros proféticos* de William Blake." Pp. 9-22.

[**Barnardo Santano.**] "Prefacio del traductor." Pp. 23-27.

"Bibliografía de William Blake en español." Pp. 28-29.

"Prefacio" to each Blake work.

The English texts face those in Spanish

Tiriel (pp. 31-60), (with 7 [of 9] reproductions, *El libro de Thel* (pp. 61-80), with 8 reproductions [B, E, or K] (including 2 colour prints from the British Museum Print Room [= BMPR]), *El matrimonio de cielo e infierno* (pp. 81-123) (with 16 [of 27] reproductions from copy D including 2 colour prints from the BMPR), *Visiones de la hijas de Albion* (pp. 151-91), with all 11 reproductions from copy J (plus 2 colour prints from the BMPR), *America: Profecia* (pp. 193-235), with all 18 reproductions from copy M?, *Europa: Profecia* (pp. 237-74), with 15 of 18 reproductions from copy E, *El [primer] libro de Urizen* (pp. 277-342), with all 28 reproductions from copy A (plus a colour print from the BMPR), *El libro de Ahanian* (pp. 343-74), with 3 (of 6) reproductions from copy A, *El libro de Los* (pp. 375-94), with 4 (of 5) reproductions from copy A, *El cantar de Los* (pp. 395-414), with 7 (of 8) reproductions from copy B (plus a colour print from the BMPR), and *Vala, o los cuatro Zoas* (pp. 415-701), with 6 (of 146) reproductions.

Volume II

**Milton: poema en dos libros* (pp. 9-162), with 22 (of 50) reproductions from copy D; *Jerusalén: la Emanación del*

Gigante Albi3n (pp. 163-517) with 50 (of 100) reproductions from copy I; "Glosario" (pp. 519-616).

Bernardo Santana, "Glosario" (largely from Damon, *A Blake Dictionary*).

REVIEWS of Vol. I

- ***Jesús Garc3a Calero**, "William Blake, el hombre que vio el lado oscuro de la modernidad", *ABC* (Cultura) [Madrid], **19 November 2013** In Spanish
- ***Iv3n Pintor Iranzo**, "El para3so de William Blake, recobrado", *La Vanguardia* (Cultura/s") [Barcelona], **4 December 2013**, pp 6-7 (with Kathleen Raine, *Golgozoza* in Spanish) In Spanish
- ***Antonio Colinas**, "Blake. Libros prof3ticos I, *El cultural* (El Mundo) [Madrid], **6 December 2013**, pp. 12-13 and Fernando Armburu, "Blake el oscuro", p. 13 In Spanish
- ***Adriana D3az-Enciso**, "El m3todo de profec3a de William Blake da espa3ola Ediciones Atalanta publica per vez primerva una versi3n intregra de los Libros Prof3ticos de William Blake en formato linguë, con traducci3n de Barnardo Santana", *Mileno* [Mexico (City)], "**7/12/2013**", online, very long, In Spanish. **B.** "William Blake's Method of Prophecy", on the Blake Society web-site (a "vast and outstanding ... feat"; "All the illustrations are neatly and faithfully produced"; "this edition of William Blake's books in Spanish is one of the most important events in that language for decades")

- ***Fernando Castanedo**, "Clamor en el desierto", *El Pais* (Babelia) [Madrid], **7 December 2013**, p. 8
In Spanish
- ***Adriana Diaz Enciso**, "El método de profecía de William Blake", *Milenio* (Laberinto) [México city], **7 December 2013**, pp. 1-3 In Spanish
- REVIEWS of Vol. II**
- ***Maica Rivera**, "Cómo ser William Blake", *Leer*, No. 249 (**February 2014**), pp. 76-77 In Spanish
- ***Antonio Lucas**, "Delirios de un visionario", *El Mundo* [Madrid], **22 April 2014**, pp. 37-39 In Spanish

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

Lines From The Auguries of Innocence by William Blake
(Bembridge [Isle of Wight: Privately printed], October 1968) 12^o, 8 pp. (plus covers)

"Thirty copies of this pamphlet have been printed by W.J. Washington at The Yellowsands Press October MCMLXVIII"; a pretty little work in Red and Black with agreeable illustrations printed at a school press.

§"The Little Black Boy" by Blake the painter. *National Anti-Slavery Standard*, II, 40 (**10 March 1842**), 160.

§"The Little Black Boy." *National Anti-Slavery Standard*, V, 28 (**12 December 1844**), 112

§"A Little Boy Lost." *National Anti-Slavery Standard*, VI, 17 (25 September 1845), 68.

§*Llibres profètics de Lambeth, I: profecies polítiques*. Versió i próleg de **Miquel DescLOT** (Barcelona: Proa, 1987) Els llibres de l'Ossa Menor, 147. 91 pp.; ISBN: 8475881785 In English and Catalan

The poems are *Visions of the Daughters of Albion, America, and Europe*.

Libros proféticos I*. Tr. **Bernardo Santano (Vilaür (Gerona): Atalanta, 2013) Colección Imaginatio vera 80, in 4º, 704 pp.; ISBN: 988494094156 In Spanish

Contains **Patrick Harpur**, "Introducción a los Libros proféticos de William Blake" (pp. 9-22); **Bernardo Santano**, "Prefacio del traductor" (pp. 23-27); "Bibliografía de William Blake en español" (pp. 28-29); *Tiriel* (pp. 31-60); *El libro de Thel* (pp. 61-80); *El matrimonio de cielo e infierno* (pp. 81-123); *La Revolución francesa* (pp. 125-59); *Visiones de las hijas de Albion* (pp. 161-91); *América: Profecía* (pp. 193-235); *Europa: Profecía* (pp. 237-74); *El [primer] libro de Urizen* (pp. 277-342); *El libro de Ahania* (pp. 343-74); *El libro de Los* (pp. 375-94); *El cantar de Los* (pp. 395-414); *Vala, o los cuatro Zoas* (pp. 415-701); "Créditos" pp. 702-3 (credits for works reproduced).

Illustrated hardcover volume (first of two) with twelve works by Blake; brief individual introductions by **Bernardo Santano**; Blake in English and Spanish on

facing pages; includes significantly illustrated plates, leaving out those mainly with text (e.g., of *Marriage* [D] it reproduces 13/27 plates: 1-5, 10-11, 14-15, 16, 20-21, 24); Announces forthcoming second volume with *Milton*, *Jerusalem* and a Glossary (for 2014). An imposing edition

REVIEWS, all in Spanish

- ***Jesús García Calero**, “William Blake, el hombre que vio el lado oscuro de la modernidad”, *ABC (Cultura)* [Madrid], **19 November 2013**
- ***Iván Pintor Iranzo**, “El paraíso de William Blake, recobrado”, *La Vanguardia (Culturas)* [Barcelona], **4 December 2013**, pp. 6-7 (with Kathleen Raine’s Spanish edition of *Golgonooza*)
- ***Antonio Colinas**, “Blake. Libros proféticos I”, *El cultural (El Mundo)* [Madrid], **6 December 2013**, pp. 12-13 and **Fernando Aramburu**, “Blake el oscuro,” p. 13
- ***Fernando Castanedo**, “Clamor en el desierto”, *El País (Babelia)* [Madrid], **7 December 2013**, p. 8

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

London. Wood Engravings by Paul W. Nash (London: The Strawberry Press, 1995) 5 pp.; ISBN: 1872333184

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

§*Love's Secret: Illustrated by Claud Lovat Fraser*
([London:] Curwen Press and Poetry Bookshop, [1920?])
Rhyme Sheet 16.5 x 35 cm

§"Luda pjesma i druge pjesme [Mad Song and Other
Poems]." Tr. **Tanja Bakić**. *Ars* [Montenegro], No. 4
(2010), 59-65. In Montenegrin

The Lyrical Poems of William Blake, ed. **John Sampson**,
introduction by **Walter Raleigh** (1905, 1906, 1921, 1926
<BB #275A-D>, N.Y.: Brentano's [?c. 1926], 1935) <BB
#275E> §(London: Senate, 1995) **F.** (Charleston [South
Carolina]: Bibliolife, 2009) ISBN: 97811563979561
1995 One version of the Senate edition has "Satan in His
Original Glory" on the front cover, and another has Linnell's
portrait of Blake.

REVIEWS

Lewis Nathaniel Chase, "The Lyric Poems of
William Blake. Another View of Prof. Walter
Raleigh's Introduction to Them – Influences That
Affected Blake's Genius", *New York Times*, **25
August 1905**

Anon., "Poetical Works of William Blake. | A
Noteworthy New Edition of the Writings of the
Inspired Engraver and Lyrist--The Story of
Career. Published by arrangement with The
London Times", *New York Times*, **12 April 1906**,
p. BR258 (mostly about Blake; it does not refer

to the edition⁴⁴¹ except to quote Raleigh)
 §**Anon.**, *Times Literary Supplement*, **13 April 1906**
 (with another)
Lewis Nathaniel Chase, *New York Times*, **25 August**
1906, p. BR520

§The Marriage of Heaven and Hell: Office Drawn from the Lyric and Prophetic Work of William Blake (1727-1827) for Use of St. Mark's in-the-Bourie (N.Y.: 1920s)

Matrimonio del Cielo y el Infierno. Traducción y prólogo de **Diego Arenas** (Montevideo: Editorial Arca; Buenos Aires: Editorial Galerna, 1979) Colección Aves de Arca. 94 pp. <**BBS** §**serroneously listed as if it included only the Marriage, as on the title page**>

The text includes not only the *Marriage* but also *Visiones de las hijas de Albión* and "El viajero mental". The "Prologo" is pp. 9-20.

§El Matrimonio del Cielo y del Infierno y Cantos de Inocencia y de Experiencia. Tr. **Soledad Capurro** (Madrid, 1979) Colección Visor de Poesía Vol. 87 **B.** (Madrid, 1983) 210 pp. <**BBS**> **C.** §3^a edic (1997) **D.** §4^a edic (2001) **E.** Prólogo de **Luis Cernuda**. 5^a edic (2003) ISBN: 8475220878

⁴⁴¹ The work referred to could be *The Poetical Works of William Blake*, ed. **John Sampson** (1905) or *The Poetical Works of William Blake*, ed. **Edwin J. Ellis** (1906).

Luis Cernuda, "William Blake" is reprinted from *Pensamiento poético en la lirica inglesa (Siglo XIX)* (Mexico [City]: Imprenta Universitaria, 1958)

El Matrimonio appeared by itself in 1977.

The translation is from the Keynes text, "aceptada generalmente como edición canónica".

§A *Memorable Fancy*. Illustrated by Linda Anne Landers (London: Spoon Print Press, 2002)

§A *Memorable Fancy: The Marriage of Heaven and Hell / Une Vision memorable: le Mariage du Ciel et de l'Enfer*. Tr. Marie-Christine Natta, José San Martín, graveur sur bois, Christine Tacq, eaux-fortes (Thame: p's & q's Press; Paris: Azul Éditions, 2007) 21 x 28 cm, 24 pp.; no ISBN In English and French 66 copies

**Metropolitan Museum of Art (N.Y.)
Online Reproductions**

Jerusalem pl. 1

Songs of Innocence and of Experience (Y)

MILTON A POEM and the Final Illuminated Books: The Ghost of Abel, On Homer's Poetry [and] On Virgil, Laocoön*. Ed. **Robert N. Essick and **Joseph Viscomi** (London: The William Blake Trust/The Tate Gallery, 1993) Blake's Illuminated Works Volume 5 4^o; ISBN: 1854371215

David Bindman, "General Editor's Preface" (p. 6); R.N.E., J.V., "Foreword" (p. 7); "*Milton a Poem: Introduction*" (pp. 9-41); reproduction of *Milton* (C) and

additional prints (pp. 43-107); "The Printed Text of Milton" (p. 110) and transcript with notes (pp. 111-217); "The Final Illuminated Works: Introduction" (pp. 220-43): reproductions of *Ghost of Abel* (A), *On Homer* (A), "Laocoön" (B) and "Supplementary Illustrations" (pp. 244-52), plus "The Texts" (p. 253) and transcriptions (pp. 254-77).

The prints are reproduced in colour in *The Complete Illuminated Books*, ed. David Bindman (2000).

REVIEWS

Artner, Alan G. (of the *Chicago Tribune*), *Santa Barbara News-Press*, **13 February 1994**, p. H3 (with another) ("superb reproductions")

Kenneth Baker, *San Francisco Examiner & Chronicle*, **13 February 1994** (with another)

Richard Wendorf, *Studies in English Literature 1500-1900*, XXXIV (1994), 669 (with 3 others) (the 2 Blake Trust reproductions are "extremely handsome" [p. 669])

Dennis M. Read, *Blake*, XXIX, 3 (Winter 1995-96), 91-92 ("there is much to praise, little to question, and less to criticize in this splendid volume" [p. 92])

Iain Sinclair, "Customising Biography", *London Review of Books*, XVIII, 4 (22 February 1996), 16-19 (with 6 others) (there is no indication that Sinclair has looked at *MILTON ... and the Final Illuminated Books*)

See **John Commander**, "Dereliction", *London Review of Books*, **21 March 1996**, p. 5 (deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review)

David Worrall, *Year's Work in English Studies* for 1993 (**1996**), 323 ("splendid")

S.L.M., *Gazette des Beaux-Arts*, 138^e Année (**1996**), 19, in French (with another)(the series is "une magnifique collection")

Dennis M. Welch, *English Studies*, LXXVIII (**1997**), 90-93 (with 2 others) (all the volumes display "consistently meticulous" scholarship)

Paul Cantor, *Huntington Library Quarterly*, LIX, 4 (**January 1998**), 557-70 (with 2 others) ("The reproductions ... are as good as modern technology will allow", and the "editions have been prepared" with commendable "care and thoughtfulness" [pp. 558, 570])

Michael Phillips, *Burlington Magazine*, CXXXIX (**1997**), 338-39 (with 8 others) (all 6 Blake Trust publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")

§**Grevel Lindop**, *Times Literary Supplement*, **26 September 1997**, 18+ (with 5 others)

§*Clio*, XXVI (**1997**), 449+

§**Jason Whitaker**, *BARS Bulletin and Review*, No. 17 (**March 2000**), 22-24 (with 6 others)

Deirdre Toomey, "Printed Perfect", *Yeats Annual*, No. 14 (**2001**), 360-64 (with 5 others) (The Blake

Trust volumes are produced “to an almost unbelievably high standard” [p. 361])

**Milton: Ein Gedicht Mit einer Reproduction des Originals. Anhang: Eine Vision des Jüngsten Gerichts Ins Deutsche übertragen, mit einem Nachwort und kommentiert von Hans-Ulrich Möhring* (Wien [Austria]-Lana [Italy]: edition per procura, 1995) 8°, 294 pp., 52 reproductions; ISBN: 3901118233 In German

It is primarily a reproduction (pp. 9-59) of the Blake Trust colour facsimile of copy D (1967), except that (1) Only 12 prints (mostly full-page designs) are in colour, the rest being in black-and-white;(2) The rectos in the original are mostly printed here as versos; and (3) Pl. 2 from Copy B is added. In addition there are "Editorischer Hinweis" (p. 60); translation of *Milton* (pp. 61-125); "'Gottes Wege': Ein Nachwort" (pp. 129-81); "Kommentar": "'Merkt meine Worte wohl': Ein Gang durch Blakes Gedicht *Milton*" (pp. 185-270); *"Anhang: Eine Vision des Jüngsten Gerichts" (reproduction of the "Vision of the Last Judgment" design in the U.S. National Gallery, with an elaborate overlay identifying the figures); "Vorbemerkung" (pp. 275-76), and a translation of the description of the "Vision of the Last Judgment" from the *Notebook* (pp. 226-92), plus "Anmerkungen" (pp. 293-94).

REVIEW

Angela Esterhammer, *Blake*, XXXIII (1999), 24-27
(with another) ("Möhring's translation of *Milton*
is excellent" [p. 26])

§*Milton suivi de Le Jugement Dernier*. Tr. **P. Leyris** (Paris: Joseph Corti, 1999) In French

REVIEW

***Mark Porée**, *Quinzaine littéraire*, No. 764 (1999), 19-22 (with 2 others), in French

§*Mi-shire [From the Poetry of] vilyam blak*. Tr. **Joshua Kochav** (Tel Aviv: Ofir, 1968) In Hebrew

**Pierpont Morgan Library and Art Gallery
Online Reproductions**

America (A)

Book of Los (B)

Book of Thel (C)

Descriptive Catalogue (N) title page

Europe (b)

Europe (G)

First Book of Urizen (B)

Jerusalem (F)

"Joseph of Arimathea Among the Rocks of Albion" (J)

Letters

14 April 1800

[12 September 1800] ("My Dearest Friend")

12 March 1804

Marriage (F)

On Homer (F)

Pickering Manuscript

Songs of Innocence (e or n), uncoloured

Songs of Innocence (D)

There is No Natural Religion (G)
Visions of the Daughters of Albion (F)

Museum of Fine Arts (Boston)
Online Reproduction

"The Accusers"

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 reproductions; ISBN: 40422794017 In Japanese

The book consists of *Songs of Innocence and of Experience* and *The Marriage of Heaven and Hell* (pp. 9-202) plus a short essay by Shinichi Nakazawa, "Hachikiresona Muku [Overflowing Innocence]" (pp. 203-6).

Jugaku's translations of Blake's *Songs* appeared as *Muzen no Uta* [*Songs of Innocence*] (1932), *Munyo no Uta* [*Songs of Experience*] (1935), *Blake Jojoshisho* [*Selected Romantic Lyrics*] (1931-1957) revised in *Blake Shoshi* (1950, 1968). His translation of *The Marriage* first appeared in the first edition (1931) of *Blake Jojoshisho* [*Blake Lyrics*]; in the revised editions (1940-1997), the *Marriage* was omitted.

The 55 prints include 26 in colour of *Innocence* and 28 of *Experience* (27 in colour).

§*My fingers emit spark of fire with expectations of my future labours* [from letter of 16 September 1800] ([1982]) Poster illustrated and printed by Paul Peter Piech

§*My Pretty Rose Tree* [from *Experience*]. ([1981]) Poster illustrated and printed by Paul Peter Piech

"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 and Shetterly Series
A folded card with a design not related to Blake.

§*Napišu Básne Kytkám na Lysty*. Tr. **Zdenek Hron** (Praha [Czech Republic]: _eskolovenenskys Spisovatel, 1981) Klub P_atel Poezie. Vyb_rová _ada 205 pp. <BBS> **B.** §*Napišu Verse*. Second edition (1996) 198 pp.; ISBN: 8071850616 and 988071850618 In Czech

**National Gallery of Art
(Washington, D.C.)
Online Reproductions**

The U.S. National Gallery of Art has 347 Blake images, but only 158 are reproduced, mostly prints (132, including 50 for *Job* and 15 for Dante).

**National Gallery of Victoria (Melbourne)
Online Reproductions**

Europe pl. 11 (called pl. 8)

First Book of Urizen pl. 21 (called "Los, Enitharmon and Orc", i.e., *Europe* pl. 11)
Jerusalem pl. 51
Songs of Innocence (Y) pl. 13, 16, 18-19, 23-24, 35

New York Public Library
Online Reproductions⁴⁴²

America [L, Berg Collection]
Europe [F, Berg Collection]
Milton [C]

§"Night." *National Anti-Slavery Standard*, III, 3 (23 June 1842), 12.

§*Night* by William Blake. Illustrated by **Roberta F.C. Waudby** (London: The Medici Society [1930s]) 4 leaves including wrappers.

The poem is from *Innocence* pl. 20-21. Roberta Waudby also illustrated *The Piper* (i.e., "Introduction" to *Innocence*, pl. 4) <BBS 160>.

Obra Poetica. Tr. [**Pablo Mañé Garzón**. Intro. **Mariano Vazquez Alonso**. Rev. **E. Caracciolo Trejo**] (Barcelona: Ediciones 29, 1992) Coleccion "Uciencia", Vol. [3] 8°, 261 pp.; ISBN: 8471753413

Garzon, "Prologo" (pp. 13-19); Alonso, "Introduccion" (pp. 21-38); it includes *Poetical Sketches*, *Tiriél*, *Songs*,

⁴⁴² Under "NYPL Digital Gallery". Under Blake it includes some miscellaneous engravings and some not related to the poet.

Notebook, *French Revolution, Marriage, and Visions*, plus "Nota cronologica", and a very few notes.

The pagination and ISBN suggest that it is not the same as **Obra Poética*, tr. Pablo Mañé Garzón (Barcelona: Ediciones 29, 1997), 166 pp., 19 cm; ISBN: 8471754266

The copyright date for Ediciones 29 is 1980, apparently referring to *Obra Completa en Poesia*, tr. **Pablo Mañé Garzón** (1980), Libros Rio Nuevo <BBS>

§**Obra Poética*. Tr. **Pablo Mañé Garzón** (Barcelona: Ediciones 29, 1997, Primera edición en esta colección: 1992) 166 pp., 19 cm; ISBN: 8471754266 **B.** §Segunda edición (1998) **C.** §Tercera edición ... (2001) **D.** Cuarta edición (2004) 8°, 258 pp.

In the 2004 printing are Pablo Mané Garzón, "Prólogo" (pp. 13-19) and Mariano Vázquez Alonso "Introducción" (pp. 12-40).

The ISBN codes indicates that this edition is distinct from the three editions of *Poesía Completa*, tr. Pablo Mañé Garzón (... 1984, 1986; 1986; 1980-1995).

Obras Completas en Poesia: Edición Bilingüe. Tr. **Pablo Mañé Garzón** (Madrid, 1980) Libros Rio Nuevo, 30 In Spanish and English <BBS> **B.** (1984)

In *Poesia Completa* (1999), the same strange collection of works (but lacking *Visions of the Daughters of Albion*) appears in a slightly altered translation attributed to **Francesc LL. Cardona**.

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

Œuvres de William Blake, tr. **Pierre Leyris**, Vol. I (1974), Vol. II (1977), Vol. III (1980), [Vol.] IV: *Vala ou les Quatre Vivants, et Annotations à divers ouvrages*, tr. **Jacques Blondel** (1983) In French <BB,BBS>

REVIEWS

- Claude Jannoud**, *Le Figaro*, **29 June 1974**, p. 8, in French, tr. Kathryn R. [Kremen] Gabriella in *Blake Newsletter*, VIII, 4 (**Spring 1975**), 121 <BB #A1953>
- §**Anon.**, *Quinzaine Littéraire*, CXC (**1-15 July 1974**), 7-9, in French (with a survey of “Blake en Français”)
- §**Françoise Wagener**, *Le Monde*, **12 July 1974**, p. 16, in French (with an interview with Leyris)
- Anon.**, “Tigre! Tigre! burning bright”, *Times Literary Supplement*, **26 July 1974**, p. 796 (praise) In French <BB #A1035>
- §**Claude Jannoud**, *Le Figaro*, **29 June 1974**, p. 8, in French; tr. Kathryn R. [Kremen] Gabriella, *Blake Newsletter*, VIII, 4 (**1975**), 121 <BB #A1953>
- §**Françoise Moreau**, *Nouvelle Revue française*, No. 303 (**1 April 1978**), 137-38, in French
- §**David Fuller**, *Durham University Journal*, LXXVII, 1 (**December 1984**), 118-19
- §**Peter Marshall**, *Etudes anglaises*, XXXVIII (**1985**), 235-36, in French

§**Jean-Pierre Jossua**, *Revue des Sciences Philosophiques et Théologiques*, LXXII (1988), 331 (all 4 volumes) in French

§**Martin Bidney**, *Blake*, XXIII, 2 (Fall 1989), 79-80 (Vol. IV)

§**Jean-Pierre Jossua**, *Revue des Sciences Philosophiques et Théologiques*, LXXII (1988), 331, in French

§*Ol mi-shire blak ve-kits* [Duplicate title-page: *More from the Poetry of Blake and Keats.*] Tr. **Joshua Kochav** (Tel Aviv: Ofir, 1980) In Hebrew <BBS>

§"On Another's Sorrow." *National Anti-Slavery Standard*, V, 38 (20 February 1845), 152.

§"On Another's Sorrow" "from Songs of Innocence and of Experience [not published in America]." *National Anti-Slavery Standard*, V, 20 (15 May 1845), 200

§*Pesni Nevinnosti opyta.* [Tr. **Sergeia Stepanova**, **Kommentari Aleksandry Glebouskoi**] (Sankt-Peterburg: Severo-Zapad, 1993) 270 pp. In Russian

**Philadelphia Museum of Art
Online Reproductions**

"The Accusers" (3H)

Europe pl. 14

Jerusalem pl. 99

Milton pl. 13

Songs (o) pl. 29 (frontispiece to *Experience*), pl. 52 ("To Tirzah")

The Piper ["Introduction" to *Innocence*]. Designed and Illustrated by Roberta F.C. Waudby (London: The Medici Society [1930s]) <BBS 160, dating it c. 1980 rather than the 1930s when Waudby flourished>

Poemas do Manuscrito Pickering Sequidos d'Os Portões do Paraíso*. Tr. **Manuel Portela (Lisbon: Edições Antígona, 1996) 8°, 77 pp.; ISBN: 9726080630 In Portuguese

Translation of the Pickering MS and *For the Sexes: The Gates of Paradise*.

Poemas Proféticos y Prosas: Versión y prólogo de **Cristóbal Serra**(Barcelona: Barral Editores, 1971) <BB #A282§, erroneously giving "Christobal" and 1941>

§*Poemas y prosas. Simbolos y fuentes*. Selected and tr. **Cristóbal Serra** (Palma de Mallorca: Edicions Cort, 2010) In Spanish

§**Poeme si Gravuri: Poems and Gravas* [sic]. Ed. **Cicerone Theodorescu** (Bucaresti: Crater, 1999) 22 cm, 127 pp.; ISBN: 9739029647 In Romanian

Poèmes choisis. Tr. **Madeleine L. Cazamian** (Paris: Aubier, 1944) Collection Bilingues des Classiques In French <BB misdates it 1943> **B.** §(Paris, 1950) <BB> **C.** *Poems*

|*Poèmes*. Tr. M.L. Cazamian (Paris: Aubier-Flammarion, 1968) Bilingue Aubier Flammarion [11] <BB #297 and BBS 161, list it separately from *Poèmes Choisis*> **D. William Blake**. Ed. **M.L. Cazamian** (Madrid: Ediciones Júcar, Feb 1984) Coleccion Los Poetas, 51 8°, 208 pp.; ISBN: 8433430513 In Spanish <BBS>

In 1943, the Introduction is pp. 9-92. The selections, facing each other in English and French, include *Songs*, *Thel*, *Urizen*, "The Everlasting Gospel", and extracts from *The Marriage* and *Milton*; in 1968 the poems are on facing pages (pp. 90-311); in 1984, the "Antologia" with selections, English facing Spanish, tr. Cristóbal Serra, are from the *Songs*, "Auguries of Innocence", *Marriage*, *Visions*, [*Vala*], *Milton*, *Jerusalem*, and "The Everlasting Gospel" (pp. 121-201).

In 1968 are "Introduction" (pp. 7-84), "Notes" (pp. 313-14), "Termes, Usités dans la Cosmogonie de Blake" (pp. 315-16).

In 1984 are the "Introduccion", tr. **Marie-Christine del Castillo** and **Abelardo Linares** (pp. 9-118), and "Bibliografia Esencial" 1863-1951 (pp. 213-14). For many years, this was probably the best known text of Blake in Spanish.

Chapter 5 of the Introduction is translated into Japanese in *Bokushin: Bungaku Kikan: Faunus* [*The Quarterly of Literature*], No. 5 (January 1976) [Special Issue:] *William Blake yogen: to shinpi no sho: William Blake* [*The Books of Prophecy and Mystery*] <BBS>

Poems (London: David Campbell Publishers Ltd, 1994) Everyman's Library Pocket Poets 12°, 283 pp.; ISBN: 1857157109 **B. Poems** (N.Y. and Toronto: Alfred A. Knopf,

1994) Everyman's Library Pocket Books 17 cm, 283 pp.; ISBN: 978067946331

A "selection by **Peter Washington**" (p. 4) with no added matter whatever except "Contents" and "Index of First Lines". It does not seem to be significantly related to previous Everyman editions of *Poems & Prophecies*, ed. **Max Plowman** (1927 ff) <BB>, revised by **Geoffrey Keynes** (1959 ff.) <BB>, introduction by **Kathleen Raine** (1975 ff.) <BBS>, revised as *Selected Poems* by **P.H. Butter** (1982 ff.) <BBS>.

§**Poems*. Selected by **James Fenton** ([London]: Faber and Faber, 2010) Pp. xxiv, 95 ISBN: 9780571236039 Also published as an E-book

Fenton, "Introduction".

§[*Poems*] (Moscow, 1978) In Russian

A. Zveryev, "[The Greatness of Blake]" (pp. 5-32); **G. Yakovleva** (reprinted in [*Literary Review*], V [1979], 75-76); **N. Starosel'skaya**, "[Between the Epochs]" (reprinted in *Inostrannaya [Foreign] Literatura*, XII [1980], 232-33).

Poems ([No place:] Minizauber Edition, [2001?]) 14 pp. (2 x 1.45 cm); no ISBN In German

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

Poems*. Selected and Introduced by **Patti Smith (London: Vintage Books, 2007) 8^o, xiii, 173 pp.; ISBN:

9780099511632**B**. ([No place]: Paw Prints, 2008) ISBN:
9781439584477

“Introduction” (pp. xi-xiii): “He is a messenger and a god himself.”

The text of the *Poems* includes letters.

§*Poems* ([?Ottawa]: eBooksLib, 2010) 23 pp.; ISBN:
9781412188609

Poems and Letters, ed. **J. Bronowski** (1958 ff.) <BBS>

REVIEW

§**Anon.**, *Times Literary Supplement*, **24 October 1958**, p.
610

The Poems & Prophecies of William Blake. Ed. **Max Plowman** (1927) Everyman's Library. **B**. §(1934) **C**. (1945) **D**. *Poems and Prophecies*. [Ed. **Max Plowman**] (1950) **E**. *Blake's Poems and Prophecies*. Ed. **Max Plowman** (1954) **F**. Supplementary Notes, Select Bibliography, and Revisions to the Notes by **Geoffrey Keynes** (1959) <BB> **G**. (London: Dent; N.Y.: Dutton, 1963) Everyman's Library No. 792. 12° **H**. (1965) **I**. (1970) **J**. (1972) **K**. [Introduction by **Kathleen Raine**] (1975) **L**. (1978) **M**. (1984) **N**. (1991) <BB, BBS>

REVIEWS

§**Herbert W. Horeville**, “William Blake Comes Into His Own”, *New York Times*, **1 August 1926**

Richard Le Galliene, “Thunderous Visions of Titanic Half-formed Worlds”, *New York Times*, **19 September 1926**

§**Anon.**, *Times Literary Supplement*, **11 August 1927**
(with 3 others)
§**George Sampson**, *Observer*, **1927(?)** (with 6 others)
D.W. Dörrbecker, *Blake*, XXVI, 3 (**Winter 1992-93**),
82

Poems and Prose. Introduction by **Robert Van de Weyer**
(London: Harper Collins, 1997) Fount Classics 12°, xii, 123
pp.; ISBN: 0006280315
"Introduction" (pp. vii-x).

Poems by William Blake. Ed. **Alice Meynell** (London, 1911)
Red Letter Library. **B.** *Poems*. Introduction by **Alice
Meynell** (London and Glasgow [1927]) <BB> **C.** §*Poems by
William Blake*. Ed. **Alice Meynell** ([Whitefish, Montana]:
Kessinger Publishing, 2010) Regency Reprint Series 244 pp.,
ISBN: 9781163898765

C is a digital reproduction of the 1911 edition.

Poems of Blake, ed. **Laurence Binyon** (1931) <BB>
REVIEW

§**E.M. Forster**, *Books* [N.Y.], **31 August 1931**, p. 1

The Poems of William Blake. Ed. **W.B. Yeats** (London, 1893)
The Muses Library **B.** (N.Y., 1893) **C.** (London and N.Y.
[1905]) **D.** *Mr. William Butler Yeats Introduces the Poetical
Works of William Blake* (London, 1910) Books that Marked
Epochs **E.** *Poems of William Blake* (N.Y., [1920]) Modern
Library <BB >**F.** (N.Y., 1938) <BBS> **G.** (N.Y.: Carlton

House [c. 1950]) viii, 278 pp. **H.** (London, 1969) The Muses Library <BB> **I.** (London, 1979) <BBS> **J.** § *Collected Poems*. Ed. **W.B. Yeats** with a new introduction by **Tom Paulin** (London and N.Y.: Routledge, 2002) xliii, 256 pp.; ISBN: 041528984X **K.** § (2009) Echo Library ISBN: 9781406880625 **L.** § ([Whitefish, Montana]: Kessinger Publishing, 2010) Legacy Reprint Series. 324 pp.; ISBN: 9781163393420 **M.** § ([Memphis, Tennessee]: General Books, 2010) 292 pp.

G The Carlton House edition lacks the introduction present in all other printings.

J In the 2002 edition, Paulin's introduction is pp. xi-xvii.

REVIEWS

§ **John Wren-Lewis**, *New Statesman*, **22 August 1969**, p. 249

§ **Anon.**, *Choice*, VII (**December 1969**), 1390

§ **Patrick Murray**, *Studies* [Dublin], LIX (**1970**), 215-18

Poems of William Blake, ed. **John Sampson** (1921) <BB> **B.** (London: Studio Editions, 1995) ISBN: 05980769

REVIEW

§ **Anon.**, *Times Literary Supplement*, **1 December 1921**

The Poems of William Blake With [12] Illustrations from Blake's Illuminated Books. Ed. **Aileen Ward** (Cambridge [England], 1973) The Limited Editions Club 40 S, No. 9 <BBS> **B.** (Norwalk, Connecticut: Heritage Press, 1995) 4°, xxiv, 290 pp., no ISBN

Poems of William Blake*. Selected by **Amelia H. Munson(N.Y., 1964) <BB> **B.** Illustrations by William Blake. Collector's Edition Bound in Genuine Leather(Norwalk, Connecticut: The Easton Press [1999]) 139 pp.

“William Blake” (pp. 1-9).

The Poems of William Blake*. Ed. **W.H. Stevenson. Text by **David V. Erdman** (London: Longman, 1971) Longman's Annotated English Poets **B.** (London: Longman, 1972) <BB #296A-B> **C.** *Blake: The Complete Poems*. Ed. W.H. Stevenson (London and N.Y. Longman, 1989) Longman Annotated English Poets <BBS 149> **D.** Third Edition (Harlow [England], London, N.Y., Boston, San Francisco, Toronto, Sydney, Tokyo, Singapore, Hong Kong, Seoul, Taipei, New Delhi, Cape Town, Madrid, Mexico City, Amsterdam, Munich, Paris, Milan: Pearson Longman, 2007) Longman's Annotated English Poets 8^o, xxv, 929 pp., 24 reproductions (including 3 on the covers); ISBN: 9781405832809 **E.** Third Edition (Abington [Oxon]: Routledge, 2014) ISBN: 9781403832809

John Barnard and **Paul Hammond**, “Note by the General Editors” (pp. x-xi), “Preface” (pp. xiii-xvi), “Chronological Table of the Life and Work of William Blake” (pp. xvii-xxii), “Appendix: Doubtful and Spurious Attributions” (pp. 914-15) (“To the Nightingale” and “The Felpham Rummer”), Indices of “Titles and First Lines” (pp. 916-26), of “Notes and Relevant Passages” (pp. 927-28), and of “Prose Quotations”. The “Poems” include *The Marriage of*

Heaven and Hell and, for the first time, *There is No Natural Religion* and *All Religions Are One*.

The text is still modernized, and poems after 1807 have been rearranged. “The heart and lungs of the edition ... are ... the headnotes [which] have been largely rewritten ... [and] The footnotes [which] ... have been scoured and revised” (p. xiv). The headnotes and footnotes are admirable: humane, learned, crucially informative.

REVIEWS

John Dixon Hunt, “Learning Blake’s visionary language on one’s own”, *Times* [London], **26 July 1971**, p. 8

§**Anon.**, “The Composite Art of Blake”, *Times Literary Supplement*, **10 December 1971**, pp. 1537-39 (with 12 others)

Anne Kostelanetz Mellor, *Blake Newsletter*, VI, 1 (Summer 1972), 32-33

§**John Beer**, *Notes and Queries*, NS XX, 8 (August 1973), 305-7 (with 2 others)

D.W. Dörrbecker, *Blake*, XXV, 1 (Summer 1991), 7-8

§**David Fuller**, *Review of English Studies*, XLII, 168 (November 1991), 612

§**Ira Livingston**, *English Language Notes*, XXVIII, 3 (1991), 61-63

M[ark] T. S[mith], *Romantic Movement ... Bibliography for 1990* (1991), 90

§**David Fuller**, *Review of English Studies*, XLII (1992), 177-79

Edward Larrissy, *Notes and Queries*, CCXXXIX [NS IV], (1994), 404-5 (with another) (Stevenson has normalized Erdman's text and dropped Erdman's

name from the title page, but his notes are "indispensable")

François Piquet, *Etudes anglaises*, XLVII (1994), 478, in French (an account of the "nouveau" of the second edition)

Poems of William Blake. Ed. **Peter Ackroyd** (London: Sinclair Stevenson, 1995) 8°, 109 pp.; ISBN: 1856195627

"Introduction" (pp. vii-ix)

REVIEW

***Alberto Manguel**, "Genius of Blake revealed: Ackroyd makes it clear we owe the poet a great many revelations about our senses", *Globe and Mail*, [Toronto] **13 January 1996**, p. C20 (with another)

**The Poems of William Blake* ([No place (England), or publisher, 2002 or 2003]) Faerie Queene Library. 7 unnumbered leaves 2.7 x 2.0 cm, no ISBN

A miniature edition, consisting of "The Tyger" plus 2 pp. about Blake.

§*Poems of William Blake* [San Bernardino, California: CreateSpace Independent Publishing Platform, 2013] 65 pp. ISBN: 9781482717655

§*Poems of William Blake--The Original Classic Edition* (Daboro: Emero Pub., 2012) An e-Book

Poèmes/Poems; see *Poèmes Choisis*, ed. **Madeline L. Cazamian**

The Poems, with Specimens of the Prose Works. With a Prefatory Notice, Biographical and Critical, by **Joseph Skipsey** (London: Walter Scott, 1885) The Canterbury Poets <BB #298A> **B.** §([?1885]) **C.** (London: Walter Scott; N.Y.: Thomas Whittaker; Toronto: W.J. Gage and Co., 1888) **D.** §([?1899]) **E.** (London, Felling-on-Tyne, N.Y., and Melbourne, [?1904]) The Canterbury Poets <BB #298B> **F.** §([Charleston [South Carolina]: BiblioBazaar, 2010) 296 pp.; ISBN: 9781141086689 **G.** §([Memphis, Tennessee]: General Books, 2010) 304 pp.; ISBN: 9781154815450

1885 In the first edition there are framing lines around all text, and some title page words printed in red.

[?1885] The second edition has the title page reset and no framing lines or red printing,

1888 The 1888 edition has lines printed in red.

[?1899] The ?1899 edition has no framing lines.

§**Poesía Completa: Edición Bilingüe.* Tr. **Pablo Mañé Garzón** (Barcelona, 1980) Libros Rio Nuevo No. 29-30. Sería Vol. 21-22. 2 vols. **B.** §*Corregida y revisada por **E. Caracciolo Trejo** (Barcelona, 1984) 2 vols. **C.** §(Barcelona, 1992) 320 pp. <BBS> **D.** (Barcelona: Ediciones 29, 1995) Libros Rio Nuevo XIV 8°, 463 pp.; ISBN: 8471753723 In Spanish and English

In 1995, Pablo Mané Garzón, "Prologo" (pp. 15-21); Mariano Vazquez Alonso, "Introduccion" (pp. 25-42), poems (English and Spanish on facing pages) from *Poetical Sketches*,

An Island in the Moon, Thel, Tiriël, Innocence, Experience, Notebook, The French Revolution, and Visions, plus, oddly in an edition of Poesía, *The Marriage of Heaven and Hell* (pp. 45-463). Of course most of Blake's poetry is omitted in this edition of his "Poesía Completa".

The ISBN number indicates that this is a different edition from Mané's *Poesía Completa* of ... 1984 and 1986.

§**Poesía Completa*. Edición Bilingüe. Prólogo, **Pablo Mañé [Garzon]**; introducción **Mariano Vázquez Alonso**; corrección y revisión, **E. Caracciolo Trejo**; [traducción, **Pablo Mañé**]. [Second edition] (1984) C. §(Barcelona: Ediciones 29, 1986) 2 vols., 15 cm, 452 pp.; ISBN: 8471751860 In Spanish

The ISBN number indicates that this is a different edition from Mané's *Poesía Completa* (1980, 1984, 1992, 1995) and his *Obra Poética* (1992, 1997).

§*Poesía Completa* [traducción, **Pablo Mañé Garzón**] ([Madrid]: Hyspamérica, 1986) Biblioteca personal 4 21 cm, 246 pp.; ISBN: 8459912175 In Spanish

The ISBN numbers and the pagination indicate that this is a different edition from Mañé's *Poesía Completa* (... 1984; 1986 and 1980, 1984, 1992, 1995) and his *Obra Poética* (1997).

Poesia Completa; see *William Blake: Poesia Completa*

Poesía completa. Prólogo, **Pablo Mañé [Garzon]**; introducción, **Mariano Vázquez Alonso**; corrección y revisión.

E. Caracciolo Trejo (Barcelona: Ediciones 29, 1986), Río nuevo, 2 vols., 452 pp.; ISBN: 8471751860 <BBS>...**D.** §(Barcelona, 1995)

Poesía completa. Versión, prólogo y presentación **Francesc LL. Cardona** Doctor en Historia y Catedrático (Barcelona: Edicomunicación, 1999) Colección Cultura 8º, 286 pp.; ISBN: 847672893X In Spanish

“William Blake, Vida y obra” (pp. 5-8), “Poesía completa” (pp. 9-278) consisting only of *Poetical Sketches*, *Island in the Moon* (poems only), *TheL*, *Tiriell*, *Songs*, Rossetti MS poems, *French Revolution*, and *Marriage of Heaven and Hell*.

The work seems to be a very slightly altered version of *Obras Completa en Poesía*, tr. Pablo Mañè Garzón (1984) with the same strange list of titles (though lacking *Visions of the Daughters of Albion*).

§*Poesía Completa.* Tr. **Andrés Maldonado** (Buenos Aires: Editorial Cygnus, 2012) 256 pp.; ISBN: 9789872398446 In Spanish

§*Poesía romántica inglesa: Blake, Wordsworth, Taylor* [?Samuel Taylor Coleridge⁴⁴³] y otros. [Tr. **M(arià). Manent y Juan G. de Luaces**] (Barcelona: Orbis, 1983) Historia universal de la literatura, 92. 141 pp.; ISBN: 8475303838 In Spanish B. §1988. Biblioteca de clásicos universales, 21

⁴⁴³ Note that in Spain STC would be listed as Taylor Coleridge, Samuel.

§*Poesie*. Introduzione di **Sergio Perosa**; tr. **Giacomo Conserva** (Roma: Newton Compton, 1976) Paperbacks Poeti, 45 19 cm, 197 pp. <BBS 162> **B.** (Roma: Grandi Tascabili Economici Newton, 1991) Grandi Tascabili Economici, 93 22 cm, 197 pp. In Italian **C.** 3 ed. (Roma: Newton, 2003) Grandi Tascabili, Economici 22 cm., 198 pp.

§*Poesie*. Tr. **G. Conserva** (1991) 8°, 208 pp. In Italian

§**Poesie* (Novare: De Agostini, 2005]) I Tesori della Poesià in Miniatur 9 cm, 344 pp. In Italian

§*Poesie e visioni: Maledizione e veggenza dell'ultimo dei bardi* (1996) 8°, 144 pp.; ISBN: 8871229142 In Italian

§*Poetic Genius*. Ed. **Steve Ricketts** (Guelph, Ontario: Rickman Press, 2004) 8°, 66 pp.; ISBN: 980973174779

A selection of Blake's lyrics, from the *Songs*.

The Poetical Works of William Blake, Lyrical and Miscellaneous*. Ed. **William Michael Rossetti (London, 1874) The Aldine Edition of the British Poets <BB> **B.** *(London, 1875) <BB> **C.** *(Boston, 1875) **D.** §(1879) **E.** *Third Edition. (London, 1888) **F.** §(1882) **G.** §(1883) **H.** (London: George Bell and Sons, 1885) **I.** §(1888) **J.** §(1893) <BBS A-M> **K.** §(London: George Bell and Sons, 1905) **O.** §(1906) **L.** (*1911) <BB> **M.** §(1913) **N.** (London, 1914) Bohn's Popular Library <BBS N-P> **O.** §(1924)

An edition previously unrecorded between those of 1880 and 1890, called "The Aldine Edition" on the spine of the publisher's cloth.

The Poetical Works of William Blake: A New and Verbatim Text. Ed. **John Sampson** (Oxford, 1905). **B.** Photographically Reprinted (Oxford, 1947) **C.** §(Kennebunkport, Maine, 1971) <BB #300> **D.** (Boston, 1973) **E.** §(1977) **F.** §([Charleston, South Carolina]: Nabu Press, 2010) 7.4" x 9.8", 432 pp.; ISBN: 9781177688857

The Penguin edition of Blake's *Selected Poems* (1996) was apparently selected from John Sampson's edition (1913).

REVIEWS

§**Paul Elmer More**, "William Blake", *New York Evening Post*, **1905**, reprinted as pp. 212-138 of his *Shelburne Essays: Fourth Series* (1906) <BB #2244>

§**Anon.**, *Times Literary Supplement*, **13 April 1906** (with 2 others)

§**Anon.**, *Times Literary Supplement*, **5 February 1914**

The Poetical Works of William Blake, Lyrical and Miscellaneous, ed. **William Michael Rossetti** (1874-1914) <BB>

REVIEW

[**Coventry Patmore**], "Blake", *St. James Gazette*, **31 March 1887**; reprinted as pp. 97-102 of Patmore's *Principle in Art, etc.* (1889, 1890) <BB #2368>

The Poetical Works of William Blake, ed. **Edwin J. Ellis** (1906) <BB>

REVIEWS

Anon., “Poetical Works of William Blake: A Noteworthy New Edition of the Writings of the Inspired Engraver”, *New York Times*, **21 April 1906**, “Published by arrangement with the London Times”

§**Anon.**, “William Blake”, *Times Literary Supplement*, **11 January 1907** (with 3 others)

§*The Poetical Works of William Blake: Lyrical and Miscellaneous* [1874]. Ed. **William Michael Rossetti** ([Whitefish [Montana]: Literary Licensing LLC, 2014) 372 pp.; ISBN: 9781498054133

The Poetical Works of William Blake, Including the unpublished French Revolution together with the Minor Prophetic Books and Selections from The Four Zoas, Milton & Jerusalem. Ed. **John Sampson** (London, Edinburgh, Glasgow, N.Y., Toronto, Melbourne and Bombay, 1913) Oxford Edition. **B.** (1914) **C.** (1915) **D.** (1925) **E.** (1928) **F.** §(1934) **G.** (1938) **H.** §(1941) **I.** §(1943) **J.** Photographically Reprinted (Oxford, 1947) **K.** §(1948) **L.** §(1949) **M.** §(1952) **N.** §(1956) **O.** §(1958) **P.** (1960) Oxford Standard Authors **Q.** §([Kennebunkport, Maine], 1971) **R.** (Boston, 1973) **S.** §(1977) <BB #302A-N, BBS 162> **T.** §[No editor named] ([Memphis, Tennessee]: General Books, 2010) 6” x 9”, 270 pp.; ISBN: 9781153250368

REVIEW

1905

552

§**G. Gregory Smith**, *Modern Language Review*, I, 4
(July 1906), 343-45

Poetry and Prose of William Blake, ed. **Geoffrey Keynes**; see *Writings*

The Poetry and Prose of William Blake. Ed. **David V. Erdman**. Commentary by **Harold Bloom** (1965) **B**. [Second Printing], 1966) **C**. Third Printing. **D**. Fourth Printing (1970) <BB #304A-D> ... **F**. *The Complete Poetry and Prose of William Blake*. Newly Revised Edition (Berkeley and Los Angeles: University of California Press, 1982) **G**. *The Poetry and Prose of William Blake* (N.Y., 1982) **H**. (1988) <BBS 162> **I**. *The Complete Poetry and Prose of William Blake. With a New Foreword and Commentary by Harold Bloom*. Ed. **David V. Erdman** (Berkeley: University of California Press, 2008) 1022 pp., 6" x 9"; ISBN: 97800520256378 **J**. §*Complete Poetry and Prose of William Blake*. Ed. **David V. Erdman** and **Harold Bloom** ([No place]: Paw Prints, 2011) ISBN: 9781448776375

The 1988 edition is available online both at http://www.english.uga.edu/Blake_Concordance and at <http://www.blakearchive.org.uk/cgi.bin/nph.1965/blake/erdman/erd>.

In the 2008 printing, only the 1½ pp. “Foreword” is new.

See Wayne C. Ripley, “Erdman’s Pagination of *The Four Zoas*”, *Blake*, XXXVI (2003), 140-43: The renumbering of *Vala* pp. 19-21, 87-90, 105-16 in the Erdman-Magno reproduction [1987] is followed “inconsistently” in the text and ignored “completely” in the notes to Erdman’s edition of

The Complete Poetry and Prose [1988], so Ripley provides four tables of corrections to the *Poetry and Prose*.

See **Erdman**, "Improving the Text of *The Complete Poetry & Prose of William Blake*", *Blake*, XX, 2 (Fall 1986), 49-52

See **Blake Concordance Online**, which is based on it.

REVIEWS

1965

§**F.W. Bateson**, *New York Review of Books*, **28 October 1965**, pp. 24-25

§**Aileen Ward**, *Herald Tribune* [N.Y.], **23 January 1966**, pp. 4, 14 (with another)

§**Robert Kirsch**, *Los Angeles Times*, **4 February 1966**
John E. Grant, *Philological Quarterly*, XLV, 3 (**July 1966**), 533

§**Michael J. Tolley**, *Southern Review* [Adelaide], II (**1967**), 269-77 (with 4 others)

§**Richard Moore**, "Two New Editions of Blake", *Poetry*, CXI, 4 (**January 1968**), 263-66 (with another)

1970

§**Rodney M. Baine**, *Georgia Review*, XXV (**Fall 1971**), 380-81

§*Prairie Schooner*, XLIV, 3 (**Fall 1970**), 276

1982

§**Anon.**, *Choice*, XX (**1982**), 424

§**Anon.**, *Malahat Review*, No. 63 (**1982**), 248

Robert F. Gleckner, *Eighteenth Century ... Bibliography*, VIII (**1982**), 386-87

I.H. C[hayes], *Romantic Movement ... Bibliography for 1982 (1983)*, 84

Santa Cruz Blake Study Group, *Blake*, XVIII, 1 (Summer 1984), 4-31

For a reply, see **D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1984 (1985)*, 112

§**Peter A. Taylor**, *Queen's Quarterly*, XCI (1984), 719-22 (with another)

2008

***Shirley Dent**, "Bruised without mercy", *Times Literary Supplement*, **15 May 2009**, p. 22 (with another) (an "essential" book)

Poetry by William Blake (Winterport, Maine: Borrower's Press, 1978) A thumb-sized book (1.5 x 2.0 cm), 300 copies

REVIEW

G.E. Bentley, Jr., "The Least Blake", *Blake* XVI (Winter 1981-82), 148

§*Poetry of William Blake*. Preface by **P.K. Roy** (Jaipur, India: ABD Publishers, 2006) vi, 353 pp.; ISBN: 8183760503 **B.** (Jaipur [India]: ABD Publishers, 2010) an eBook 353 pp.; ISBN: 9788183760508

The text seems to include all of *Milton* and *Jerusalem*.

§"Poezija [Poetry]." Tr. **Tanja Bakić**. *Plima plus* [Montenegro, No. 53-54 (2006), 101-09. In Montenegrin

A Poison Tree (Stoke Ferry, Norfolk: Daedalus Press [c. 1989]) Poemcard 21.

The poem is printed on post-card size stiff paper.

The Portable Blake, ed. **Alfred Kazin** (1946) **B.** *The Indispensable Blake* (1950). **C.** *The Portable Blake* (1953). **D.** *The Essential Blake* (1968). ... **U.** *The Portable Blake* (1974). <BB> **V.** **The Essential Blake*. Ed. **Stanley Kunitz**. (N.Y.: Ecco Press, 1987) *The Essential Poets Volume 4* 12°, ix, 92 pp.; ISBN: 0880011386 (paperback) <BBS> **W.** §(N.Y.: Fine Communications, 1996) 112 pp.; ISBN: 1567311598 **X.** Selected with an Introduction by **Stanley Kunitz** (N.Y.: HarperCollins, 2007) 12°, xxiv, 101 pp.; ISBN: 100060887931

The “Introduction” is reprinted as “An Introduction to William Blake”, pp. 36-88 of his *The Inmost Leaf: A Selection of Essays* (N.Y.: Harcourt, Brace and Company, 1955) <BB #1991 misdates it 1941>

The Portable Blake is the basis for *Zwischen Feuer und Feuer: Poetische Werke*, tr. Thomas Eichhorn (1996).

2007 Daniel Halperin, “Foreword” (pp. xiii-xiv); Kunitz, “Introduction” (pp. xv-xxii).

REVIEWS

§**Lloyd Frankenberg**, “Commanded by Spirits: The Portable Blake”, *New York Times*, **23 March 1947**

Northrop Frye, “Blake on Trial Again”, *Poetry: A Magazine of Verse*, LXIX (1947), 223-28 (with another) **B.** Pp. 185-88, 446-47 of *Northrop Frye on Milton and Blake* (2005)

Northrop Frye (bis), *University of Toronto Quarterly*, XVII (1947), 107. **B.** P. 189 of *Northrop Frye on Milton and Blake* (2005) (quite different from the review in *Poetry*)

***E.B. Murray**, *Blake*, XXIV, 4 (**Spring 1991**), 145-52
(with 2 others)

§*Primeros libros proféticos: Poemas*. Prólogo y traducción de **Augusti Bartra** (Mexico [City], 1961) Colección Poemas y ensayos. 1993 pp. In Spanish. <BBS> **B**. §[Second Edition] (Mexico [City]: Universidad Nacional Autónoma de Mexico, 1990) 193 pp.

§*A Printing-House in Hell: A Memorable Fancy* (Pittsburgh: The Laboratory Press, 1930) Students' Project (Carnegie Institute of Technology Library Press) Specimen No. 103 Broadsheet 35 x 20 cm. designed and composed by Menno L. Schrock.

§*"Profecia poética e tradução." Translation and commentary on *America* by **Walter Carlos Costa**. Universidade Federal de Santa Catarina [Brazil] doctoral dissertation, 2012. In Portuguese

The commentary compares the translation with that of Manuel Portela.

The Prophetic Writings of William Blake, ed. **J.D. Sloss** and **J.P.R. Wallis** (1927), B. (1957), C. (1964)

REVIEW

1927

Bernard E.C. Davis, *Review of English Studies*, III, 9
(**January 1927**), 99-101 ("the only really
satisfactory comment on this subject--a
treatment of each symbol separately and upon

its own merits ... the editors are to be congratulated")

§*The Prophecies of William Blake*. Ed. **John Wood**, Photographs by Mitali Dobrowner ([South Denis, Massachusetts]: Stephen Albahari, 21s Editions, 2012) 42 x 53 cm, no ISBN

"The Deluxe Edition of the Prophecies of William Blake is limited to thirty-nine copies Each book is accompanied by three loose prints from a selection of twelve, nine of which are bound".

The Prophetic Writings of William Blake, ed. **J.D. Sloss** and **J.P.R. Wallis** (1926, 1957, 1964)<BB>

REVIEWS

§**Anon.**, *Times Literary Supplement*, **22 January 1926**, p. 493

§**J.C. Squire**, *Observer*, **20 May 1926**

§**S. Foster Damon**, *Saturday Review of Literature*, **4 December 1926**, pp. 357-58 (with another)

§**P. Berger**, *Revue anglo-américaine*, IV (**1926**), 66-68, in French

§**Benjamin Brawley**, *North American Review*, CCXXIII, 833 (**December 1926-February 1927**), 704-6

Thomas Wright, "William Blake", *Reader*, II (**1926-27**), 27-31 <BB #3019>

§**M.O. Percival**, *Journal of English and Germanic Philology*, XXVII, 1 (**January 1928**), 85-87

§*Review of English Studies*, III, 9 (**January 1927**), 99-101

§*Prorockè Knihy*. Tr. **Zdeněk Hron** (Praha [Czech Republic]: BB. Art, 2002) 15 cm, 103 pp.; ISBN: 8072577468 In Czech

Prosa Escogida: Prólogo, selección y traducción* de **Bel Atreides (Barcelona: DVD ediciones, April 2002) Colección Los Cinco Elementos, 21 190 pp.; ISBN: 8495007681 In Spanish

"Prólogo" (pp. 7-14) and "Bibliografía" (pp. 181-83). The Blake texts are *All Religions are One, There is No Natural Religion, Marriage, Descriptive Catalogue*, "Vision of the Last Judgment", "Prólogos en prosa de *Jerusalén*", and "Cartas" (some letters of 1799-1805).

REVIEWS

Angel Rupérez, "Conquistas iluminadas", *El País (Madrid)*, **25 de mayo de 2002**, 3 pp., in Spanish (with another)

***Ramon Andrés**, "Paraíso sin sueños" *El Periódico [Barcelona]*, **28 de junio del 2002**, 26, in Spanish (with another)

§**Prose & Prophecy: Selections from the Prose and Prophetic Books of William Blake* (Franklin [New Hampshire]: Hillside Press, 1964) 6 cm, xvi, 52 pp., 375 copies <BB #310, here amplified>

The poems are from *Innocence, Experience*, and Blake's Notebook. [The cover designs are by Jessie M. King.⁴⁴⁴]

⁴⁴⁴ Robin De Beaumont, "Towards a check-list of books illustrated by Jessie M. King, 1875-1949", *Private Library*, 2S, X, 3 (Autumn 1977), 99-122.

§*Proverbes de l'enfer: calligraphie Lalou*. Tr. **Angela Esdaile** (1996) ISBN: 2841030601 In French and English
Text from the *Marriage*.

§*Proverbs of Hell* (Ellsworth, Maine: Borealis Press, [?1992])
A series of cards with dry-point etchings by Robert Shetterly.

§*Proverbs of Hell*. Images by James Putnam Abbott (N.p: Blurb, 2014) ISBN: 9781320905183

Proverbs O Hell Fae the Merriage o heevin and hell, 1793 bi William Blake* Translated ti Scots bi **William Hershaw ([Fife:] Scievin's Press, 1988) Small 4^o, Echt pp. and covers, no ISBN
In Scots

Public Address: Zu einer deutschen Ausgabe der dichterischen Gesamtwerke von William Blake (1757-1827)* Tr. **Hans-Ulrich Möhring (Loppenhausen: Möhring, (Marz, 1993) In German

A selection from the illuminated books.

§*Pu-lai-k'o shih hsuan: Chou Wen-ping i* (Taipei: Wu Chou, mia 62, 1973) 121 pp. In Chinese

§**een Rhapsodie, Samengesteld uit den Geschriften van William Blake en uit de Geschriften over hem met een Vertaling van Het huwelijk van Hemel en Hel en Het Eeuwige Evangelie*. Tr. **E.J. Welz** and **B.W. Visser** ('s Graveland [Holland]: De Driehoek, 1949) , 20 cm, 144 pp. In Dutch

Translation of *The Marriage of Heaven and Hell* and
“The Everlasting Gospel”.

§*Roof'd in from Eternity*. Tr. **Dieter Löchle** (Tübingen,
Germany: Galerie Druck & Buchhandlung Hugo Frick, 1995)

Translations from the Lambeth books, with a
commentary, to accompany an exhibition at the Tübingen
University Library (April-May 1995) of the translator's
drawings, paintings, and prints based on Blake's imagery.

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

"Ten copies were printed".

§*The Romantic Poets: William Blake*. Foreword by **Philip
Pullman**. Ed. **Nicholas Wroe** ([?London]: The Guardian
[2010]) 26 pp. No 7 in a series of 7, ed. Philip Oltermann No
ISBN

Pullman, “Foreword” (pp. 5-7).

§“Sakupljenirukopisi [The Pickering Manuscript]” Tr. **Tanja
Bakić**. *Ars* [Montenegro], No. 3 (2011), 80-91. In
Montenegrin

The School Boy. Decorations by Cecil Rhodes ([London]:
Curwen Press and Poetry Bookshop, [1920?]) The New
Broadside, No. 6 19.2 x 35.4 cm

Only 4 lines of the poem are given.

§... [sic] *The Schoolboy: From a poem by William Blake* (No

place: No publisher, no date) New broadside [No. 6].
Decorations by Cecil Rhodes [not the founder of De Beers].

§*Selected Poems* ([Raleigh, North Carolina:] Sweetwater Press, 2007) Copyright Cliff Road Books. 144 pp.; ISBN: 9781581737226

§*Selected Poems by William Blake* [San Bernardino, California: CreateSpace Independent Publishing Platform, 2013] 40 pp. ISBN: 9781483928876

§*Seçme şiirler [Poems]*. Tr. **Tozan Alkan** (Istanbul: Bordo Siyah Klasik Yayınlar, 2005) 105 pp.; ISBN: ISBN: 9789751233335 In Turkish

Seconds Livres prophétique, tr. **Pierre Berger** (1930) In French <BB>

REVIEW

§**Anon.**, *Times Literary Supplement*, **1 June 1933**, p. 376

"Seishin no Tabibito: 'The Mental Traveller'." Tr. **Koji Toki**. *Uriika: Eureka*, V, 9 (1973), 158-59. In Japanese <BSJ>

§*Select Poems of William Blake* (Edinburgh: the Royal Blind Asylum and School, 1920) In "interpoint braille"

I have records of works in braille called §*Selections from the Poems of William Blake* (Edinburgh: SPB, 1920) <BBS> and §*Selections from William Blake* (Edinburgh: Royal Blind School, 1920). It seems likely that these are all the same work, variously transcribed.

Selected Poems of William Blake, ed. **F.W. Bateson** (1957)

REVIEW

V. de S. Pinto, *Review of English Studies*, NS, IX, 35
(**August 1958**), 345-46 ("The notes are generally
acute and helpful", but "Mr. Bateson under-
estimates the value of Blake's longer poems")

Selected Poems*. Ed. **P.H. Butter (London, Melbourne,
Toronto: Dent, 1982) Everyman's Library. ISBN:
0460011251 (pbk) **B.** §(1986) **C.** §(1988) **D.** §(1989) **E.**
(London: J.M. Dent; [Rutland] Vermont: Charles E. Tuttle,
1991) The Everyman Library <BBS> **F.** (London: J.M. Dent;
"Vermont": Charles E. Tuttle, 1993) 12°; ISBN: 0460873091
G. (1994) **H.** §(Penguin, 1996) Everyman's Poetry. 20 cm,
xx, 107 pp.; ISBN: 9780460878005 **I.** (London: Phoenix
Poetry, 2003) 8°, [vi], 144 pp.; ISBN: 0753816555

"[Chronology of] Blake's Life" (pp. ix-xii in 1982;
expanded as "Chronology of Blake's Life and Times", pp. xii-
xxi in 1993-94) "Introduction" (pp. xiii-xxvii in 1982; pp. xiii-
xxvi in 1991; pp. xxii-xxxiii in 1993-94), "Notes" (pp. 195-263
in 1982; pp. 205-63 in 1991; pp. 181-248 in 1993-94). "I have
taken as my base text Max Plowman's edition of Blake's Poems
and Prophecies, and have emended ... mainly the punctuation"
(p. xxix of 1982; p. xxxv of 1994; the 1991 edition is said to be
"revised" (p. [iv]). The "New Edition" of 1993-94 adds "Note
on the Author and Editor" (pp. x-xi), "Note on the Text and this
Selection" (pp. xxxiv-xxxvi in 1993), "Glossary" (pp. 249-51),
"Blake and his Critics" [a summary] (pp. 252-63), "Further
Reading" (pp. 264-65 in 1993), and a little more Blake text.

The text is significantly different from that of the previous Everyman edition called *Poems & Prophecies*, ed. **Max Plowman** (1927 ff) <BB>, revised by **Geoffrey Keynes** (1959 ff.)<BB>, introduction by **Kathleen Raine** (1975 ff) <BBS>, and quite different from the Everyman edition of *Poems*, ed. **Peter Washington** (1994).

An "abridged edition", omitting the editor's name, was published as **Songs of Innocence & Experience* (London: Phoenix, 1996).

REVIEWS

§**D. J. Enright**, "Visions and Particulars", *Times Literary Supplement*, **14 January 1983**, p. 29

For a correction, see **P.H. Butter**, "William Blake", *Times Literary Supplement*, **4 February 1983**, p. 109 (*pace* Enright's review, "Sooner murder an infant ..." means that "it is better to murder the infant desire...", not the infant itself) <BBS 430>

§**Bernard Beatty**, *British Journal for Eighteenth-Century Studies*, VII (1984), 130

§**F[rançois] P[iquet]**, *Etudes anglaises*, XXXVII (1984), 363-64

D.W. Dörrbecker, *Blake*, XXVI, 3 (Winter 1992-93), 80

Selected Poems. Ed. **Stanley Gardner** (London: University of London Press, 1962) The London English Literature Series **B.** (1965) <BB #315A-B> ... **D.** §Fourth Impression. (1973)

§*Selected Poems* (London: Bloomsbury Publishing, 1994)
Bloomsbury Poetry Classics **B.** (N.Y.: St. Martin's Press,
March 1995) 12°, 127 pp.; ISBN: 0312119372

A "Selection by **Ian Hamilton**", mostly of lyrics.

Selected Poems (N.Y.: Gramercy Books, 1995) 8°, 224 pp.,
ISBN: 051712367 **B.** §Introduction by **Christopher Moore**,
N.Y.: 1995 (N.p.: State Street Press, 2002) 224 pp.; ISBN:
0681741767

Christopher Moore, "Introduction" (pp. 11-14).

**Selected Poems* (London, N.Y., Ringwood [Victoria,
Australia], Toronto, Auckland: Penguin Books, 1996)
Penguin Popular Classics 12°, x, 242 pp.; ISBN: 0140622195

Lyric poems plus *Tiriell* and *Thel* apparently selected
from *Poetical Works*, ed. **John Sampson** (1913). <BB>

§*Selected Poems*. Scelta dei Testi a Traduzione Francese di
Georges Bataille: *Poèmes choisis*; Versione Italiano di
Giuseppe Ungaretti: Poesie Scelte a Cura di **Annamaria
Laserra** (Torino [Italy]: Einaudi [1996]) Scrittori Tradotti da
Scrittori, 69 Serie Trilingue, 10 17 cm, 224 pp.; ISBN:
8806139215 Text in English, French, and Italian.

English and French texts are on facing pages with Italian
in footnotes. Georges Bataille, "William Blake", tr. **Andrea
Zanzotto** (pp. 85-114); Georges Bataille, "Frommenti su
William Blake" (pp. 149-63); Georges Bataille, "Lettore e
traduttore di William Blake", tr. Annamaria Leserra (pp. 165-
217); A.L., "Nota bibliographica" (pp. 218-20).

**Selected Poems* (London: CRW Publishing, 2004)
Collector's Poetry Library 12^o, 159 pp.; ISBN: 1904919278
Peter Harness, "Introduction", pp. 9-12.

**Selected Poems*. Edited and with an Introduction and Notes
by **G.E. Bentley, Jr** (London [& c]: Penguin Books, 2005 [i.e.,
2006]) 8^o, xxxv, 362 pp.; ISBN: 9780140424461

The work consists of "Introduction" (pp. xi-xxxi), "A
Note on the Texts" (pp. xxxii-xxxv), "Selected Poems" (pp. 1-
304), "Bibliography" (pp. 305-8), "Institutions with Major
Collections of Blake's Original Books and Manuscripts [*and*
Paintings and Drawings]" (p. 309), and "Notes" (pp. 310-54).
"Of course the illustrations that accompanied most of these
poems are missing, though some of the most important ones
are described in the Notes" (p. xxviii).

Previous Penguin editions include *William Blake*, ed.
Jacob Bronowski (1958-85) <BBS>, *The Portable Blake*, ed.
Alfred Kazin (1976) <BBS>, *Complete Poems*, ed. **Alicia
Ostriker** (1977, 1981) <BBS>, still in print, *Songs of
Innocence and of Experience* (1995), and *Selected Poems*
(1996).

§*Selected Poems* ([?Sydney, Australia]: Objective Systems Pty
Ltd, 2006) Large Type Edition 16pt Bold 8^o, 150 pp.; ISBN:
1424055370

§*Selected Poems* ([?Boston]: Adamant Media Corporation,
2006) Elibron Classics series 4^o, 149 pp.; ISBN: 0543895068

Selected Poems of William Blake, ed. **Basil de Selincourt**
(1927) <BB>

REVIEW

§**Anon.**, *Times Literary Supplement*, 24 November 1927

Selected Poems of William Blake*. Ed. **F.W. Bateson
(London: Heinemann, 1957) **B.** §Reprinted with Corrections
(1961) **C.** §(1963) **D.** §(1964) **E.** (1965) **F.**
(1966)<BB>**G.** §(1968) **H.** §(1969) **I.** §(1971) **J.** §(1974)
K. (1976) The Poetry Bookshelf

"Introduction" (pp. xi-xxx); the "Notes" (pp. 91-140) are
original and illuminating.

REVIEWS

§**John Wain**, *Observer*, 18 March 1957

§**Anon.**, *Times Literary Supplement*, 12 April 1957, p.
228 (severe)

Frederick W. Bateson and **Geoffrey Keynes**,
"Selections from Blake", *Times Literary
Supplement*, 26 April 1957 (**Bateson**), and 10 May
1957, p. 289(**Keynes**) <BB 739>

§**Grace Banyard**, *Contemporary Review*, CXCI (1957),
320

§**W[alter] M. C[rittenden]**, *Personalist*, XXXIX
(1958), 421-22

D.V. E[rdman], *Philological Quarterly*, XXXVII
(1958), 142

§**Désirée Hirst**, "New Light on William Blake", *Month*,
NS, XIX (1958), 33-37 (with another)

§**V. de S. Pinto**, *Review of English Studies*, NS, IX, 35
(August 1958), 345-46

[*Selected Poems of William Blake*]. Tr. **Yuan Kejia**⁴⁴⁵ et al. (Beijing: Beijing's People's Literature Press, 1957) 176 pp. In Chinese

[*Selected Poems of William Blake*]. Tr. **Zha Liangzheng** (Beijing: People's Literature Press, 1957) In Chinese

§*The Selected Poems of William Blake*. Introduction, notes, and bibliography by **Bruce Woodcock** (Ware: Wordsworth editions, 2000) The Wordsworth Poetry Library

See also *The Works of William Blake with an Introduction and Bibliography* [no editor named] (Ware, Hertfordshire: Wordsworth Editions Ltd, 1994) The Wordsworth Poetry Library

§**Selected Poems of William Blake* (Taipeh: Bookman Books, 2007) 21 cm, xi, 367 pp.; ISBN: 9789574451791 [Editor not named in WorldCat]

Selected Poetry, ed. **W.H. Stevenson** (1988) <BBS>

REVIEWS

M[ark] T. S[mith], *Romantic Movement ... Bibliography for 1988* (1989), 116

D.W. Dörrbecker, *Blake*, XXIII, 3 (Winter 1989-90), 123

§*Selected Poetry*. Ed. **Michael Mason** (Oxford and N.Y.: Oxford University Press, 1996) World's Classics. **B.** (1998)

⁴⁴⁵ Probably this is the same as Yuan, K'o-chin (1957) in *BB* #3063.

Oxford World's Classics 12^o, xvi, 311 pp.; ISBN: 0192834894 C. §(2008) xii, 311 pp.

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

This seems to be the same as his *William Blake* (1994) in the Oxford Poetry Library.

Selected Poetry and Prose, ed. David Fuller; see *William Blake: Selected Poetry and Prose*

Selected Poetry and Prose of William Blake. Ed. **Northrop Frye** (1953) <BB>

Frye's "Introduction" (pp. xiii-xxviii) is reprinted on pp. 221-36, 448-50 of *Northrop Frye on Milton and Blake* (2005).

REVIEW

D.V. Erdman, *Philological Quarterly*, XXXIII (1954), 106

Selected Poetry and Prose, ed. **David Punter** (1988) <BBS>

REVIEWS

§**Michael Baron**, *English*, XXXVII (1988), 262-8 (omnibus review)

§**J.M.Q. Davies**, *Review of English Studies*, NS XLI (1990), 128-30

***E.B. Murray**, *Blake*, XXIV, 4 (Spring 1991), 145-52 (with 2 others)

Selected Works*. Ed. **David Stevens (Cambridge: Cambridge University Press, 1995) Cambridge Literature 8^o, 144 pp., ISBN: 0521485460

Judith Baxter, "Cambridge Literature" (p. 5): it was "prepared for students in schools and colleges"; David Stevens, "Introduction" (pp. 6-7); each poem has a section of "Activities and approaches", and at the end are Resource Notes (pp. 126-44).

Selections from the Symbolic Poems of William Blake, ed. **Frederick E. Pierce** (1915) <BB>

REVIEW

John Gould Fletcher, "Yale Discovers Blake", *Poetry*, XX (1917), 315-20 <BB #1622>

Selections from the Symbolic Poems of William Blake. Ed. **Frederick E. Pierce** (New Haven and London, 1915) <BB #323> **B.** §([Whitefish, Montana]: Kessinger Publications, 2010) Legacy Reprint Series **C.** §([Charleston, South Carolina]: Nabu Press, 2010) 102 pp.; ISBN: 9781176971240

[*Selections from the Poetical Works* (Edinburgh: Royal Blind School, 1920)] Folio, perforated in Braille.

Based on the [?Sampson] edition from London: Oxford University Press.

§*Selections from the Writings of William Blake*. Ed. **Laurence Housman** (London: Kegan Paul, 1893) <BB #325> **B.** §([Memphis, Tennessee]: General Books, 2010) 308 pp.; ISBN: 9781152598218

REVIEWS

§**Anon.**, *New York Times*, **25 June 1893**

William Butler Yeats, “The Writings of William Blake”, *Bookman*, IV (1893), 146-47; *The Uncollected Prose by W.B. Yeats* [Vol.] I: First Reviews and Articles 1886-1896, ed. John P. Frayne (London, 1970), pp. 280-83; §(N.Y., 1970) (Yeats has “hard things” to say of it in comparison to his own “correct text”: “What excuse can be offered for an inaccurate edition like this one?”) <BB #3052, BBS 692>

§*Selections of William Blake’s Proverbs of Hell* (San Francisco: Thomas Ingmire of the Scriptorium St Francis, 1975) 350 copies

Sete Livros Iluminados*. Tr. **Manuel Portela(Lisboa [Portugal]: Antígona, 2005) 8º, 175 pp., 32 good colour reproductions; ISBN: 9726081815 In Portuguese and English

Manuel Portela, “Introdução: Oficina Gráfica & Forja Divina: a gravura como cosmogonia” (pp. 5-22); “Notas da Introdução” (pp. 23-24); “Notas Textuais” (pp. 25-31); “Pequeno glossário mitológico de William Blake” adapted from Damon’s *Blake Dictionary* (1965) (pp. 159-73) – with a loose leaf of “Errata”.

All Religions are One, There is No Natural Religion, The Book of Thel, America, Europe, Song of Los, and Book of Los are given, with English and Portuguese on facing pages.

Seven Poems from Blake's "Songs of Innocence." Decorated in Colours by G. Spencer Watson. Set to Music by Geoffrey Gwyther (London: The Poetry Bookshop,⁴⁴⁶ [1921]) 4°

The poems are "Piping Down the Valleys Wild" ["Introduction"], "The Shepherd", "Nurse's Song", "Spring", "Opportunity" ("He who bends to himself a joy", of course **not** from *Innocence*), "Infant Joy", and "Night", sold either separately or "The set complete in Decorated Portfolio". The very simply coloured designs are unrelated to Blake's.

**Several Questions Answered: Lyrics and Ballads from Manuscripts [by] William Blake "Born 28th Nov 1757 & has died several times since."* (Apollo, California: [Andrew Smith], 1999) iv, 42 pp., no ISBN

Andrew Smith, "Introduction".

§**The Shepherd* ([Berkeley Heights, New Jersey: The Oriole Press, ?1932]) 4 pp. "with cordial greetings of the season 1932-3".

§*The Shepherd*. [Illustrated by **Linda Anne Landers**] ([London]: Spoon Print Press, 2012) 39 cm, 5 leaves, no ISBN

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

⁴⁴⁶ The address for The Poetry Bookshop is 35 Devonshire Street, Theobalds Road, but a printed note pasted into "The Shepherd" (in the copy in the Victoria University of the University of Toronto) gives the "*Present Address* 38 Gt. Russell St. London W.C.1".

Song ["How sweet I roam'd" from *Poetical Sketches*].
Designed, [decorated,] printed and made by Linda Landers
(London: Spoon Print Press, 2001) Tall 8° with 7 fold-out
leaves

Songs of Innocence (London: Arthur L. Humphreys, 1911)
Square 12°, with paper covers (as on the title-page) folded
over paste-board <BB #155, mistakenly listed under *Songs of
Innocence*>

Despite the title, the text includes poems from *Songs of
Experience* and Blake's Notebook. There are seven charming
pasted-on sepia vignettes on india paper, apparently from 18th
century engravings, the initial letter to each poem is printed in
red, "A Poison Tree" in *Experience* (pp. 56-57) is entitled
"Christian Forbearance" (as in Notebook p. 114), and "A
Cradle Song" (from Notebook p. 114) is inserted in
Experience without Blake's authorization.

*Songs of Innocence and [of] Experience: Pecniy Neviynostiy
iy Opiyta* (St. Petersburg: Severo-Zapad, 1993) 12°; ISBN:
5835202318 In Russian and English

A. Glebovskaya, "Predvareniye" (pp. 5-23); English and
Russian texts of the *Songs*, *Thel*, *Marriage*, and "The Mental
Traveller" on facing pages, plus "Kommentaree" (pp. 226-67).

Songs of Innocence & [of] Experience (London: Phoenix,
1996) Square 16°, [vi], 58 pp.; ISBN: 1857995414

The text of the *Songs* and poems from the *Notebook* and
the Pickering MS is apparently taken from *Selected Poems*

[ed. P.H. Butter] (1981) <BBS>[which in turn is taken from *Poems & Prophecies*, ed. Max Plowman (1927)]. <BB>

Songs of Innocence and of Experience Shewing the Two Contrary States of the Human Soul. Engraved by Derek Cowan (Cumberland [British Columbia]: Cowan and Tetley, 2001) Edition of Twenty Horizontal folio, 13 leaves printed on one side only, no ISBN

Text and un-Blake-like white-line designs for three poems from *Innocence* and eleven from *Experience*.

Songs of Innocence and [of] Experience with Other Poems By W. Blake and Some Copyright Poems Not in Any Other Edition [Ed. **R.H. Shepherd**] (London: Basil Montague Pickering, 1866)**B.** (1868) <BB>**C.** §(Charleston [South Carolina]: Bibliolife, 2009) 126 pp.; ISBN: 9781143261688 **D.** §([Charleston [South Carolina]: BiblioBazaar, 2010) 126 pp.; ISBN: 9781143261688

1866 The copy in the Essick Collection bears the vainglorious bookplate and inscription of Richard C. Jackson about

Gilchrist's so called life of Blake in 1863. ... such was my father's disgust at Gilchrist's Journalistic performance, that he would not allow him to use any of his Blakean material.⁴⁴⁷

No significant Blakean material has been traced to R.C. Jackson's father.

⁴⁴⁷ "Gilchrist's Journalistic performance" presumably refers to his essays in *The Eclectic Review*, *Literary Gazette*, and *Critic*.

REVIEW

1866

Anon., *North American Review*, CVIII, 223 (**April 1869**), 641-46 (with 2 others)

Songs of Innocence [pl. 3, 6, 8, 16, 18, 24, 27] and *Songs of Experience* [pl. 29, 33-34, 36, 43, 46-48, 53] (Manchester [England]: Manchester Etching Workshop, 1983)

Printed by Paul Ritchie from the electrotypes in the Victoria & Albert Museum consisting of(1) 40 copies of a “Facsimile Edition” hand-coloured in imitation of *Songs* (B) and(2)35 copies of a “Monochrome Edition” with two copies of pl. 34 watercoloured after copies B and T. <BBS>

According to a flyer of “Aug. 2005”, Jacqueline Marshall (of Lymm, Cheshire), “a colourist for the Manchester Etching Workshop” edition of the *Songs*, still has “a few prints [which] were never coloured” and which she would be “willing to colour ... to order ... from, my own master set”: Two complete sets at £2,500, plus individual prints of all save “The Divine Image” at £60 (“A Cradle Song” pl. 1) to £300 (“The Little Girl Found” pl. 2, which “takes well over five hours” to colour).

**Songs of Innocence and of Experience. A Portfolio of Eighteen Facsimile Impressions* (Orlando: Flying Horse Editions, University of Central Florida, 2009) 2 octavo-size paper covered “volumes” (13.9 x 19.4 cm), within a huge hinged double clam-shell box (132.5 x 37 cm), 33 copies printed, \$1,950

The text-volume entitled **William Blake. Songs of*

Innocence and of Experience (1794): A Note on Production consists of **Anon.**, [introduction] in the third person (pp. 5-8) and **Michael Phillips**, “A Note on Production” (pp. 9-34), with sections on “Relief Etching” (pp. 18-22), “Printing the Facsimile” (pp. 23-24), “Ink” (pp. 25-26), “Paper” (pp. 27-30), and “Wrappers” (p. 31), most of it “abstracted” (p. 33) from his “The Printing of Blake’s *America a Prophecy*”, *Print Quarterly*, XXI, 1 (March 2004), 18-26. It is largely based on John Jackson [and William A. Chatto], *A Treatise on Wood Engraving* (1839). The plates were printed by “Dennis Hearne at Flying Horse Editions”.

The facsimile “volume” consists of a folded unmarked leaf with string through three stab-holes plus 18 unsewn reproductions (pl. 1, 3, 8, 12, 16-19, 24, 29, 33, 37-38, 42-43, 46-47, b) printed mostly in yellow ochre or grey (pl. b).

REVIEW

Robert N. Essick, *Blake*, XLIV, 3 (Winter 2010-2011), 104-10 (with another) (an important review; “it is certainly a handsome object”)

**Songs of Innocence and of Experience 1794. Lessing J. Rosenwald Collection Library of Congress Archive of the making of A Portfolio of Eighteen Facsimile Impressions Flying Horse Editions, 2009* ([London: “Designed and printed by Simon Rendell”], 2010) 4^o, 36 pp., 3 copies printed⁴⁴⁸

Michael Phillips, “Introduction” (pp. 3-8), followed by “Checklist of Contents” [51 items] (pp. 9-15), in order “to record ... the Flying Horse Editions facsimile” (2009) (p. 31).

⁴⁴⁸ However, the gift-inscription by Michael Phillips in the copy in Victoria University in the University of Toronto says that this copy is “out of series”.

It is about the title pages of *Innocence* and *Experience* (*Songs* pl. 3, 29), apparently designed to accompany “three discs [not included here] that provide a photographic record of the contents” (p. 9).

Songs of Innocence and Experience and Other Works, ed. **R. B. Kennedy** (1972)<BB>

REVIEW

§**David Jay**, “Minimum Meddling”, *Times Educational Supplement*, 23 April 1971 (in part a review)

Songs of Innocence and [of] Experience The Book of Thel. ([No place⁴⁴⁹]: Dodo Press [2005]) Narrow 4°, 45 pp.; ISBN: 1406502200

According to the back cover, “Blake was himself a follower of Unitarian philosophy.”

§*Songs of Innocence and of Experience and The Book of Thel*(Cirencester: The Echo Library, 2005) 8°, 53 pp.; ISBN: 1847020216 **B.** (2007) ISBN: 9781406825343

This is distinct from the work with the same title published by Dodo Press (2005), 45 pp., and a different ISBN.

Songs of Innocence And Other Poems (London: Samuel Bagster and Sons Limited, [1911?]) <BB #336, here amplified> 24°, 125 pp. (plus 3 integral pp. of advertisements), no editorial matter

⁴⁴⁹ It was “Printed in the United States”, but the address is <www.dodopress.co.uk>.

The contents are mostly "Ideas of Good and Evil" (pp. 57-125).

§*Songs of Innocence, Songs of Experience, The Marriage of Heaven and Hell*. Tr. **Yuriko Doi** ([?Tokyo]: Heibonsha Library, 1995) Small 8°, 174 pp.; ISBN: 4582761208 In Japanese

Songs of Innocence and [of] Experience with Other Poems [Ed. R.H. Shepherd] (1866) **B.** (1868) <BB>

REVIEW

§*North American Review*, CVIII, 223 (**April 1869**), 641-646

§*Songs of Life*. Illus. Mark Sheeky (N.p.: Pentangle Books, 2014) ISBN: 9780957194724

Spring. Spoon Print Press with wood engravings by Linda Ann Landers (London: Circle Press, 1993)

A sheet folded to make four-leaves with a cover; 25 of the 150 copies are coloured by the artist.

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

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

Stikhi [Poems] Tr. **S. Marshkom, V. Toporov, A. Sergeif, V. Mikushevich** (Moscow: Eksmo-Press, 1982) 12° In Russian and English

§**Syner og Fakta: Lyrik, "Profetiske bøger" og prosa.* Med forord af **Jørgen Sonne** (København: Gyldendal, 1987) 161 B. §(1998) Klassikerbiblioteket 23 cm, 161 pp.; ISBN: 9788798218883 In Danish

Tate Britain
Online Reproductions⁴⁵⁰

Book of Thel pl. 7

Europe pl. 6-7 fragments

First Book of Urizen pl. 2, 7, 11-12, 17, 19, 23

Marriage pl. 6

Songs pl. 1, 3, 22, 42, 48 (2 copies)

Visions of the Daughters of Albion pl. 1, 7

§*Tenison, robert herik, edgar alan po, vilyam blak, vilyam ernst henli, heinrikh heine* [Duplicate title-page: *Alfred Tennyson, Robert Herrick, Edgar Allan Poe, William Blake, William E. Henley, Heinrich Heine. New Translations into Hebrew*] Tr. **Samuel Friedman.** (Tel Aviv: S. Friedman, 1986)

⁴⁵⁰ N.B. The plate-numbers assigned to works in Illuminated Printing in the Tate catalogue do not correspond to those in *Blake Books* and have been altered here.

These Metres Meet: Six Poems by William Blake (San Francisco: The Pentad Press, 1975) 4°, 10 pp.

The poems are all from *Songs of Experience*.

§*Tiger Tiger Burning Bright Journal: Famous Manuscripts, the Tyger*. Cover Art by Cheryl Casey (N.p.: Create-Space Independent Publishing Platform, 2014) 6 x 9", 200 pp.; ISBN: 9781500839703

Blake's poem is followed by "lined pages ... for creative writing, personal reflection, song writing, wherever the imagination leads."

“To the Muses.” CAMEOS | FROM THE ANTIQUE; | OR,
THE | CABINET OF MYTHOLOGY: | SELECTIONS
ILLUSTRATIVE | OF THE | MYTHOLOGY OF GREECE
AND ITALY, | FOR THE USE OF CHILDREN, | AND
INTENDED AS | A SEQUEL TO THE POETICAL PRIMER.
| = | BY MRS. LAWRENCE. | - | “The task is a humble one,
but not mean; for to lay the first stone of | a noble building is
no disgrace to any hand.” | - | LIVERPOOL: EVANS,
CHEGWIN AND HALL, CASTLE-STREET; | AND |
LONGMAN, REES & CO., LONDON. | - | 1831. <Bodley,
Harvard, *Biblioteca La Solana*>

B. ...*for the Use of Young Persons* ... Second Edition, Revised.
(Liverpool: Deighton and Laughton; London: Whittaker and
Co., **1849**) <*Blake*, XLIV, 1 (Summer 2010), 12>

In 1831, “To the Muses” is re-titled “THE POET
COMPLAINS TO THE MUSES | OF THE DECLINE OF
POETRY”, and the author is identified only on Contents p. xii:
“The Poet’s Complaint to the Muses *Blake 75*”.

According to the Preface (p. [v]), Rose Lawrence had to “alter and modify them [the poems] as might best suit their peculiar purpose”. All her modifications seem to be merely stylistic (“ancient” for “antient”, “crystal” for “chrystal”, “heaven” for “Heav'n”, “poesie” for “Poetry!”, l. 12) except “now” for “do” (l. 15) and “bottom” (l. 10) for “bofom”. The last alteration was presumably made from motives of delicacy, though even “bottom” could be the subject of risible adolescent fancy. She also added a footnote to “Ida’s”: “A mountain of Crete.”

The only previous reprint of “To the Muses” was in [H.C. Robinson], *Vaterländisches Museum* (1811) (BR (2) 585), but there the even-numbered lines are not indented as they are in *Poetical Sketches* (1783) and *Cameos* (1831).

The evidence is not clear, but the obscurity of *Vaterländisches Museum* and the fact that Rose Lawrence indents even-numbered lines, as Blake did but Robinson did not, suggests to me that she is quoting directly from *Poetical Sketches* (1783).

“The Tiger.” P. 102 of *Pictures, Scriptural and Historical, or, the Cabinet History: with Poetical Selections, Religious and Moral, for the Use of Children, Intended as a Sequel to the Poetical Primer*. Ed. Mrs [Rose] Lawrence (Liverpool: Evans, Chegwin and Hall; London: Longman, Rees and Co., 1831) B. §(1833)

Apparently these were poems with which she has amused her son. She didn’t remember “The Tyger” very well.

"Tiger (The)" and "The Little Black Boy". Pp. 36-37, 103-4 of *The Estray: A Collection of Poems*. [Ed. **Henry Wadsworth Longfellow**] (Boston: William D. Taylor, **1847**)

The Tiger. Illustration by Theodore Ross and printed by Carl J.H. Anderson, Franklin Printing Company, Philadelphia. The paper is Linweave, Text, White Antique Finish ([No place:] Linweave Limited Editions, 1931) A sheet folded to make 4 leaves with a strange design

§*Tigře, Tygře, žhavě žhneš.* Tr. **Zdeněk Hron** (Praha: Dokořan, 2010) Mocca 15 cm, 75 pp.; ISBN: 9788073633066 In Czech.

Illustrations by Vojtěch Domiátol.

§*Tiikeri (The Tyger)* ([Helsinki?], 2002) In Finnish

A pamphlet with translations of "The Tyger" for use in school discussions of problems in translating poetry.

tiriél, el libro de thel.* edición crítica de **jordi doce (santa cruz de tenerife: artemisaediciones, 2006) clásica 8º, 160 pp., 18 black-and-white plates including all 9 known designs for *Tiriél* and *Thel* (H); ISBN: 8496374394

Doce, "en los valles de har" (pp. 7-29); text in English and Spanish on facing pages of *Tiriél* (pp. 42-83) and *Thel* (pp. 111-29); notas (pp. 105-10, 149-55).

REVIEWS

§**Jaime Siles**, "Imagen y visión", *ABCD las artes y las letras*, **25 March 2006**, in Spanish

§**Luis Muñoz**, "Blake, al comienzo", *La Nueva España*,

29 June 2006, in Spanish

“To the Muses” (called “The Poet Complains to the Muses of the Decline of Poetry”) in *Cameos from the Antique; or, the Cabinet of Mythology: Selections Illustrative of the Mythology of Greece and Italy, for the Use of Young Persons, and Intended as a Sequel to the Poetical Primer*. Ed. Mrs [**Rose**] **Lawrence**. Second Edition, Revised (Liverpool: Deighton and Laughton; London: Whittaker and Co., **1849**), pp. 75-76. <Bodley>

Blake is named only in the contents. In l. 10, "Beneath the bosom of the sea", Lawrence gives "bottom" for Blake's "bosom", a variant I have not noticed elsewhere. The poem is not in Malkin; it seems to have been first printed in conventional typography by H.C. Robinson (1811) (*BR* (2) 585).

There were earlier editions of *Cameos* in 1831, 1833, and 1834, but I do not know whether they included "To the Muses".

Todas la religiones son una, No hay religión natural*. Tr. **David Francisco (Zaragoza: Pregunta Ediciones, 2014) 12^o, 80 pp; ISBN: 9789894304422 English text with Spanish translation on versos facing reproductions.

Todas la religiones son una (pp. 7-27); *No hay religión natural* (pp. 29-69).

David Francisco, "Nota a la edición" (pp. 71-73).

§*Trentadue poesie* (1997) I miti poesia 44 ISBN: 8804432225 In Italian

§*The Tiger* [sic]. In *Linweave Limited Editions, MCMXXXI* ([Springfield (Massachusetts): Linweave Association, 1931).

The book is "a collection of Linweave limited editions on sample papers, [44] p. on double leaves", 32 cm, with plates. For the individual design, see *Blake* (2006).

§*Two Songs: Infant Sorrow & Infant Joy* ([Oldham, England]: Incline Press [2005]) 20 cm, 4 leaves.

Colophon: "Designed, set & printed by Christopher Anagnostakis, Graham Moss & Kathy Whalen ... July 2005 ... An edition of two hundred sixty copies".

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

The Tyger. "All the images in this book made and printed by Linda Anne Landers at SPOON PRINT PRESS, London, This is number [5]", with a separate folded cover sewn at top and bottom 15.1 x 16.7 cm, 16 cardboard pp., no ISBN <VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO>

Transcription and decorations.

§*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

The Tyger. Illustrated by Neil Waldman (San Diego, N.Y., London: Harcourt Brace and Company, 1993) 4°; ISBN: 0152923756

Sixteen leaves bear two transcriptions of Blake's poem, the first of them illustrated with designs unrelated to Blake's.

REVIEWS

§*Booklist*, XC (1993), 6202

§*Library Talk*, VII, 7 (May 1994), 38

§*Horn Book Guide*, V (1994), 152

§*School Library Journal*, XL (1994), 18

§*Emergency Librarian*, XX (January 1995), 48

The Tyger (2002)

A folded envelope held by a Japanese bone fastener with, pasted inside, a fold-out leaf with Blake's poem and new designs, inscribed "2002" and "Linda Anne Landers".

§*The Tyger: O tygres*. Tr. **Augusto de Campos** (Sao Paulo: [no publisher], 1977) 8 pp. In English and Portuguese

Tygrys i inne wiersze [The Tyger and other verse]*. W przekładzie i z komentarzami **Tadeusza Slawka ([Katowice:] Sfera, 1993) 12°, text on pp. 5-21; ISBN: 8390099403 In Polish

§*Überfliegen [Geschnitten; Michael Hoffmann]* ([Elsterberg, Germany: P. Zaumnseil], 1994) 55 cm (very large), 19 leaves
B. (Hartkirchen [Germany]: K. Schmid, 1994) In German

§**Udvalgte Skrifter* (København Thaning & Appel, 1970) 166 pp. In Danish

The Urizen Books: The First Book of Urizen, The Book of Ahania, The Book of Los*. Ed. **David Worrall (London: Tate Gallery Publications in conjunction with the William Blake Trust, 1995) Blake's Illuminated Books Volume 6 4°, ISBN: 185437155X **B.** §(Princeton: Princeton University Press, 1998) ISBN: 0691001464 (pbk)

The work has colour reproductions of *Urizen* (D), *Ahania* (A), *Book of Los* (A) with facing transcriptions, plus David Bindman, "General Editor's Preface" (p. 6), David Worrall, "Foreword" (p. 7), "Introduction: Blake's Urizen Books" (pp. 9-15) and accounts of "Themes and Contexts" and "The Designs" for *Urizen* (pp. 19-59), *Ahania* (pp. 153-63), *Book of Los* (pp. 195-204) and "Notes to the Text" for *Urizen* (pp. 128-43), *Ahania* (pp. 184-90), and *Book of Los* (pp. 218-24), plus "The Book of Urizen: variants" (pp. 144-46) and "Copy D: a bibliographical description" (p. 147), "The variant copies of Urizen analysed" (p. 148), "Plate Sequences in Known Copies of *Urizen*" (pp. 148-49), and "Bibliographical Description" of *Ahania* (pp. 191-92).

The prints are reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000).

REVIEWS

Iain Sinclair, "Customising Biography", *London Review of Books*, XVIII, 4 (22 February 1996), 16-19 (with 6 others) (there is no indication that Sinclair has looked at *The Urizen Books*)

See **John Commander**, "Dereliction", *London Review of Books*, **21 March 1996**, p. 5 (deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review)

Barthélémy Jobert, *Revue de l'Art*, No. 112 (1996), 78, in French (with 2 others) (barely mentioned)

Michael Phillips, *Burlington Magazine*, CXXXIX (1997), 338-39 (with 8 others) (all six Blake Trust publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")

§**Grevel Lindop**, *Times Literary Supplement*, **26 September 1997**, 18+ (with 5 others)

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

§**Jason Whitaker**, *BARS Bulletin and Review*, No. 17 (March 2000), 22-24 (with 6 others)

Deirdre Toomey, "Printed Perfect", *Yeats Annual*, No. 14 (2001), 360-64 (with 5 others) (The Blake Trust volumes are produced "to an almost unbelievably high standard" [p. 361])

§*Versei* (1977). In Hungarian

§**Versek és Prófeciák* [*Poems and Prophecies*]. Ed. **Miklós Szenczi** (Budapest: Európa Kiadó, 1957) In Hungarian

A generous selection, including lyrics, *Thel*, *Visions*, *America*, *Europe*, *Urizen*, *Song of Los*, *Ghost of Abel*, and

substantial passages from *Vala, Milton, and Jerusalem*; the translators included **Sándor Weöres**.

§*"El Viajero Mental (The Mental Traveller)." Tr. **Pablo Neruda**. *Cruz y Raya: Revista de Afirmacion y Negacion*, VII (1934), 107-9. In Spanish **B.** (Nedeln-Liechtenstein: Kraus Reprint, 1975) Biblioteca del 36: Revistas Literarias en la Segunda Republica Español Pp. 285-89.

Victoria and Albert Museum Online Reproductions

All Religions are On (M), pl. a2-6, a8-9, b4, b12
There is No Natural Religion, pl. 1

Videniia strashnogo suda* [*Vision of the Last Judgement*]. Tr. **V. Chukhno (Moskva: Eksmo Press, 2002) 8°, 384 pp., 64 reproductions (including 16 from *The Gates of Paradise* and all of *Job*); ISBN: 5040096712 In Russian

An anthology derived from *The Portable Blake*, ed. Alfred Kazin (1946), *Poems of William Blake*, ed. W.B. Yeats (1978), and *Poems and Prophecies* [sic] [ed. Max Plowman] (Everyman, 1927).

Preface (pp. 7-15), Chronology (pp. 367-82).

§**Viliyam Balayki: bih rivayet; William Blake Rendered into Persian* by duktar **Mahdi Mishgini** (Vancouver: M. Mishgini, 2000) 500 pp. In Persian with citations in English

§*Visiones*. Tr. **Enrique Caracciolo Trejo** (Mexico [City]: Editorial Era, 1974) Biblioteca Era: poesia. **B.** *Antologia*

bilingüe. Ed. & tr. Enrique Caracciolo Trejo. (Madrid: El Libro de Bolsillo Alianza Editorial, 1987) 8°, 237 pp.; ISBN: 8420602388 <BBS> C. (1996) In Spanish and English

In the 1987 and 1996 editions, the text of *Visiones* is slightly revised, and "Por razones de espacio" *Vala*, *Milton*, and *Jerusalem* are omitted. In 1987 and 1996 the work consists of E.C.T., "Introducción" (pp. 9-14), "Bibliografía sugerrida" (pp. 15-16), "Vocablos de sentido especial en la cosmogonia de Blake" (pp. 223-26), "Cronologia de William Blake" (pp. 227-29), "Situación de William Blake" in literary history (pp. 231-32), plus texts (English and Spanish on facing pages) of *Poetical Sketches*, *Songs*, *Thel*, *Marriage*, *America*, *Urizen*, and "The Everlasting Gospel" (pp. 11-221).

§**Visioni di William Blake*. Tr. **Giuseppe Ungaretti**. [Ed. **Mario Diacono**] (Milano: A. Mondadori, 1965) Lo Specchio, I poeti del Nostro Tempo 20 cm, 544 pp. **B**. Introduzione di **Aldo Tagliaferri** (Milano: A. Mondadori, 1973) Oscar 19 cm, xxv, 395 pp. **C**. (1980) Oscar, 1030, 15 **D**. (1993) Oscar Poesia, 79 ISBN: 8804374039 In Italian

REVIEWS

§**Anon.**, *Times Literary Supplement*, **19 May 1966**, p. 458

Claudio Gorlier, "Il Blake di Ungaretti", *Paragone*, No. 196 (1966), 142-45, in Italian <BB #1712>

§*The Voice of the Ancient Bard* (London: Spoon Print Press, 1994) 4 leaves.

Illustrated by Linda Ann Landers.

§*Walking Round Cambridge with William Blake: Auguries of Innocence illustrated by Rose Harries* (Oldham: Incline Press, [2008]) 27 cm, 160 copies

The illustrations are scenes of modern street life in Cambridge correlated to “Auguries of Innocence”.

**Whitworth Art Gallery
Online Reproductions**

"The Accusers" (I)
Europe pl. 1

§*Wieczna Ewangelia. Wybór pism. [The Everlasting Gospel: A Selection]*. Selected and tr. **Michał Fostowicz** (Wrocław: Pracownia "Borgis", 1998) In Polish

§*Wiersze i pisma Williama Blake'a [Poems and Writings of William Blake]*. Selected and tr. **M. Fostowicz** (Kraków: Miniatura, 2007) In Polish

William Blake, ed. **Jacob Bronowski** (1958)<BB>

REVIEW

§**Anon.**, “Blake the Revolutionary,” *Times Literary Supplement*, 24 October 1957

William Blake. Ed. **Michael Mason** (Oxford and N.Y.: Oxford University Press, 1988) The Oxford Authors <BBS, q.v.> **B.** §(1992) **C.** (1994) The Oxford Poetry Library 8^o; ISBN: 0192823051 **D.** (§(1995) **E.** §(1998) Oxford World's Classics

"Introduction" (pp. vii-xii), "Notes" (pp. 270-303). The "Introduction" urges readers "to read beyond *Songs of Innocence and Experience* [sic]" and embark on Blake's "blank-verse narrative writing" (pp. xi, x)

This seems to be the same text as Mason's *Selected Poetry* (1996) World's Classics and (1998) Oxford World's Classics, though with different ISBN.

REVIEWS

- D.W. Dörrbecker**, *Blake*, XXII, 2 (Fall 1988), 38-39
§**Michael Baron**, *English*, XXXVII (1988), 262-68 (an omnibus review)
§**David Fuller**, *Durham University Journal*, L (1988-89), 321-22
§**Anon.**, *UNISA English Studies*, XXVII, 1 (1989), 80 (very brief)
§**L.M. Findlay**, *Notes and Queries*, NS XXXVI (1989), 519-21
§**P.D. McGlynn**, *Choice*, XXVI (1989), 1152
§**Edwina Burness**, *English Studies*, LXXI, 5 (October 1990), 455-62 (with 5 others)
§**Stewart Crehan**, *British Journal for Eighteenth-Century Studies*, XIII (1990), 257-58
§**J.M.Q. Davies**, *Review of English Studies*, NS XLI (1990), 128-30
§**Philip Davis**, "With Fear and Trembling", *Cambridge Quarterly*, XIX (1990), 84-95 (with 2 others)
§**François Piquet**, *Etudes anglaises*, XLIII (1990), 226-27, in French
§**Brian Wilkie**, *Modern Language Review*, LXXXV, 2 (1990), 418

E.B. Murray, *Blake*, XXIV, 4 (Spring 1991), 145-52
(with 2 others)

"William Blake." Pp. 51-154 of *Twarde Dnosnu: Tradycja romantyczna w poezji języka angielskiego* [*The Romantic Tradition in Poetry in English*]: *Blake, Wordsworth, Coleridge, Shelley, Keats, Longfellow, Tennyson, Fitzgerald, Hardy*. Tr. and ed. **Zygmunta Kubiaka** (Kraków: Oficyna Literacka, 1993) 8°; ISBN: 8385158634 In Polish

Lyrics chiefly from *Poetical Sketches*, *Songs*, and the *Notebook*.

§*William Blake*. Tr. **George Bataille**, dessins de André Masson (Saint Clément de Rivière: Fata Morgana, 2008) 18 x 25 cm, 71 pp.; ISBN: 9782851947178+ In French

William Blake: An Introduction, ed. **Anne Malcolmson** (1967)
<BB #359>

REVIEW

G.E. Bentley, Jr., "Blake Scholars and Critics: The Texts", *University of Toronto Quarterly*, XXXIX (1970), 274-87 (with 5 others)

§*William Blake: Écrits prophétiques des dernières années suivis de lettres*. Tr. **Pierre Leyris** (Paris: Librairie José Corti, 2000) 195 pp. In French and English **B**. Second edition. (2000) Domaine Romantique ISBN: 9782714307095

**William Blake: a Friends' Centre Saturday School April 29th 1978* ([Brighton: Ray Watkinson, 1978]) 4°, 10 pp.

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

William Blake Archive <www.blakearchive.org>

N.B. Reproductions in the William Blake Archive are accompanied by transcriptions of texts and notes by Morris Eaves, Robert N. Essick, and Joseph Viscomi.

Cumulation

All Religions are One (A)

America (A, B, E, F, I, M, O)

Book of Ahania (A)

Book of Los (A)

Book of Thel (B, D, F, G, H, I, J, L, N, O, R)

Descriptions of Milton, *L'Allegro* and *Il Penseroso*
watercolours (Morgan Library)

"Enoch Walked with God"

Europe (A, B, D, E, G-H, K)

First Book of Urizen (A-D, F, G)

For Children: The Gates of Paradise (D)

For the Sexes: The Gates of Paradise (D)

Ghost of Abel (A)

An Island in the Moon (Fitzwilliam Museum)

Jerusalem (E)

"Laocoön" (B)

Large Book of Designs (A)

In 2014 the Archive added Blake's letters for 1800-1805

and 1825-1827, with transcriptions and notes. These consist of

Reproductions of Manuscripts

Reproductions

Date	Location of MS	from
printed texts		
6 May 1800	HARVARD	18 Feb 1800 Gilchrist
2 July 1800	LIBRARY OF CONGRESS	26 Nov 1800 Gilchrist
1 Sept 1800	<i>Essick</i>	26 Oct 1803 Gilchrist
12 Sept 1800	MORGAN	2 April 1804 Gilchrist
14 Sept 1800	MORGAN	4 May 1804 Gilchrist
16 Sept 1800	HUNTINGTON	28 May 1804 Gilchrist
21 Sept 1800	YALE	23 Oct 1804 Gilchrist
19 Oct 1800	MORGAN	18 Dec 1804 Gilchrist
30 Jan 1803	LIBRARY OF CONGRESS	22 Jan 1805 Gilchrist
14 Jan 1804	HARVARD	4 June 1805 Gilchrist
27 Jan 1804	HARVARD	
23 Feb 1804	BRITISH LIBRARY	
12 March 1804	MORGAN	
16 March 1804	MORGAN	
7 April 1804	HARVARD	

27 April	1804	MORGAN
22 June	1804	MORGAN
7 Aug	1804	<i>Essick</i>
28 Sept	1804	LIBRARY OF CONGRESS
4 Dec	1804	LIBRARY OF CONGRESS
22 March	1805	HARVARD
27 Nov	1805	HARVARD
March[?]	1825	HUNTINGTON
7 June	1825	HUNTINGTON
11 Oct	1825	HUNTINGTON
10 Nov	1825	HUNTINGTON
31 Jan	1826	HUNTINGTON
5 Feb	1826	HUNTINGTON
31 March	1826	MORGAN
19 May	1826	HUNTINGTON
16 July	1826	HUNTINGTON
29 July	1826	HUNTINGTON
1 Aug	1826	HUNTINGTON
27 Jan	1827	HUNTINGTON
Feb	1827	HUNTINGTON
Feb	1827	LIBRARY OF CONGRESS
15 March	1827	FITZWILLIAM
12 April	1827	FITZWILLIAM
25 April	1827	HUNTINGTON
3 July	1827	HUNTINGTON
15 Aug	1827	HUNTINGTON

**Chronologically Appropriate Letters Missing
from the William Blake Archive**

1 April 1800 *Lady Antonia Radcliffe*

17 April	1800	<i>Keynes Family Trust</i> (to Blake)
22 Sept	1800	WESTMINSTER PUBLIC LIBRARY
end Sept	1800	WESTMINSTER PUBLIC LIBRARY
2 Oct	1800	WESTMINSTER PUBLIC LIBRARY
Autumn	1800	YALE
10 May	1801	WESTMINSTER PUBLIC LIBRARY
31 July	1801	FOLGER (letter to Blake)
11 Sept	1801	WESTMINSTER PUBLIC LIBRARY
7 Oct	1801	FITZWILLIAM
10 Jan	1802	WESTMINSTER PUBLIC LIBRARY
22 Nov	1802	WESTMINSTER PUBLIC LIBRARY
22 Nov	1802 bis	WESTMINSTER PUBLIC LIBRARY
	1802?	<i>New Quarterly Magazine</i> (1874), 475
25 April	1803	WESTMINSTER PUBLIC LIBRARY
6 July	1803	WESTMINSTER PUBLIC LIBRARY
16 Aug	1803	WESTMINSTER PUBLIC LIBRARY
19 Sept	1803	Sotheby, 28 May 1878, lot 4
7 Oct	1803	HARVARD
13 Dec	1803	MAINE HISTORICAL SOCIETY
21 March	1804	PENNSYLVANIA HISTORICAL SOCIETY
31 March	1804	TRINITY COLLEGE (Hartford, Connecticut)
16 July	1804	YALE
9 Aug	1804	Sotheby, 20 May 1878, lot 32
28 Dec	1804	PENNSYLVANIA HISTORICAL SOCIETY
19 Jan	1805	HAVERFORD
17 May	1805	Sotheby, 20 May 1878, lot 25
11 Dec	1805	<i>Keynes Family Trust</i>
6 April	1826	YALE 2 July 1826 Anon.
5 July	1826	HUNTINGTON

14 July	1826	MORGAN
4 Nov	1826	FITZWILLIAM
]25 Nov	1826	NATIONAL LIBRARY OF SCOTLAND (to Blake)
29 Dec	1826	TEXAS
18 March	1826	BERG COLLECTION (New York Public Library)
25 Nov	1827	FITZWILLIAM
	[1827]	George Cumberland note Huntington about Blake's and Cumberland's card

Marriage of Heaven and Hell (B, C, D, E, F, G, H, I, K-M)
Milton (A-D)

On Homer's Poetry (B, F)

“The Order in which the Songs of Innocence and of
Experience ought to be paged and placed” (Library of
Congress)

Pickering [Ballads] Manuscript (Morgan Library)

Small Book of Designs (A)

Song of Los (A, B, C-E)

Songs of Innocence (B, G, L, U)

Songs of Innocence and of Experience (A-C, E, F, L, N, R,
T, V, Y, AA)

There is No Natural Religion (B, C, G, L)

Visions of the Daughters of Albion (a, A-B, C, E, J, O-P)

Engravings

12 Large Colour Prints (23 prints)

Blair's *Grave* (Schiavonetti's engravings) and Blake's
engraving of “Death's Door”

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

Hayley, *Ballads* (1805), 5 prints

Hayley, *Designs to a Series of Ballads* (1802), 14 prints

Stedman's *Surinam* (1796), two sets of Blake's 16 engravings,
one with contemporary commercial colouring

Mary Wollstonecraft, *Original Stories from Real Life* (1791).
10 monochrome washes and the 1791 and 1796 editions
of the book,

Young, *Night Thoughts* (1797), coloured copy I (Huntington)
and an uncoloured copy

Catalogues of Blake Holdings in

Ashmolean Museum (Oxford)

Birmingham Museum and Art Gallery

British Library

British Museum (London)

R.N. Essick (Altadena)

Fitzwilliam Museum (Cambridge)

Fogg Museum (Harvard University)

J. Paul Getty Museum (Los Angeles)

Glasgow University Library

Houghton Library (Harvard)

Huntington Library and Art Gallery (San Marino)

Library of Congress (Washington, D.C.)

The Louvre (Paris)

Metropolitan Museum (N.Y.)

Museum of Fine Arts (Boston)

National Gallery of Art (Washington, D.C.)

National Gallery of Victoria (Melbourne)

New York Public Library

Pierpont Morgan Library (New York)

Royal Institution of Cornwall

Tate (London)
Victoria & Albert Museum (London)
Victoria University Library in the University of Toronto
Whitworth Art Gallery (Manchester)
Yale Center for British Art (New Haven)

Miscellaneous

a biography of Blake by Denise Vultee and the editors, with
109 reproductions

Alexander S. Gourlay, glossary of Blake terms⁴⁵¹

chronology of Blake's life and works

***Joseph Viscomi**, "Illuminated printing", *The Cambridge Companion to William Blake*, ed. Morris Eaves (2003), 37-62, was incorporated in the Archive with almost 90 additional reproductions

In 2005 the Archive was "designated an Approved Edition by the Modern Language Association", its first "seal" of an electronic work.

See *The Cynic Sang: The (Un)Official Blog of the William Blake Archive*.

REVIEWS &c

***Karen C. Blansfield**, "Tyger, tyger, byte by byte: A UNC-CH professor is helping a hypertext database that will make the art and poetry of William Blake accessible as never before", *OIT Review: Office of Information Technology University of North Carolina at Chapel Hill (Spring-Summer 1995)*, 12-14

⁴⁵¹ See also Alexander Gourlay, "Glossary of Terms, Names, and Concepts in Blake", pp. 272-287 of *The Cambridge Companion to William Blake*, ed. Morris Eaves (2003).

§**Guernsey, Lisa.** "Searchable Archive Zooms In on William Blake's Illuminated Books." *Chronicle of Higher Education Information Technology* (17 September 1997)

§**Julia Bryan,** "Blake Unbound", *Endeavours* [University of North Carolina] (Fall 1997) (about the electronic William Blake Archive at the University of Virginia)

M. Hamel-Schwulst, *Choice, Current [Web] Review for Academic Libraries*, XXXV, Supplement (1998), 72

Morris Eaves, Robert N. Essick, and Joseph Viscomi, "William Blake Archive Update", *Blake*, XXXII (Winter 1998-99), 87 (announcement of "a major new wing of the site, devoted to documentation and supplementary materials 'About the Archive'")

Sally McGrane, "'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 University of Virginia)

Karl Kroeber, "The Blake Archive and the Future of Literary Studies", *Wordsworth Circle*, XXX, 3 (Summer 1999), 123-25 (he is concerned with "dramatizing and extending major implications of Johnson's essay",⁴⁵² especially for undergraduates [p. 123])

Morris Eaves, Robert N. Essick, Joseph Viscomi, and Matthew J. Kirshenbaum, "Standards, Methods,

⁴⁵² Mary Lynn Johnson, "The Iowa Blake Videodisc Project: A Cautionary History", *Wordsworth Circle*, XXX (1999), 131-35.

and Objectives in the William Blake Archive: A Response", *Wordsworth Circle*, XXX, 3 (Summer 1999), 135-44 (a response to Cooper and Simpson)
B. Also accessible in Viscomi's "Collected Essays on Blake and His Times", q.v.

§ **Editors and Staff of the William Blake Archive.**

"The Persistence of Vision: Images and Imaging at the William Blake Archive." *RLG Digi-News*,⁴⁵³
IV, 1 (February 2000)

Andrew Cooper and Michael Simpson, "Looks Good in Practice, But Does it Work in Theory? Rebooting the Blake Archive", *Wordsworth Circle*, XXXI (2000), 63-68 (a continuation of the debate in *Wordsworth Circle* [1999]; though Cooper and Simpson are "avid users of the Archive", they think Eaves, Essick, Viscomi, and Kirschenbaum seem "myopic" [p. 63])

Stuart Curran, "The Blake Archive", *Text*, XII (1999), 216-19 (while it has a "skilful and copious search engine" and "the Blake world is indeed fortunate to have its three most illustrious scholars pool their knowledge" thus [pp. 217, 218], Curran has some caveats about the "Welcome Page")

***H[itchock], S[usan] T[Tyler]**, "A Romantic of the 21st century." *C[harlottes]ville Weekly*, **20-26 February 2001**, p. 29 ("now, thanks to a project spearheaded by UVA's Institute for Advanced Technology in the Humanities, we can fill our

⁴⁵³ The OCLC journal *RLG DigiNews* ceased publication on 15 April 2007 and no longer seems to be searchable.

computer screens with the visionary creations of William Blake")

***Anon.**, "The William Blake Archive", *Among Friends of Jackson Library* (2001), 8 (a very brief description)

***Joseph Viscomi**, "Digital Facsimiles: Reading the William Blake Archive", *Computers and the Humanities*, XXXVI (2002), 27-48, reproductions of 24 objects **B**. Also accessible in his "Collected Essays on Blake and His Times", q.v. ("The Archive's exceptionally high standards of site construction, digital reproduction, and electronic editing have made possible reproductions that are more accurate in color, detail, and scale than the finest commercially published reproductions and facsimiles, and texts that are more faithful to Blake's own than any collected edition has provided" [p. 47])

Karl Kraus, "'Once Only Imagined': An Interview with Morris Eaves, Robert N. Essick, and Joseph Viscomi", *Studies in Romanticism*, XLI, 2 (Summer 2002), 143-99 (the essay is also accessible electronically <<http://www.rc.umd.edu>> and repeated in **§Kari Kraus**, "Once Only Imagined", *Romanticism & Complexity*, ed. Hugh Roberts [College Park, Maryland: University of Maryland Press, 2001] Romantic Circles Praxis Series An electronic text, no pagination.) (In the "interview" "conducted via email", Viscomi says:

“the Archives’ full impact on scholarship has yet to emerge” [pp. 144, 172])

***Morris Eaves, Robert N. Essick, and Joseph Viscomi,** "The William Blake Archive: The Medium, When the Millennium is the Message", Chapter 14 (pp. 219-33) of *Romanticism and Millenarianism*, ed. Tim Fulford. (N.Y. and Basingstoke: Palgrave, **2002**) (it is "an outline [of] the discoveries we have made and the new things that are now" possible)**B.** Also accessible in Viscomi’s “Collected Essays on Blake and His Times”, q.v.

Stuart Peterfreund, *European Romantic Review*, XIII (2002), 472-76

Steven E. Jones, “The William Blake Archive: An Overview”, *Literature Compass*, III, 3 (**February 2006**), 409-16 On line <www.Blackwell-compass.com and www.Blakewell-synergy.com> (it includes the history of the Archive from 1996 and a summary of its intentions and practices)

MERLOT English Editorial Board, MERLOT
Multimedia Educational Resource for Learning and
Online Teaching), **25 November 2010**

§*William Blake: Auguries of Innocence. Illustrated under the direction of Dorothy Pennick Mattice, with a Preface by Mattice* (Bristol, Tennessee: King College, 1974) "about three hundred copies" printed by G.P. Winship, Jr. 14 pp.; no ISBN

§William Blake: *MILTON, ZAŚLUBNINI NIEBAI PIEKLA*
[*William Blake: MILTON and THE MARRIAGE OF HEAVENAND*

William Blake and His Circle
Part II: Drawings and Paintings, Individual Authors

HELL. Tr. **W(ieslaw) Juszcak** (Kraków: Universitas, 2001)
In Polish

§*William Blake Od mi-shire ve-Keats [More Poems by Blake and Keats]. [Tr. Joshu Kochov] (Tel Aviv: Ofir, 1980) 32 pp. In Hebrew*

§**William Blake para Niños = William Blake yo tsja ts' ittr'i. / William Blake en español, kja Tñangiche, Carlos Lopez Beltran, en Mazahua kja [Tr. Carlos López Beltrán and Fausto Gudarrama.] Ilustraciones [by] Roberto Rebora (Mexico [City]: Del Rey Momo, 2001) Literatura Infantil 18 cm, 24 pp.; ISBN: 970186185X "Texto en español y mazahua" Fiction*

Note Thomas Wright, *Blake for Babes: A popular illustrated Introduction to the Works of William Blake* (1923) <BB>.

§*William Blake: Poems. Ed. James Fenton (London: Faber and Faber, 2010) Poet-to-Poet Series 20 cm, xxiv, 95 pp.; ISBN: 970571236039 B. §(London: Faber, 2011) ISBN: 9780571275524 C. §*William Blake, Dichter Kupferstecher Maler England. Ed. James Fenton. (London: Faber and Faber, 2010 Poet-to-Poet Series 95 pp.; ISBN: 9780571236039 In German*

William Blake[:] Poesia Completa. Tr. Francesc Ll. Cardona (Barcelona: Edicomunicación, 1999) 286 pp.; ISBN: 847672893X In Catalan

The poems here are a selection, not completa.

§**William Blake*. [Poesiealbum Band 153, ausgewählt und eingerichtet am 29. Juli bis 1. August 2012.] Ed.[?] **Bernd Jentsch** (Flamersheim: Chidher-Verl., 2012) 20 cm, 117 pp., no ISBN In German

William Blake: Poetry for Young People*. Ed. **John Maynard. Illustrations by Alessandra Cimatoribus (N.Y.: Sterling Publishing Co., 2007) *Stories for Young People* 4^o, 48 pp.; ISBN: 9780806936475

*“Introduction.” Pp. 4-9. The illustrations would give the heeby-jeebies to the children I know. The poems include head-notes and helpful annotations such as “Tyger – tiger” and “groand – groaned”.

William Blake: Selected Poems, ed. **Denis Saurat** (1947)
<BB>

REVIEW

[**R.J. Lynd**] “John O’London”, “The Fame of Blake”,
John O’London’s Weekly, LVI (1947), 601;
reprinted in Lynd’s *Books and Writers* (1952), 62-
66 <BB #2154>

William Blake: Selected Poetry, ed. **Michael Mason**; see
Selected Poetry

William Blake: Selected Poetry and Prose*. Ed. **David Fuller (Harlow [England], London, N.Y., Reading [Massachusetts], Toronto, Don Mills [Ontario], Sydney, Tokyo, Singapore, Hong Kong, Seoul, Taipei, Cape Town,

William Blake and His Circle
Part II: Drawings and Paintings, Individual Authors

Madrid, Mexico City, Amsterdam, Munich, Paris, Milan:
Longman, 2000) Longman Annotated Texts 8°, xii, 376 pp.;
ISBN: 0582307392 PPR; 0582307406 CSD **B.** §Revised
Edition (Harlow: Pearson, Longman, 2008) xii, 376 pp.;
ISBN: 9781408204139

"Introduction" consisting of "Versions of Blake" (pp. 1-11), "Poetry and Designs" (pp. 11-18), and a very interesting section on "Modernizing Blake's Text" (pp. 18-26). Each poem is preceded by a description of the design and a critical summary.

REVIEW
2008

§**Jason Whittaker**, *Year's Work in English Studies*,
LXXXIV (2010), 638

§*William Blake A Selection of Poems and Letters*. Ed. **J. Bronowski**. (Harmondsworth: Penguin Books, 1958). The Penguin Poets D42 **B.** (1961) **C.** (1964) **D.** §(1965) **E.** §(1966) **F.** §(1968) **G.** §(1969) **H.** §(1970) **I.** §(1971) **J.** §(1972) **K.** (1973) **L.** §(1975) **M.** §(1976) **N.**§(1977) **O.** §(1978) **P.** §(1979)**Q.** §(1980) **R.** §(1982) **S.** §(1983) **T.** §(1984) **U.** §(1985) <BBS>**V.** (1986) The Penguin Poetry Library

REVIEW

§**Anon.**, *Times Literary Supplement*, 24 October 1958, p.
610

§*William Blake: Versek és Prófeciák* [*Poems and Prophecies*]. Ed. [and tr.?] **Miklós Szenczi** (Budapest: Európa, 1959) In Hungarian

§*William Blake: Wiersze i Poematy* [*William Blake: Poetic Works*]. Ed. **Krzysztof Pulawski** (Isabelin: Świat Literacki, 1997) In Polish

William Blake's Laöcoon: A Last Testament (1976) The William Blake Trust <BBS>

REVIEW

Charles Ryskamp, *Times Literary Supplement*, 1 April 1977, p. 413

William Blake. Selected by Peter Butter (N.Y.: Barnes and Noble, 2003) 12^o, [vi], 154 pp.; ISBN: 0760749027

See *Selected Poems*, ed. **Peter Butter** (1982, 1986, 1988, 1989, 1991, 1993, 1994, 1996, London: Phoenix Poetry, 2003.

§*William Blake: Selected Poetry and Letters*. Ed. with an Introduction by **J.M. Beach**(Austin [Texas]: West by Southwest Press, 2012) 234 pp.; ISBN: 9781479155026

William Blake with wood engravings by Linda Anne Landers [colophon:] "This edition is limited to 100 copies, printed and signed by the artist at SPOON PRINT PRESS, London 199[4]" 11.5 x 15 cm., 4 leaves plus covers.

The text is "Voice of the Ancient Bard" [*Songs* pl. 54].

William Blake and His Circle
Part II: Drawings and Paintings, Individual Authors

William Blake's Works in Conventional Typography, ed. **G.E. Bentley, Jr** (1984) <BBS>

REVIEW

Nelson Hilton, *Eighteenth Century ... Bibliography*, NS X (1989), 558-59

William Blake's Writings. Volume I: Engraved and Etched Writings. Volume II: Writings in Conventional Typography and in Manuscript. Ed. **G.E. Bentley, Jr** (Oxford: Clarendon Press, 1978 [i.e., Special edition for Sandpiper Books Ltd., 2001])

An unaltered reprint. <BBS>

For corrigenda to pp. 1647 and 1648, see Letters of 25 July 1815 (from Josiah Wedgwood) and 8 September 1815 (to Josiah Wedgwood).

REVIEWS

Grevel Lindop, *Critical Quarterly*, XXI (Autumn 1979), 86

Graham Reynolds, *Apollo*, XCI (February 1980), 169
("essential to those for whom every jot and tittle of Blake's writings was essential")

Désirée Hirst, *Review of English Studies*, NS XXXI, 124 (November 1980), 475-77

D.V. E[rdman], *Romantic Movement ... Bibliography for 1979* (1980), 69-70

Jean-Jacques Mayoux, *Etudes anglaises*, XXXIII (1980), 466-67, in French

E.B. Murray, *Blake*, XIV, 3 (Winter 1980-81), 148-161

John Beer, *Modern Language Review*, LXXVI (1981), 676-82

John E. Grant, "Review Article: Who Shall Bind the Infinite and Arrange It in Libraries? *William Blake's Writings and Blake Books*", *Philological Quarterly*, LXI (Summer 1982), 277-304 (with another)

E.J. Rose, *Studies in Romanticism*, XXI, 2 (Fall 1982), 509-14

Michael Gassenmeier, *Anglia*, CII (1984), 248-59 (with another)

Works by William Blake: Songs of Innocence [a]. 1789. *Song of Experience* [a]. 1794. *Book of Thel* [?D]. 1789. *Vision[s] of the Daughters of Albion* [B]. 1793. *America: A Prophecy* [?F]. 1793. *Europe: A Prophecy* [?D]. 1794. *The First Book of Urizen* [D]. 1794. *The Song of Los* [A or D]. 1794 [i.e., 1795], &c. *Reproduced in Facsimile from the Original Editions. One Hundred Copies printed for Private Circulation.* 1876. <BB #368, BBS p. 169>

The same works were named and a quotation from Charles Lamb added in *A List of Books Published by Chatto and Windus* (n.d.)⁴⁵⁴ and in *Chatto and Windus List of Books* (October 1876),⁴⁵⁵ omitting the Lamb quotation.

⁴⁵⁴ It is bound with Edward Lee Childe, *The Life and Campaigns of General Lee* (London: Chatto and Windus, 1875) <Michigan> and with other Chatto and Windus publications of 1875 and 1876.

⁴⁵⁵ Bound with [William Hurrell Mallock], *The New Republic* (London: Chatto and Windus, 1877) <Harvard> and other Chatto & Windus publications. It does not appear in *A List of Books Published by Chatto & Windus* (May 1874) bound with [John Camden Hotten], *The Slang Dictionary* (London: Chatto & Windus, 1874) <Michigan> or in Chatto and Windus lists after 1877.

William Blake and His Circle

Part II: Drawings and Paintings, Individual Authors

This seems to be the *Works by William Blake*, reproduced from copies of Blake's poems in the British Museum Print Room. However, there are important differences. *Works by William Blake* omits *Milton*, *Jerusalem*, *The Marriage of Heaven and Hell*, and "&c", it was not coloured, and the individual poems were not separately issued in "a series". The *Marriage* was probably omitted because it had been reproduced in 1868 by John Camden Hotten, whose stock was taken over by Chatto and Windus.⁴⁵⁶ Further, the Chatto and Windus Lists do not suggest that the work was "for Private Circulation". And after 1876 "Blake's Works" no longer appeared in Chatto and Windus lists, though Swinburne's *William Blake: A Critical Essay* (London: Chatto and Windus, 1868) was advertised in all these lists.

Chatto and Windus had 100 sets of "Blake reproductions" printed on 17 November 1877 and bound on 26 January 1878 <BBS 169>. Plainly the *Works by William Blake* dated 1876 was not ready for distribution until 1878.

Jerusalem was probably omitted from *Works by William Blake* because an uncoloured facsimile of it was published by John Pearson in 1877 (see BBS 88).

"A List of Books Published by Chatto & Windus" (London, December 1874)⁴⁵⁷ advertises

⁴⁵⁶ Morton D. Paley, "John Camden Hotten, A.C. Swinburne, and the Blake Facsimiles of 1868", *Bulletin of the New York Public Library*, LXXIX (1976), 259-296. Chatto and Windus published a transcription of *The Marriage* with an Introduction by Francis Griffin Stokes in 1911.

⁴⁵⁷ It is bound at the end of Charles Wareing Bardsley, *English Surnames, Their Sources and Significations Second Edition* (London: Chatto and Windus, 1875) <Virginia> and *More Puniana; or, Thoughts Wise and Other-Whys*, ed. Hon.

Blake's Works. Messrs. CHATTO & WINDUS have in preparation a series of Reproduction in Facsimile of the Works of WILLIAM BLAKE, including the "Songs of Innocence and [of] Experience," "The Book of Thel," "America," "The Vision[s] of the Daughters of Albion,"⁴⁵⁸ "The Marriage of Heaven and Hell," "Europe, a Prophecy," "Jerusalem," "Milton," "Urizen", "The Song of Los," &c. These Works will be issued both coloured and plain. [P. 36]

The same list is substantially reprinted in a 32-page Chatto and Windus "List ..." of "July 1876". The 1876 version included, as the 1874 List did and as the *Works* did not, *Marriage*, *Milton*, and *Jerusalem* and like it claimed, as the *Works* did not, to "be issued both coloured and plain". It also added "[*In Preparation.*]"

Works of William Blake, Poetic, Symbolic and Critical. Ed. **Edwin John Ellis** and **William Butler Yeats**. In Three Volumes (London; Quaritch, 1893) <BB>

For Quaritch's business records of the edition, see February 2007 Charles Cox Catalogue and G.E. Bentley, Jr.,

Hugh Rowley (London: Chatto and Windus, 1875).

Another copy is bound with Boccaccio, *The Decameron*, ed. Thomas Wright (London: Chatto and Windus, n.d.) <Victoria University in the University of Toronto>.

For other details of the *Works*, see Morton D. Paley, "A Victorian Blake Facsimile", *Blake*, XV, 1 (Summer 1981), 24-27.

⁴⁵⁸ Note that the erroneous singular "Vision" is found in both the Chatto and Windus *List* and in *Works by William Blake*.

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“The Publication of Ellis and Yeats, *The Works of William Blake* (1893)”, *Blake*, XLII (2008-2009), 109-11.

Note the *prospectus for *The Poetic Books of William Blake, Collected, and Their Myth and Meaning Explained by Edwin John Ellis and William Butler Yeats* (London: Quaritch, 1891) <copy in the National Library of Ireland>.

REVIEWS

Book World, **1 July 1891** (announcement)

Quaritch, *Rough List* (**end of March 1892**), 41

(announcement of *The Poetic Books of William Blake* "in two volumes" with "a series of 500 facsimiles of Blake's engraved works, by W. GRIGGS, assisted by Mr. EDWIN J. ELLIS", in "500 of the ordinary issue, and 150 copies on Large Paper")

Methodist Times, **5 January 1893** (“We have just seen the proof-sheets”)

Times [London], **19 January 1893** (based on a flyer)

Saturday Review, **4 February 1893**(praise with reservations)

Joseph Bennett, "Music of the Day", *Daily Telegraph* [London], **4 February 1893** (chiefly about music in Blake)

Lionel Johnson, “The Works of William Blake”, *Academy*, No. 1112 (**1893**), 163-65. **B.** Reprinted as “William Blake” in pp. 81–90 of his *Post Liminium: Essays and Critical Papers*, ed. Thomas Whitmore (London: Elkin Mathews, 1911) <BB gives *Limum*>

§*Athenaeum*

§*Daily Telegraph* [London]

§*Speaker*

§*Standard* [London]

§*Sun* [N.Y.]

§*Theosophist*

§*Tribune* [N.Y.]

William Norman Guthrie, "William Blake: *The Mystic*", *Sewanee Review*, V (1897), 438-56 <BB #1765>

The Works of William Blake with an Introduction and Bibliography (Ware, Hertfordshire: Wordsworth Editions Ltd, 1994) The Wordsworth Poetry Library 8°, xviii, 332 pp.; ISBN: 1853264121

Anon., "Introduction" (pp. v-ix), "Further Reading" [5 entries] (p. x). The "Works" consist of poetry only (except for the *Marriage*); *Vala*, *Milton*, and *Jerusalem* are represented by selections only.

§*Works of William Blake*. (Boston: MobileReference.com, 2007) ISBN: 1605011789

Works of William Blake, Poetic, Symbolic and Critical. Ed. **Edwin John Ellis** and **William Butler Yeats**. In Three Volumes (London; Quaritch, 1893) <BB>

Note the *prospectus for *The Poetic Books of William Blake, Collected, and Their Myth and Meaning Explained by Edwin John Ellis and William Butler Yeats* (London: Quaritch, 1891) <copy in the National Library of Ireland>.

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§*The Works of William Blake, Poetic, Symbolic, and Critical, With Lithographs of the Illustrated Poetic Books and a Memoir and Interpretation.* Ed. **Edwin John Ellis** and **W.B. Yeats** [1893] (BilioBazaar, 2014) Volume II [i.e., Vol. I?] 452 pp.; ISBN: 9781295800438; Volume 2, 454 pp.; ISBN: 9781294642190 [Volume III with the lithographs is not listed.]

§*Works: Opere.* Tr. **Mihai Stroe.** 2 vols. (Lași: Institutul European, 2006) ISBN: 9789736114410 In Romanian and English

Vol. I: The Prophetic Books: *Vala, or The Four Zoas* / Cărțile profetice: *Vala sau Cei Patro Zoa*; Vol. II: Illuminated Prophetic Books: *Milton* / Cărțile profetice iluminate: *Milton*.

The Writings of William Blake, 3 vols., ed. **Geoffrey Keynes** (1925); *Poetry and Prose of William Blake*, ed. **Geoffrey Keynes** (1927-1975); *The Complete Writings of William Blake*, ed. **Geoffrey Keynes** (1957 ff.) <BB #370, 303> N. *Poetry and Prose of William Blake* ([Philadelphia]: Wharton Press, 2008) ISBN: 9781409792253

REVIEWS

1925

§**Thomas Wright**, *New Statesman*, **22 August 1925**, pp. 517-28

§**Anon.**, "The Complete Blake", *Times Literary Supplement*, **8 October 1925** (with another)

§**P. Berger**, *Langues modernes*, XXIII (1925), 575-76,
in French

§**S.C. Chew**, *Nation*, 2 June 1926, pp. 611-12

§**Bernhard Fehr**, *Beiblatt*, XXXVII (1926), 321-32, in
German (with others)

1927

Anon., “Shorter Notices. Blake’s Work, Law, and
Bible Studies”, *Times* [London], 5 August 1927, p.
13 (with another)

§**Anon.**, *Times Literary Supplement*, 11 August 1927
(with 3 others)

§**B.S.**, *Nottingham Gazette*, 26 August 1927 (with 3
others)

***Herbert L. Matthews**, *New York Times*, 30 October
1927 (with 2 others)

§**George Sampson**, *Observer*, 1927(?) (with 6 others)

1957

Anon., “Blake’s Own Words”, *Times* [London], 24
October 1957, p. 13 (“a volume of beauty,
scholarship, and inestimable value”)

§**Anon.**, *Times Literary Supplement*, 1 November 1957,
p. 658

Geoffrey Keynes, “The Nonesuch Blake”, *Times
Literary Supplement*, 8 November 1957, p. 673
<BB 851, q.v.>

Horace Gregory, *New York Times Book Review*, 24
November 1957, pp. 5, 42

For objections, see **Carl Colodne**, **John E.
Grant**, and **Stephen A. Larrabee**, “Blake”, *New
York Times Book Review*, 5 January 1958 <BB

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- #1412>, and **Gregory**, "A Reply", *New York Times Book Review*, **5 January 1958**<BB #1744>
- §**Désirée Hirst**, *New Statesman*, **30 November 1957**
(with another)
- W.W. Robson**, *Spectator*, CXCIX (**6 December 1957**),
pp. 806-808 (with 2 others) <BB #2495>
- For protests, see **William Empson**, **Geoffrey Keynes**, **W.W. Robson**, **Philip Sherrard**, **G.W. Digby**, **John Wain**, "Kidnapping Blake",
Spectator, CXCIX (**13, 20, 27 December 1957**),
833, 869-70, 894; CC (**3, 10 January 1958**), 18,
47 <BB>
- §**J[acob] Bronowski**, "The Mind of Blake", *Listener*, **5 December 1957** (with another)
- Meg Greenfield**, "The Prophetic Visions of William Blake", *Reporter*, XVIII (**9 January 1958**), 38-40,
42, 44 <BB #1742>
- D.V. E[rdman]**, *Philological Quarterly*, XXXVII
(**1958**), 144
- §**Hazard Adams**, *American Scholar*, XXVII, 2 (**Spring 1959**), 257-64
- §**L. Bonnerot**, *Etudes anglaises*, XII (**1959**), 357-58, in
French
- Robert F. Gleckner**, "Blake, Bacon, Dante, and Sir
Geoffrey Keynes", *Criticism*, I (**1959**), 265-70
(shrewd and valuable)
- §**John Holloway**, "English Blake," *Spectator*, **1 April 1966**, pp. 407-8

- §**Anon.**, *Times Literary Supplement*, **18 August 1966**,
p. 752
- John E. Grant**, *Philological Quarterly*, XLVI, 3 (**July 1967**), 327-28
- §**Michael J. Tolley**, *Southern Review* [Adelaide], II
(**1967**), 269-77 (with 4 others)
- §**Richard Moore**, "Two New Editions of Blake",
Poetry, CXI (**January 1968**), 263-66 (with
another)
- §**Vivian de Sola Pinto**, *Modern Language Review*,
LXIV (**1969**), 404-7 (with others)
- Robert N. Essick**, *Blake Studies*, VI, 1 (**Fall 1973**),
103-6

**Yale Center for British Art
Online Reproductions**

Blake Work	Yale Accession Number
<i>America</i> (M)	B1992.8.2 (1-18)
<i>The Book of Thel</i> (B)	B1978.43.1334-1341
<i>The Book of Thel</i> (R)	B1992.18.3 (1-8)
<i>Descriptive Catalogue</i> (J)	
<i>Europe</i> (A)	B1992.8.4 (11-17)
<i>Europe</i> pl. 1	B1992.8.1 (108)
<i>First Book of Urizen</i> (A)	B1992.8.5 (1-27)
<i>First Book of Urizen</i> (C)	B1978.43.1419-1444
<i>For Children</i> (E)	B1978.43.1484-1501
<i>For the Sexes</i> (G)	B1992.8.6 (1-20)
<i>Jerusalem</i> (E)	B1992.8.1 (1-100)
<i>Jerusalem</i> pl. 28	B1992.8.1 (105)
"Man Sweeping the Interpreter's Parlour"	B1981.25.769

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<i>Songs of Innocence</i> (G)	B1992.8.12 (1-)
<i>Songs of Innocence and of Experience</i> (F)	B1992.8.13 (1-)
<i>Songs of Innocence and of Experience</i> (L)	B1978.43.1546-1579
<i>There is No Natural Religion</i> (B)	B1992.8.15 (1-9)
<i>Visions of the Daughters of Albion</i> (I)	B1978.3.1580-1585

§*Yongguk Nangnam sisa = Selected English Romantic Poems --William Blake oe.* Ed. **Sisa Yongosa** (Seoul: T'ukpyols: Sisa Yongosa, 1990) 247 pp. In Korean

Zem Mirtes Koka [Under the Myrtle Tree].* [Tr. **Olga Lisovska] (Riga: Liesma, 1981) 203 pp. In Latvian
Tamara Zalite, "Viljams Bleiks" (pp. 5-14); **O. Lisovska**, "Komentari" (pp. 103-4).

Zwischen Feuer und Feuer: Poetische Werke. Tr. and ed. **Thomas Eichhorn**; afterword by **Susanne Schmid** (Munich: Deutscher Taschenbuch Verlag, 1996) 501 pp.; ISBN: 342302397X In German and English **B.** (2012) dtv Taschenbücher 501 pp.; ISBN: 9783423135993

Bi-lingual selections from *Poetical Sketches* to "The Everlasting Gospel" (omitting the long prophecies) derive from *The Portable Blake*, ed. Alfred Kazin (1946); there is also a chronological table, a short bibliography, and Schmid's "Nachwort" (pp. 439-90).

REVIEW

Angela Esterhammer, *Blake*, XXXIII (1999), 24-27
(with another) (Eichorn's "translations, especially
of lyric poetry, sound good" [p. 24])

APPENDIX

Writings Improbably Alleged to Be by Blake

“Directions for Landscape Painting”

An undated 8-page 12^o set of “Directions for ‘Landscape Painting’”, on preparing a palette, reproducing the effects of shadows, bark, &c, signed “W B”, is attributed to the poet and partly reproduced in the Anderson Galleries (N.Y.) auction catalogue of 3 April 1928, lot 13. The handwriting is quite unlike that of the poet, and I see no plausible connection with him besides the initials.

LETTER

1811 April 24

A letter of Wednesday 24 April [1811] from “W.B.” declining to buy “the little picture of the Pope” is reproduced and attributed to the poet in the American Art Association catalogue of 13-14 March 1928, lot 37 (said to have been sent to Blake’s “old friend John Thomas Smith”). I am confident that the letter is not by the poet and suspect that it is by William Beckford.