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 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 (see Illus 1B). 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, REPRINTS, AND TRANSLATIONS

Section A: Original Editions

TABLE OF COLLECTIONS
ADDENDA

Biblioteca La Solana  ILLUMINATED WORK: For Children: The Gates of Paradise, pl. 15
FITZWILLIAM MUSEUM  LETTER: 4 November 1826; 25 November 1827 (to Catherine Blake)
HARVARD  LETTER: 7 Oct 1803
VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO  ILLUMINATED WORK: Songs (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 lis 95

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), Europe (c) pl. 1 (see “Order” of the Songs), Urizen (E), For the Sexes (N), Jerusalem (c), pl. 6, Small Book of Designs (B) (Thel pl. 7, Urizen pl. 7, 11-12, 17, 19, 23, Marriage pl. 7), Songs (Q), and pl. a, Visions (E, N)

LETTER: 18 January 1808 (A)

ART INSTITUTE (Chicago) ILLUMINATED WORK: Urizen pl. 9

TYPE-PRINTED WORK: “Blake’s Chaucer: The Canterbury Pilgrims” (B)

Bloom, Harold ILLUMINATED WORK: For the Sexes pl. 2

95 An Island in the Moon (1784?) has a watermark of a fleur de lis above a shield.
BODLEY
Kay and Roger Eason
Robert Essick
Fuss, Adam
HUNTINGTON LIBRARY
Kain, Connie, David and Richard
KUNSTHALLE, Hamburg
Larkhall Fine Art
Roger Lipman
MORAVIAN CHURCH ARCHIVES of the Fetter Lane Congregation, (London)

MARGINALIA: The Mystical Initiations or, Hymns of Orpheus, tr. Thomas Taylor (1787)

ILLUMINATED WORK: Songs pl. 23

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 (G\(^1\)) pl. a4, a6, b3

TYPE-PRINTED WORK: Descriptive Catalogue (U), Poetical Sketches (Y)

LETTERS: 1 September 1800, 7 August 1804

ILLUMINATED WORKS: Innocence (Y) pl. 11

RECEIPT: 9 September 1806

DRAWING: “Tiriel Led by Hela”

ILLUMINATED WORK: America pl. 1

ILLUMINATED WORK: For Children pl. 15

ILLUMINATED WORK: Songs pl. 30

LETTERS: Catherine Armitage (later the poet’s mother) to the “Bretheren & Sistors” ?November 1750, and of Thomas Armitage (Catherine’s first husband) to the same, 14 November 1750
Morgan (J. Pierpont) Library
National Library of Scotland
Letter: 25? November 1826

Northwestern University
Parker, Alan
Illuminated Works: *Innocence* (Y)
Pl. 6-7

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
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, 38-44-46, 48a-b

Manuscript: The “Riddle Manuscript”

Westminster Letter: letter of James Blake (the poet’s

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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

Wormsley

ILLUMINATED WORK: Songs (P)

Yale University Letter: Autumn? 1800

Yale Center for British Art

ILLUMINATED WORKS: America (M), Thel (B), Europe (A) and pl. 1, For the Sexes (G), Jerusalem (E) and pl. 28, 35, and No Natural Religion (B)

DRAWINGS: Gray, Poems (with inscriptions and watercolours), Tiriel 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: Tiriel Drawing 10

LETTERS: 22? August 1799 (from John Trusler), 17 April, Aughust?, 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**

<table>
<thead>
<tr>
<th>Private Owners and Public Institutions</th>
<th>Illuminated Work:</th>
<th>Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Blake Foundation</td>
<td>No Natural</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anonymous</td>
<td>Religion (G) pl. 4, a6, b3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Baskin, Leonard</td>
<td>Songs (P)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(see “Order” of the Songs)</td>
<td>Europe (c) pl. 1b</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bentley, A.E.K.L.B. and G.E., Jr</td>
<td>Marriage (M), Songs (o) pl. 18, 24, 38</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joan Linnell Ivimy</td>
<td>Letter 4 November 1826; 25 Nov 1827 to Blake</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mrs Burton</td>
<td>Illuminated Work: Songs (i)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lord Cunliffe</td>
<td>Illuminated Work: Songs (Q)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dennis, Mrs Seth</td>
<td>Letter: 7 October 1803</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hyde, Mary</td>
<td>Drawing: “Tiriel Led by Hela”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kain, Mrs Louise Y.</td>
<td>Illuminated Work; Songs pl. 30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roger Lipman</td>
<td>Illuminated Work: America pl. 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lister, Raymond</td>
<td>Letter: 12 March 1804</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Malone, Mary E.</td>
<td>Illuminated Works: America (M), Thel (B), Europe (A) and pl. 1, For the</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
William Blake and His Circle
Part I: Editions of Original titles

Sexes (G), Jerusalem (E) and pl. 28, 35, No Natural Religion (B)

**DRAWINGS:** Gray, Poems (with inscriptions and watercolours), Tiriel 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-RICHTARZ MUSEUM (Cologne)**

**ILLUMINATED WORK:** Innocence (Y), thought to be “on permanent deposit” in the Wallraf-Richartz-Museum, was partly sold—see Neuerburg family above

**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

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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 Copperplats**

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*

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\(^100\) *BR* (2) 688.
and of Experience on paper watermarked 1831 and 1832. Later “all save these ten [copperplates] were stolen by an ungrateful black he had befriended, who sold them to a smith as old metal.” 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 £50.5.1¾.

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

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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 title page, is in fact a facsimile by William Muir, so only nine of Blake’s original copperplates were preserved in the electrotypes.
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 them\(^\text{105}\) (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 (\textit{America [N]}, \textit{Europe [I]}, \textit{Jerusalem [H-J]}, \textit{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.

\begin{table}[h]
\centering
\caption{Copperplate-Makers' Marks\(^{106}\)}
\begin{tabular}{|c|}
\hline
\textbf{Cumulative} \\
\hline
\end{tabular}
\end{table}

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

\(^{105}\) For instance, the surviving copperplates of \textit{Job} pl. 14, 16 are on the versos of pl.II-III of Henri Louis Duhamel du Monceau, \textit{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 \textit{BB} 86 n4, 145, 235-236, 381 n4, 518-519, 532, 545, and \textit{BBS} 195 n10.
G. HARRIS
Nº 31
SHOE LANE
LONDON

Job copperplate (1826) verso of pl. 1

JONES No 4[7?]
SHOE LANE LONDON

First Book of Urizen (1794) (E)
Gough, Sepulchral Monuments (1796) pl. 5-8 (copperplate versos [Nº. 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 Nº 47
SHOE LANE LONDON

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

R PONTIFEX & Cº
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
Nºs 46 47 & 48
SHOE LANE, LONDON

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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)

WHITTO & HARRIS
No 31 SHOE LANE
LONDON

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 WHITTO 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”, though previously it been assumed that the supports were millboard.

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

TABLE 10
COPPERPLATE-SIZES

ADDENDA

<table>
<thead>
<tr>
<th>Title</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>“God Judging Adam” (1795), colour-print</td>
<td>43.2 x 53.5 cm</td>
</tr>
<tr>
<td>“Satan Exulting Over Eve” (1795), colour-print</td>
<td>43.2 x 53.4 cm</td>
</tr>
<tr>
<td>“Elohim Creating Adam” (1795), colour-print</td>
<td>43.1 x 53.6 cm</td>
</tr>
<tr>
<td>Small “Pity” (1795), colour-print</td>
<td>19.75 cm high at left, 19.5 cm high at right, 27.2 cm wide at top, 27.4 cm wide at bottom</td>
</tr>
</tbody>
</table>

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 Copperplates**

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* 557-558) with a surface area of 10,276 cm$^2$ gives an average copperplate price of 0.135d/cm$^2$.

**TABLE 11**

**WEIGHT AND COST OF COPPERPLATES FOR BLAKE’S WRITINGS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Number of New Plates</th>
<th>Weight in Grams</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The Accusers”; see “Our End is Come”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Albion Rose”</td>
<td>1</td>
<td>688.3</td>
<td>£ 9.3</td>
</tr>
<tr>
<td><em>All Religions are One</em></td>
<td>10</td>
<td>241.2</td>
<td>£ 3.3</td>
</tr>
</tbody>
</table>

---

<table>
<thead>
<tr>
<th>Title</th>
<th>Quantity</th>
<th>Price</th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td>America</td>
<td>23</td>
<td>10,196.6</td>
<td>6.17</td>
</tr>
<tr>
<td>“The Approach of Doom”</td>
<td>1</td>
<td>1,014</td>
<td>13.7½</td>
</tr>
<tr>
<td>Book of Ahания</td>
<td>5</td>
<td>844.2</td>
<td>11.4</td>
</tr>
<tr>
<td>Book of Los</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Book of Thel</td>
<td>8</td>
<td>1,496.1</td>
<td>1.0.1¼</td>
</tr>
<tr>
<td>Europe</td>
<td></td>
<td>162.0</td>
<td>2.2</td>
</tr>
<tr>
<td>First Book of Urizen</td>
<td>5</td>
<td>1,001.4</td>
<td>13.5½</td>
</tr>
<tr>
<td>For Children: The Gates of Paradise</td>
<td>18</td>
<td>1,065.1</td>
<td>14.3½</td>
</tr>
<tr>
<td>For the Sexes: The Gates of Paradise</td>
<td>3</td>
<td>254.3</td>
<td>3.5</td>
</tr>
<tr>
<td>Ghost of Abel</td>
<td>1</td>
<td>269.8</td>
<td>3.6</td>
</tr>
<tr>
<td>Jerusalem</td>
<td>52</td>
<td>22,474.9</td>
<td>15.2.1</td>
</tr>
<tr>
<td>“Joseph of Arimathea”</td>
<td>1</td>
<td>102.4</td>
<td>1.4¼</td>
</tr>
<tr>
<td>“Laocoon”</td>
<td>1</td>
<td>729.3</td>
<td>10.7¾</td>
</tr>
<tr>
<td>Marriage of Heaven and Hell</td>
<td>23</td>
<td>5,443.6</td>
<td>2.1.3</td>
</tr>
<tr>
<td>Milton</td>
<td>30</td>
<td>6,380.9</td>
<td>4.5.9¼</td>
</tr>
<tr>
<td>“Mirth”</td>
<td>1</td>
<td>304.0</td>
<td>4.1</td>
</tr>
<tr>
<td>On Homer</td>
<td>1</td>
<td>173.5</td>
<td>2.4</td>
</tr>
<tr>
<td>“Our End is come” or “The Accusers”</td>
<td>1</td>
<td>332.1</td>
<td>4.5½</td>
</tr>
<tr>
<td>Song of Los</td>
<td>8</td>
<td>3,583.6</td>
<td>2.8.2</td>
</tr>
<tr>
<td>Songs of Experience</td>
<td>2</td>
<td>153.0</td>
<td>2.0¼</td>
</tr>
<tr>
<td>Songs of Innocence</td>
<td>31</td>
<td>3,016.7</td>
<td>2.0.6½</td>
</tr>
<tr>
<td>There is No Natural Religion</td>
<td>19</td>
<td>537.3</td>
<td>7.2½</td>
</tr>
<tr>
<td>To the Public</td>
<td>2</td>
<td></td>
<td>15.0</td>
</tr>
<tr>
<td>Visions of the Daughters of Albion</td>
<td>11</td>
<td>2,708.9</td>
<td>1.16.5</td>
</tr>
<tr>
<td><strong>TOTALS</strong></td>
<td><strong>261</strong></td>
<td><strong>63,176.6</strong></td>
<td><strong>£53.4.7½</strong></td>
</tr>
</tbody>
</table>
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”, differing in size, paper-materials, thickness, &c.

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

---


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 ordered 113 but he also used the remainder for scrap paper—see BB 574-575 and BBS 221-222.

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.


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*.

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### TABLE 12

**WATERMARKS IN WORKS BY BLAKE**

<table>
<thead>
<tr>
<th>Cumberland card* (1827)</th>
<th>AP</th>
<th>1807</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Blake's Chaucer: The Canterbury Pilgrims&quot;, <em>Descriptive Catalogue</em></td>
<td>C BALL</td>
<td></td>
</tr>
<tr>
<td><em>Marriage</em> (L)</td>
<td>R BARNARD</td>
<td>1827</td>
</tr>
<tr>
<td>Letters (1, 4 August 1829)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

BASTED MILL 1820

Butlin #714 (1820)

A BLACKWELL?

Letter (7 October 1803)

A BLACKWELL | 1798

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

C BRENCLEY | 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)

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]E$117$ | 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[C]I>E’, was commissioned by William Dickie, Bookbinder, Paper Maker, and Stationer of the Strand; he did not have his own mill.
William Blake and His Circle
Part I: Editions of Original titles

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)

[ ]EEN [ ]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])

**J RUSE | 1800**

"Lavater" (1801)

[ ]R (perhaps I TAYLOR)

*Vala*

**R & T**

*Europe (*I)*

**RUSE AND TURNERS**

Butlin #757 (1820)

---

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)

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 1804\(^{119}\)

**W [Whatman countermark]**

Sketch of a Woman Enthroned (Butlin #142), Essick Collection\(^{120}\)

**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 & Co advertisement (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 #167-168 (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 WHATMAN**\(^{121}\)

---

\(^{119}\) See the note to the letter below.


\(^{121}\) 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 WHATMAN 18[ ]

Butlin #802 1 (1825)

J WHATMAN | 1800 122

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, *C 123)

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 | 1825**

"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 | 1831

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 WHATMAN | TURKEY MILL | 1810

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, *Designs to a Series of Ballads* (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
*No Natural Religion* (H-J)

1811
"Earl Spencer" (1813)

1815
Butlin #916 (1824-27); Butlin #801 (1825)

1818
"Everlasting Gospel" MS; letter (March 1825)

1821
*On Homer* (C)

1832
*Songs* (*b, o*)

19[?]
*Songs* (*j*)

---

\(^{125}\) "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, 4.4

Small Book of Designs (B)

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

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)\textsuperscript{128}

★★★★★

Part I

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

\textsuperscript{127} For conflicting reports on these stab holes, see Songs of Innocence (J).
(1796, 1804)
Weight and Cost of Copperplate

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.

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), 714-770.
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), 485-497, 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.\textsuperscript{131} 
COPY I

It is reproduced online by the Whitworth Art Gallery.

\textit{All Religions Are One} 
\textbf{(1795)}

\textbf{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 "\textit{All Religions} was reprinted with \textit{No Natural Religion} ca. 1794" (Viscomi, 229); no copy survives of the (presumed) earlier printing.

COPY A


\textbf{EDITIONS}

\textit{All Religions are One} (1970) The William Blake Trust <BB>

\textbf{REVIEWS}

\textit{\$Anon.}, “The Composite Art of Blake”, \textit{Times Literary Supplement}, \textbf{10 December 1971}, pp. 1537-1539 (with 12 others)

\textbf{Kay Parkhurst Easson}, \textit{Blake Studies}, \textbf{V, 1 (1972)}, 168-174 (with another)

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

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

**America**
(1793[-1831?])

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
<th>Water-Blake mark</th>
<th>Leaf Size in cm</th>
<th>Printing Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>18</td>
<td>18</td>
<td>Untraced</td>
<td>16.8 x 23.3</td>
<td>dark blue</td>
</tr>
<tr>
<td>#Fogg</td>
<td>1</td>
<td>1</td>
<td>??</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**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, 376-380).

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

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\(^{132}\) Trimmed to the image.


\(^{134}\) 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), 111-112.
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 9 135 (probably copied by its owner A.G.

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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 162)
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. 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 Wainewright 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].

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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.

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.

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 Wainewright and the Griffiths family library," pp. 111-142 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

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., \textit{Barron Field;} i.e.,] it's headed \textit{America}”,

\footnote{Osborne Collection, Beinecke Library, Yale University. In \textit{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.}

(2) \textbf{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.

\footnote{Michael Phillips, “The Printing of Blake’s \textit{America a Prophecy}”, \textit{Print Quarterly}, XXI (2004), 31.}

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

\textit{America} (1963) The William Blake Trust <BB>

REVIEWS

\textbf{§Anon.}, “A Prophet’s Eye”, \textit{Times} [London], \textbf{February 1964}

\textbf{*Laurence Whistler}, “The William Blake Trust’s facsimile of ‘America, A Prophecy’”, \textit{Connoisseur}, CLVI (\textbf{July 1964}), 182-183 (Blake’s books are “twinkling”) <BB #2947>

\textit{America: A Prophecy}, introduction by \textbf{G.E. Bentley, Jr} (1974)

American Blake Foundation <BB>

REVIEWS
David V. Erdman, “America, Everyone?”, Blake Newsletter, IX, 4 (Spring 1976), 123-126 (with another)

Ronald Paulson, Georgia Review, XXX (Summer 1976), 466-467 (with 3 others)

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

REVIEW

David V. Erdman, “America, Everyone?”, Blake Newsletter, IX, 4 (Spring 1976), 123-126 (with another)


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


“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 11¾d.

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

<table>
<thead>
<tr>
<th>Copy</th>
<th>Collection</th>
<th>Correction</th>
<th>Contemporary Owner</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>Bodley</td>
<td></td>
<td>Francis Douce</td>
</tr>
</tbody>
</table>

COPY B

SHEET SIZE: 18.65 X 22.7 cm.

WATERMARK: Invisible because pasted down.


HISTORY: (1) Francis Douce bought "Blake's Canterbury Pilgr." from the firm of Hurst and Robinson in March 1825, to go with his copy of "Blake's print of Canterbury pilgrimage" which he had bought from them in November 1824, and pasted the prospectus in his copy of *The Canterbury Tales*, ed. Tyrwhitt (1798); (2) Bequeathed by Douce in 1834 to THE BODLEIAN LIBRARY, 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.\(^{145}\)

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\(^{144}\) Bodley: Ms Douce e 68, f. 3', 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.
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

sizes are 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).


EDITIONS

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

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

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 *Tiriel* (1927) <BB>.

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

REVIEW


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


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>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>2-8</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>Untraced</td>
<td></td>
</tr>
</tbody>
</table>

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:

*Thel* pl. | 4 | 5 | 6 | 1
*Marriage* pl. | | | | 4
*Thel* pl. | 3 | 2 | 7 | 8

---

147 The print missing may be pl. 1, “Thel’s Motto”, also omitted from Copy E.
William Blake and His Circle
Part I: Editions of Original titles

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, 376-379).

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 preceded 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
depen 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

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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) 515-517), (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).

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.

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

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


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 sale\(^{150}\) 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”, CBC News, 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.


**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), 218-221


**REVIEWS**

180
Andrew Wright, *Blake Studies*, IV, 2 (Spring 1972), 162-163

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

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


§ John E. Grant, *Philological Quarterly*, LI (1972), 643-644 (with 2 others)

§ Kerry McSweeny, *Queen’s Quarterly*, LXXIX (1972), 236-237


Donald D. Ault, *Modern Philology*, LXXI, 2 (November 1973), 218-221 (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), 120-123 (with 6 others)


A reproduction with a transcription.

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

Descripive 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 [Descripive 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 Mrs 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), 161-179 (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), 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. iv and 3, plus minor underlining and notes probably

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183 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.

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

185 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" on the back flyleaf. 

HISTORY: (1) In November 1809 George Cumberland Jr paid 5s for two copies of the Descriptive Catalogue and sent them to (2) His father George Cumberland in Bristol, 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...
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. 605-606(a violent attack on Blake) <BB>

EDITIONS


REVIEW

D.W. Dörrbecker, Blake, XXV, 1 (Summer 1991), 8-9

*"Catalogue Descriptif de Scenes, Inventions Historiques et Poétique Peintes par William Blake à l'Aquarelle, Restaurant

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 prive." 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])

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
<th>Water-mark</th>
<th>Blake Number</th>
<th>Leaf size in cm</th>
<th>Printing Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>?2-8,</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Un traced</td>
<td>11-18</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anon.</td>
<td>#1</td>
<td>1</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c Harvard</td>
<td>15(^b)</td>
<td>1</td>
<td>-</td>
<td>-(^{162})</td>
<td>22.6 x 31.3</td>
<td>brown(^{163})</td>
</tr>
<tr>
<td>Anon</td>
<td>1</td>
<td>1</td>
<td>Wove paper</td>
<td>-</td>
<td>24.2 x 17.7</td>
<td>dark grey-blue</td>
</tr>
<tr>
<td>Essick</td>
<td>13-14</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>25.1 x 19.5</td>
<td>greenish grey</td>
</tr>
</tbody>
</table>

Weight and Cost of Copperplates

\(^{161}\) 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.
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* 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, 376-381). 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 VARIANTS**

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

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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.
clouds to the left of the figure’s right leg has been extended to within 0.2 cm of the left margin.

PLATE 4
State 1 (Copy b, pl. 4a-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. 4c): 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. 9b): 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 1\textsuperscript{165} (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\textsuperscript{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”,\textsuperscript{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\textsuperscript{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

\textsuperscript{165} Not recorded in \textit{BB} or \textit{BBS}.
\textsuperscript{166} Copy b, pl. 17\textsuperscript{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”.

cut away and the middle finger divided into two fingers with white line work. An “S” shaped relief line below “all” in the 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. These details were particularly remarked in the Goyder and Keynes copies of The Ancient of Days.

In *The Separate Plates of William Blake* (1983), 258-260, 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.

PLATE 1 (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.
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

various sizes in the 2014-2015 Ashmolean catalogue.

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


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 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 11c, 17c

HISTORY: (1) The leaf with pl. 11c, 17c 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

171 The HISTORY thus far derives from BBS 69; in BB 341, Europe pl. 11c, 17c 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.
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. 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 Europe 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, bore the address

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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".

of Tice and Lynch. The firm of Nijhoff flourished in the Hague with publications beginning in 1857.

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<sup>a</sup>, 4<sup>b</sup> (verso pl. 9<sup>b</sup>), 4<sup>c</sup> (verso pl. 9<sup>c</sup>), 5<sup>a</sup>, 6 (verso pl. 7), 9<sup>a</sup>, 10 (verso pl. 5<sup>b</sup>), 11<sup>b</sup> (verso pl. 17<sup>a</sup>), 11<sup>c</sup>, 12 (verso pl. 11<sup>a</sup>), 13-14, 15<sup>a-b</sup>, 16 (verso pl. 17<sup>b</sup>), 17<sup>c</sup>, and 18<sup>a-b</sup>. Of these, only pl. 15<sup>b</sup> 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 15b (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


G.E. Bentley, Jr, “Blake Scholars and Critics: The Texts”, University of Toronto Quarterly, XXXIX (1970), 274-287 (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


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 scaled 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>
<thead>
<tr>
<th>Copy Plates</th>
<th>Leaves</th>
<th>Watermark</th>
<th>Blake Number</th>
<th>Binding Order</th>
<th>Leaf Size in Cm</th>
<th>Printing Colour</th>
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<tbody>
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<td>J WHATMAN (10)</td>
<td>---</td>
<td>1, 3, 5, 9, 2, 6, 29.6 x 23.8</td>
<td>green (2-14, 7, 10, 8, 11, 12, 15)</td>
<td>3,5-8, 10-11, 13, 15, 18, 20-23</td>
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<td>15, 17-23, 26-28</td>
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<td></td>
<td></td>
<td>22, 13, 15, 17, 19, 12, 20-28</td>
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<td>21, 23, 26-28</td>
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<td>17, 19, 12, 20-23, 28</td>
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</tbody>
</table>

| K 11-15, 27 | Un-traced | | | | | |
| 17-28 | | | | | | |

pl. 3 3 1 9.9 x 6.1 colour-

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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).

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).
Weight and Cost of Copperplates

Five new plates weighed 1,001.4 grams = 2.2 pounds and would have cost 8s.11½d.

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 166-167), 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 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

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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.
H-I] appear to have been extracted from copies E and F—or excluded from them when they were collated [Viscomi, 281].

**COLOURING**

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

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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.
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**


**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* 166-167).

**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

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\(^{181}\) Similarly the first Charles Wentworth Dilke may have commissioned
"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 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.

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.

184 BR (2) 795.

185 BR (2) 869.
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.

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, 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

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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.
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).

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 gilt\(^{188}\) (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.

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\(^{187}\) 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.
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 (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

NEW COPY

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

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

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.
image; on the verso is a slight sketch. 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).

**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’ 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**

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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
"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), 861-862
§Martin Butlin, Burlington Magazine, CI, 676/677 (July-August 1959), 301-302
§Vivian de S. Pinto, Modern Language Review, LXIV (1969), 404-407

REVIEWS

§Elizabeth Sewell, *Notre Dame English Journal*, NS XII, 1 (October 1979), 74-77 (with another)  
*Stuart Curran, Blake,* XIV, 3 (Winter 1980-81), 138-143


*"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. 139-184), “Bibliografía: [3] Ediciones Existentes de El Libro de Urizen an Castallano” (p. 185).


*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

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<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
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<tr>
<td>F</td>
<td>1-18, +</td>
<td>19</td>
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<tr>
<td>Untraced</td>
<td>another pl.</td>
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(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)

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.

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’ widow Anne,\textsuperscript{193} for whom W.J. Linton made kerographs from pl. 2, 4, 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


The History of \textit{For Children} (D) as given in \textit{BBS} should rather apply to \textit{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 \textit{For Children: The Gates of Paradise} (1793) with 18 prints rather than \textit{For the Sexes: The Gates of Paradise} (1826 and

\textsuperscript{193} \textit{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 \textit{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” (\textit{The Drawings of Flaxman in the Gallery of University College London}, ed. Sidney Colvin [1876], 3; see pp. 44-45). His aunt Maria Denman owned Blake’s \textit{Descriptive Catalogue} (N) (given to Crabb Robinson in 1842), letters of Autumn 1800, 19 Oct 1801, and 18 March 1827 (sold 1883), and \textit{Songs} (O) (sold in 1876).
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 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.

**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.\(^{195}\)

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\(^{194}\) 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.

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

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), 274-287 (with 5 others)


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, 380-381). 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.

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

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

COPY F


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 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) 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


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)

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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.
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).


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 Seen by William Blake (Illuminated Manuscript [sic] with the
William Blake and His Circle
Part I: Editions of Original titles

*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**

**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 *Yale Center 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), 217-218

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

§David McKitterick, *Book Collector*, XXXVII, 3 (Autumn 1988), 423-424

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


*G.E. Bentley, Jr, Blake*, XXII, 3 (Winter 1988-89), 103-105


§Martin Bidney, *Studies in Romanticism*, XXIX, 1 (Spring 1990), 317-323 (with another)


The preface is pp. 9-32.

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


"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. 211-230) Argues for 1786 as the date of composition and attributes to Blake the diagonal pencil inscription on f. 9r.
"Apéndice 1" [texts of "Holy Thursday", "Nurse's Song", and "The Little Boy Lost" from *Songs of Innocence*] (pp. 233-236)
"Apéndice 2" [names of persons in the Island and of those they represent: "Quid the Cynic  Quid el Cínico William Blake"] (pp. 237-238)
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* 235-236). 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, 376-381).

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° 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,

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200 This should be ""WHITTOW"".
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.\textsuperscript{201}

VARIANTS:
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 \textit{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].

\footnote{Viscomi, 340. This list is more extensive than in \textit{BB}. 233, with more detail of where numbers are visible in which copies.}
Pl. 25: Toomey claimed that pl. 25 was in three states, 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 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 £155.17.4\(^{203}\) 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

\(^{203}\) 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
permitted Swinburne to see the life, for Swinburne quoted it (silently) in his *William Blake* (1868), 77-78, 82n; ...²⁰⁶ ... (6) It 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

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.

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."

HISTORY: (1) It is probably copy F (not copy A, as in BB 258) for which "Mr [William Young] Ottley [gave Linnell £5.5s.] for Mrs 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.

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207 Viscomi, 357-358, 360, 426.
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, 38a-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).


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


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

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


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), 112-113

§Arnold Goldman, Notes and Queries, XIII (1966), 196-198


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


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 Dagladet, 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), 121-123 (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")


§Jon Mee, *Australian Journal of Art*, X (1993), 105-106 (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), 338-339 (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), 360-364 (with 5 others) (The Blake Trust volumes are produced “to an almost unbelievably high standard” [p. 361])


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).

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. 240-246)

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")


It consists of the
"Prólogo" (pp. 13-16)
"Introducción" (pp. 17-56)
Jerusalén in Spanish (pp. 57-190)
"Notas" (pp. 191-256)
"Glosario" (pp. 257-284)
*Jerusalem* in English (pp. 285-477)

Originally a dissertation at the Universitat of Valéncia.


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”


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), 637-638 (“I am unconvinced”)


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" – “74& 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:

*Job* proof of pl. 2 (c. 1824) "Laocoon"
Prayer to God is the Study of Prayer is the Study of Imaginative Art Art
*Job* proof of pl. 22 (c. 1824)
Praise to God is the Exercise of Praise is the Practise of Imaginative Art Art
Marginalia (1827) to Thornton's *Lord's Prayer* (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), 241-243.

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


**Large Book of Designs**

(1796)

<table>
<thead>
<tr>
<th>COPY A</th>
<th>Plate</th>
<th>Leaf Size</th>
<th>Watermark</th>
<th>Printing Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>in Cm</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Accusers&quot; (B)</td>
<td>24.7 x 34.5</td>
<td>1794</td>
<td>Colour-printed</td>
<td></td>
</tr>
<tr>
<td>&quot;Albion Rose&quot; (C)</td>
<td>24.2 x 34.6</td>
<td>---</td>
<td>Colour-printed</td>
<td></td>
</tr>
<tr>
<td>America pl. d</td>
<td>24.8 x 34.7</td>
<td>1794</td>
<td>Colour-printed</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 14</td>
<td>24.5 x 34.6</td>
<td>---</td>
<td>Colour-printed</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 21</td>
<td>24.5 x 34.6</td>
<td>---</td>
<td>Colour-printed</td>
<td></td>
</tr>
<tr>
<td>&quot;Joseph of Arimathea Preaching&quot; (A)</td>
<td>24.6 x 34.9</td>
<td>1794</td>
<td>Colour–printed</td>
<td></td>
</tr>
<tr>
<td>Visions pl. 1</td>
<td>24.5 x 34.5</td>
<td>---</td>
<td>Colour-printed</td>
<td></td>
</tr>
<tr>
<td>Visions pl. 7</td>
<td>24.5 x 34.5</td>
<td>---</td>
<td>Colour-printed</td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>COPY B &lt;BBS 51, 89&gt;</th>
<th>Plate</th>
<th>Leaf Size in Cm</th>
<th>Watermark</th>
<th>Location</th>
<th>Printing Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Accusers&quot; (H)</td>
<td>4.0 x 32.0</td>
<td>--</td>
<td>National Gallery (U.S.)</td>
<td>Colour-printed</td>
<td></td>
</tr>
<tr>
<td>&quot;Albion Rose&quot; (D)</td>
<td>26.3 x 36.7</td>
<td>1794</td>
<td>WHATMAN Huntington</td>
<td>Colour-printed</td>
<td></td>
</tr>
<tr>
<td>America pl. d</td>
<td>23.8 x 21.2</td>
<td>---</td>
<td>National Gallery (U.S.)</td>
<td>Colour-printed</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 21</td>
<td>10.3 x 16.6</td>
<td>WHATMAN</td>
<td>National Gallery of</td>
<td>Colour-printed</td>
<td></td>
</tr>
</tbody>
</table>
"Joseph of Arima- 16.1 x 25.3  --  Victoria National Black
thea Preachhing" (F) Gallery (U.S.)

Visions pl. 1  26.7 x 34.5  --  Tate Colour-printed

Visions pl. 7  24.5 x 28.4  --  Tate Colour-printed

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, 303-304).

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).

LETTERS

ADDENDA

TABLE

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

<table>
<thead>
<tr>
<th>Date</th>
<th>Postmark</th>
<th>Watermark Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1796 May 12</td>
<td>Untraced</td>
<td></td>
</tr>
<tr>
<td>1800 Sept 1 SE[PT]</td>
<td>[1]800</td>
<td>C Crown</td>
</tr>
<tr>
<td>Fragments of</td>
<td>R. N. Essick</td>
<td>and shield</td>
</tr>
<tr>
<td>BRIDGE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Westminster A.S.A.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1804 Aug 7 †AU</td>
<td>JW[hat-]</td>
<td>R. N. Essick</td>
</tr>
<tr>
<td>[1]804 man]</td>
<td></td>
<td>(Ph.)</td>
</tr>
<tr>
<td>1808 January 18</td>
<td>To Ozias Humphry</td>
<td>Roy Davids211</td>
</tr>
</tbody>
</table>

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.

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

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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.
accompanied by letters, but they are not included here unless a letter is mentioned.

### Letters

{(1791-1827)}

<table>
<thead>
<tr>
<th>Date</th>
<th>Recipient</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 July</td>
<td>George Cumberland</td>
<td>Library of Congress</td>
</tr>
<tr>
<td>30 Jan</td>
<td>James Blake</td>
<td>Library of Congress</td>
</tr>
<tr>
<td>28 Sept</td>
<td>William Hayley</td>
<td>Library of Congress</td>
</tr>
<tr>
<td>c. March</td>
<td>John Linnell</td>
<td>Huntington</td>
</tr>
<tr>
<td>7 June</td>
<td>John Linnell</td>
<td>Huntington</td>
</tr>
<tr>
<td>11 Oct</td>
<td>Mrs John Linnell</td>
<td>Huntington</td>
</tr>
<tr>
<td>10 Nov</td>
<td>John Linnell</td>
<td>Huntington</td>
</tr>
<tr>
<td>31 Jan</td>
<td>John Linnell</td>
<td>Huntington</td>
</tr>
<tr>
<td>5 Feb</td>
<td>Mrs John Linnell</td>
<td>Huntington</td>
</tr>
<tr>
<td>31 March</td>
<td>John Linnell</td>
<td>Morgan</td>
</tr>
<tr>
<td>19 May</td>
<td>John Linnell</td>
<td>Huntington</td>
</tr>
<tr>
<td>5 July</td>
<td>John Linnell</td>
<td>Huntington</td>
</tr>
<tr>
<td>14 July</td>
<td>John Linnell</td>
<td>Morgan</td>
</tr>
<tr>
<td>16 July</td>
<td>John Linnell</td>
<td>Huntington</td>
</tr>
<tr>
<td>29 July</td>
<td>John Linnell</td>
<td>Huntington</td>
</tr>
<tr>
<td>1 Aug</td>
<td>John Linnell</td>
<td>Huntington</td>
</tr>
<tr>
<td>27 Jan</td>
<td>John Linnell</td>
<td>Huntington</td>
</tr>
<tr>
<td>c. Feb</td>
<td>John Linnell</td>
<td>Huntington</td>
</tr>
<tr>
<td>c. Feb</td>
<td>John Linnell</td>
<td>Huntington</td>
</tr>
<tr>
<td>15 March</td>
<td>John Linnell</td>
<td>Fitzwilliam</td>
</tr>
<tr>
<td>12 April</td>
<td>George Cumberland</td>
<td>Huntington</td>
</tr>
<tr>
<td>25 April</td>
<td>John Linnell</td>
<td>Fitzwilliam</td>
</tr>
</tbody>
</table>
3 July 1827 John Linnell HUNTINGTON
15 Aug 1827 George Richmond to Samuel Palmer HUNTINGTON
[1827] George Cumberland 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 Tregaskis 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 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".

256
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

**HISTORY:** (1) Perhaps this\(^{214}\) 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.\(^{215}\)


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

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\(^{214}\) Rather than the letter of 12 April 1827, as *BBS* 96 speculates.


\(^{216}\) 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.
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). [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 dismounted in 1992. At the top it is marked lot 22, corresponding with the sale below, and when it was dismounted 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 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 dated\(^{218}\)) for £52.10s.; (3) Apparently bought by Alexander Macmillan;\(^{219}\) (4) **Untraced.**

\(^{218}\) 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
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
HISTORY: (2) Maggs Bros permitted Thomas Wright to publish it for the first time in his Life of William Blake (1928), II, 183-184 ....
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.

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).
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 Mr 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 deliverd to my Brother"; (2) Untraced.

NEWLY RECORDED LETTER
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.
1804 January to Samuel Rose
HISTORY: (1) For "the Writing" on "your noble present to M' 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

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
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.  

NEWLY RECORDED LETTER
1804 March 19 to Mr Dally
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 April 27

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.

exhibition (1876), No.333.

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

1804 May 20

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

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

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

1805 May 17

1805 June 4

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 Cromek

**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”, 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), 149-150 (a review of Mrs Bray’s Life of Thomas Stothard [1851]).

(C1) T.H. Cromek transcribed the letter to Blake, extensively

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222 The History in BB 280, is simplistic.
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.

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’d’, ‘ded’n’, ‘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 “I” 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), 146-150; (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

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224 John Bell, "Blake and Cromek", *Spectator*, No. 1,836 (4 Nov 1882), 1411.
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 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 "vesSEL"; (4) at the conclusion, for "I am Sir | Your mo obt Servt" read: "I am Sir Your mo. obd Servt".

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
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

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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.

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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
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 1* (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

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, 113-114 ....

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 1829 Catherine Blake sent to the artist James Ferguson of Tynemouth "a List of Works by Blake, offered for sale by his widow"; (2) Untraced.

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*the Book of Job*, *Print Quarterly*, XXII (2005), 139 (recto) (“a previously unrecorded letter ... not ... known to scholars before”, pp. 138, 140).

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"
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 volumes 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.

(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.

Ferguson "took three or four of the Engraved Books" (according to Gilchrist, 366), perhaps including "*A work called Outoon. 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 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] 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.

Gilchrist, 366.

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)).
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.

LETTER OF Catherine Wright Armitage (later Blake) (1723-1792), the poet’s mother

[1750 November?]
DESCRIPTION: A single leaf written on one side only, without date or address (beyond “My Dear Bretheren & Sistors” 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

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232 Dodd’s Memorials of Engravers went to the British Library (Add. MSS 33,397, ff.140-142), but the Blake MS did not accompany it.
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


I have no record of a second volume.

REVIEW

§Anon., “William Blake”, *Times Literary Supplement*, **11 January 1907** (with 3 others)


REVIEWS

1956


§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
§Kenneth Rexroth, *Nation*, 2 March 1957, p. 194
§Hazard Adams, *American Scholar*, XXVI, 3 (Summer 1957), 384-385
§L. Bonnerot, *Etudes anglaises*, XL (1957), 263, in French
§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), 197-198 (with another)
§Karl Kiralis, *College English*, XX (1958), 98


1968
§Anon., “William Blake in Collotype and Correspondence”, *Times Literary Supplement*, 20 March 1969, p. 308 (with 2 others)

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


G.E. Bentley, Jr, “Blake Scholars and Critics: The Texts”, *University of Toronto Quarterly*, XXXIX (1970), 274-287 (with 5 others)

1970


1980

§Peter Quennell, *Apollo*, CXIV (August 1981), 137 (with 3 others)


§Mary Ellman, *Sewanee Review*, XCI (1983), 120-128


*The Marriage of Heaven and Hell*
[(?1790][-1827?)] <BBS>

Weight and Cost of Copperplates
The 23 new plates\(^{233}\) weighed 5,443.6 grams = 11\(\frac{3}{4}\) pounds and would have cost £2.1.3.

**TABLE**

<table>
<thead>
<tr>
<th>Copy Plates Leaves Water- Blake Binding Leaf Size Printing</th>
</tr>
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<tbody>
<tr>
<td>Mark</td>
</tr>
<tr>
<td>------</td>
</tr>
<tr>
<td>E</td>
</tr>
<tr>
<td>M</td>
</tr>
</tbody>
</table>

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:

\(^{233}\) *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.


\(^{235}\) 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.
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).

Copies were apparently printed in 1790 (K-M [proofs], A, C, B, H), 1794 (E-F), 1795 (D), 1818 (G), 1827 (I) (Viscomi, 376-380).

The conventional dating of the Marriage has long been c. 1790-93, but, according to Viscomi, 237-240,

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 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

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.
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 gs tilting to the left. ...

Most of the [copperplate] sheets for *Marriage* were approximately 30 x 21 cm. Most of the 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

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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.
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". 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).

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

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240 Viscomi, 110-111; 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.
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 "!") 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

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 ...


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

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 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).
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 Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

Copy E was reproduced online by ArtCyclopedia 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) ....


**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. Wainewright 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)].

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, from whom it was inherited by (3) His daughter Mrs Ramsay Harvey, after whose death it was sold for (4) The heirs at

243 According to Wheatley's file copy of the catalogue: British Library: S.C. Wheatley. 17 (12) (see Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths family library," pp. 111-142 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 Wainewright'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]. Wainewright 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].

244 The 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.
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

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,
"Representation, Anxiety, and the Bibliographic Sublime",
Huntington Library Quarterly, LIX (1998), 503-528, 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. 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

245 Copy 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 BB 287 fn 1.
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. 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 Job247 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.

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 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
It is reproduced online in the Tate Britain.

PLATES 11, 14, 16

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), 641-646 (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 Mr Hornby’s permission at the Ashendene Press. SCC”.


248 Not “Charlot” (a publisher, not a place), as in BB #111B.
The Marriage of Heaven and Hell, Note by Max Plowman (1927) <BB>

REVIEWS
(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

249 The title page is dated “MCMXXIII”, but the colophon (p. 65) says it was printed “a Abbeville, le XXX Novembre MCMXXII".
translations are organized into "Dogmas y Principios": *Marriage, All Religions are One*, and *There is No Natural Religion*; "Leyendas Simbólicas": *Tiriel, 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>


§*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)  


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 veha-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), 117-119


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


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), 466-467 (with another)

§Graham Reynolds, Apollo, CV (1977), 147

§Detlef W. Dörrbecker, *Blake*, XI (Winter 1977-1978), 44-49 (German version)

§*Cielo e Inferno*. Introduzione, Traduzione i 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 lírica 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


Die Hochzeit von Himmel und Hölle: Eine Auswahl aus den prophetisch-revolutionären schriften, ed. Silvia Leutjohann (1987) In German <BBS>

REVIEW
§Ksc., Rurt-Nachrichten, 24 July 1989, in German Äktenskapet mellan Himmel och Helvete, tr. Folke Isaksson, met efterord av Gören Malqvist (1988) <BBS>

REVIEW

*Morton D. Paley and Gunnel Tottie, Blake, XXIII, 4 (Spring 1990), 209-210


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).


A “faks”.


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).


§*Matrimonio del cielo e dell'inferno. ([by 1998]) Piccola enciclopedia 100. ISBN: 8877102888 In Italian.


A facsimile.


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).

It is a “faksim”.


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. 106-135), and Muggletonians (pp. 135-176); colour reproduction of Marriage (H) (pp. 185-213); English and Spanish texts on facing pages (pp. 215-265); "Notas y Comentarios" (pp. 267-300); and "Bibliografía" (pp. 301-306).

§Zawāj al-Jannah wa-al-Jaḥīm [Marriage of Heaven and Hell]. Tr. Ḥasan Ḥilmī. (Cairo, 2000) In Arabic


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"

---

250 This is the official Arabic transliteration used by OCLC. The translator's name could also be given as Hassan Helmi.
(pp. 243-254), "Correspondencia escogida" (pp. 255-288), "Blake y sus contemporáneos" (pp. 289-328).

REVIEW

*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?


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.”)


A colour facsimile [unidentified but apparently of copy C] with translation on facing pages.


§*The Marriage of Heaven and Hell*. An illustrated transcription online at The Alchemy Web Site.

A murky black-and-white reproduction of Copy D with facing transcriptions and no other added text besides the 2010 title page.


“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. 155-163), and “Bibliography” (pp. 164-173) but no index.

This is a long-announced, detailed, and careful study of the Marriage. Much of it aims, often silently and rather

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), 606-607 ("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)


§*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 Serralonga, ed. Francesc Codina. (Barcelona: Cafe Central, 2012) Jardins
de Samarcanda, 63 In Catalan and English 21 cm, 115 pp.; ISBN: 9788497664226


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.


**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.
<table>
<thead>
<tr>
<th>Plate</th>
<th>Matches</th>
<th>Plate</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 (11.2 x 16.0)</td>
<td>29 (11.2 x 16.0)</td>
<td></td>
</tr>
<tr>
<td>2 (10.4 x 14.9)</td>
<td>3 (10.4 x 14.9)</td>
<td></td>
</tr>
<tr>
<td>4 (9.5 x 15.7)</td>
<td>16 (9.6 x 15.7)</td>
<td></td>
</tr>
<tr>
<td>5 (10.5 x 15.4)</td>
<td>12 (10.5 x 15.4)</td>
<td></td>
</tr>
<tr>
<td>6 (10.4 x 14.9)</td>
<td>see pl. 2-3</td>
<td></td>
</tr>
<tr>
<td>7 (10.5 x 15.3)</td>
<td>14 (10.6 x 15.3)</td>
<td></td>
</tr>
<tr>
<td>8 (11.3 x 16.8)</td>
<td>40 (11.3 x 16.8)</td>
<td></td>
</tr>
<tr>
<td>9 (10.4 x 13.6)</td>
<td>38 (10.5 x 13.6)</td>
<td></td>
</tr>
<tr>
<td>10 (10.8 x 14.3)</td>
<td>11 (10.8 x 14.2)</td>
<td></td>
</tr>
<tr>
<td>13 (11.1 x 16.0)</td>
<td>21 (11.1 x 16.0)&lt;sup&gt;252&lt;/sup&gt;</td>
<td></td>
</tr>
<tr>
<td>15 (11.0 x 16.9)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17 (11.5 x 16.0)</td>
<td>28 (11.5 x 16.0)</td>
<td></td>
</tr>
<tr>
<td>18 (12.0 x 16.0)</td>
<td>19 (12.0 x 16.0)</td>
<td></td>
</tr>
<tr>
<td>20 (12.0 x 16.0)</td>
<td>23 (12.0 x 16.0)</td>
<td></td>
</tr>
<tr>
<td>22 (11.9 x 16.0)</td>
<td>27 (11.8 x 16.0)</td>
<td></td>
</tr>
<tr>
<td>24 (12.0 x 16.0)</td>
<td>28 (12.0 x 16.0)</td>
<td></td>
</tr>
<tr>
<td>25 (12.0 x 16.2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*26 (10.6 x 14.3)</td>
<td>42 (10.7 x 14.3)</td>
<td></td>
</tr>
<tr>
<td>30 (10.2 x 14.4)</td>
<td>43 (10.2 x 14.4)</td>
<td></td>
</tr>
<tr>
<td>31 (12.1 x 16.0)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32 (11.4 x 16.9)</td>
<td>37 (11.3 x 16.9)</td>
<td></td>
</tr>
<tr>
<td>33 (11.3 x 16.9)</td>
<td>39 (11.3 x 16.9)</td>
<td></td>
</tr>
<tr>
<td>34 (10.8 x 14.0)</td>
<td>44 (10.8 x 13.9)</td>
<td></td>
</tr>
<tr>
<td>35 (10.8 x 16.8)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36 (10.2 x 14.1)</td>
<td>45 (10.2 x 14.0)</td>
<td></td>
</tr>
<tr>
<td>41 (11.5 x 16.0)</td>
<td>see pl. 17, 28</td>
<td></td>
</tr>
</tbody>
</table>

<sup>252</sup> Notice that Blake’s first plate for Hayley’s *Little Tom the Sailor* (1800) is this size: 11.1 x 16.0 cm.
William Blake and His Circle
Part I: Editions of Original titles

a (11.3 x 16.1)
b (11.0 x 14.5)
c (9.9 x 15.3)\textsuperscript{253}
d (11.0 x 15.5)
e (11.1 x 14.4)

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-C\textsuperscript{254}) and 1818 (D) (Viscomi, 378-379).

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".\textsuperscript{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.\textsuperscript{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".

\textsuperscript{253} Pl. c seems to be etched over another design.

\textsuperscript{254} Copy C was apparently finished in 1811 (Viscomi, 328).

\textsuperscript{255} Viscomi, 420; Erdman, Keynes, and BB 309 n1, 311 record this as a change in the copper.

\textsuperscript{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>.
COPY C

According to Viscomi, 325-326, 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 “r” 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


COPY D

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.

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

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>


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)


"Introducción (pp. 11-106), Milton in English facing Spanish (pp. 107-257), "Notas y Comentarios" (pp. 259-387), "Bibliografía (de los libros citados)" (pp. 390-392). 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 País (Madrid), 25 de mayo de 2002, 3 pp. (with another), in Spanish (the translation is reliable and the study well-informed)

*Ramon Andralat* Ramon Andsinsue 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])


English and Catalan text, print by print, on facing pages, with an “Appendix: Planxes Suplementàries” including the Preface (pp. 226-235). There are also “Postfaci del Traductor” (pp. 237-242) and “Notes” (in Catalan) (pp. 243-252).


*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 Penseroso,

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

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when Paine left England. This is the only contemporary evidence that Blake was in direct contact with Paine.

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


REVIEW

Robert Essick, *Blake Newsletter*, IV, 4 (Spring 1971), 142-144


It was reproduced online by the British Library in 2006 <http://www.bl.uk/onlinegallery/ttp/ttpbooks.html>.

REVIEWS


§[D.A.N. Jones](1974), *Listener*, XCI (10 January 1974), 53-56


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§Anon., *Choice*, XI (April 1974), 256
§Dewey R. Faulkner, “Secrets of Dark Contemplation”, *Yale Review*, LXIII (Summer 1974), 590-599 (with 5 others)
I.H. C[hayes], *English Language Notes*, XII (September 1974), 31
§G. Ingli James, *Apollo*, XCIX (November 1974), 428
§W.H. Stevenson, *Studies in Romanticism*, XIV, 2 (Spring 1975), 201-205 (with another)
§R.B. Kennedy, *Notes and Queries*, NS XXII (1975), 79-82 (with 3 others)
§Harvey Stahl, *Print Collector’s Newsletter*, VI, 2 (1975), 132-136 (with 3 others)
§Thomas L. Minnick, *Studies in Romanticism*, XVI, 2 (Spring 1977), 267-268
§John E. Grant, *Modern Philology*, LXXV, 2 (November 1977), 196-201
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
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 338-341>

It is reproduced online in the Library of Congress.

(27)  [?Europe (c) pl. (4c, 9c)]

(*36)  Europe (c) pl. 15b (Harvard)

(*38)  Europe (c) pl. (11c, 17c)

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;

(2) Offered in Bernard Quaritch,
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], 4a and 5a, 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<sup>a</sup> and 5<sup>a</sup> went to Professor Essick in 1989. <BBS>

(J3b) *Europe* (c) pl. 15<sup>b</sup> 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)<sup>267</sup> and red (pl. 6); pl. 5 has blue

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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<sup>b</sup> 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<sup>b</sup> 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 $40 to the dealer Jacob Schwartz$^{269}$ for (M2) John Germain Slocum (1914-97),

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$^{268}$ 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 catch-word ("With") from Hayley's *Designs to a Series of Ballads* (1802) p. 20 (E3v) <BB>. Therefore the 22 pages of the Pickering Manuscript probably came from *Designs* Ballad #1, pp. 5-10 (B2r-B4v) and Ballad #2, pp. 11-26 (D1r-E4v). 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.

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270 The 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)


271 Mitchell'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.

Poetical Sketches
(1783)

TABLE OF CORRECTIONS

<table>
<thead>
<tr>
<th>Copy</th>
<th>Collection</th>
<th>Corrections on page</th>
<th>Contemporary Owner</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>Anon.</td>
<td>12, 15</td>
<td></td>
</tr>
</tbody>
</table>

COLLATION: 8° in 4s (half-sheet imposition)

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 “honſte-ſeeming” 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).

Note that the facsimile type of c. 1880 uses the archaic “ſ” for “s” and ligatures for “ct”, “ſt”, “ſh”, “ſi”, “ſk”, “ſl”, “ſſ”, and “ſt”, as in the original.

**THE POSTHUMOUS DISTRIBUTION**

Copies of *Poetical Sketches* distributed by Blake (B-F, O, Q, S-T, V-W) 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 £20 ....276

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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

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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; 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." 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.

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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

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 copy\(^{283}\) 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

\(^{283}\) It 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 Y

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. Dust and damp-stains on the title page (A1) 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," (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

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284 Most 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).

285 All 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.

286 According 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."
William Blake and His Circle
Part I: Editions of Original titles

...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

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²⁸⁷ The stub for B4 (width 1.0 mm [top] to 5.0 mm [bottom]) corresponds to the portion missing from B1.
²⁸⁸ According to Essick, "Bonhams has no earlier ownership information."
²⁸⁹ See BR (2) 813-816.
²⁹⁰ Letter 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’s 293 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.

293 Comparing 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 Mr Taylors
Green St Leicester fields 294
Below this, in the same colour ink and probably in the
same hand, 295 is
Paulum sepulta distatinertiae
celate virtus 296

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.

294 The last two words appear to be spelled "Leicisterfeilds" 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) 740-741).
295 As Bentley, Essick, Gourlay, and Viscomi believe. The Bonhams
catalogue said that the Latin inscription is "in a different hand".
296 The 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".
297 See 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 "infold" 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), 116-117.

EDITIONS

Poetical Sketches [facsimile by William Griggs, 1890]

REVIEW

Times, 22 July 1891


REVIEW

Anon., North American Review, CVIII, 223 (April

298 BR (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), 641-646 (with two others)
Reproduced online from the copy F in Turnbull Library (Wellington, New Zealand).


*Poetical Sketches* (1927)

**REVIEWS**


**S. Foster Damon,** *Modern Language Notes*, XLIV, 6 (*June 1929*), 415-417 (with another) (Lindsay is "Opinionated ... wordy, and often deliberately irritating")


**Receipts Signed by Blake**

<table>
<thead>
<tr>
<th>PAYER</th>
<th>DATE</th>
<th>SUM</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thomas Butts</td>
<td>5 July 1805</td>
<td>£5.7.0</td>
<td><em>Kenneth Rendle</em></td>
</tr>
<tr>
<td>Thomas Butts</td>
<td>9 Sept 1806</td>
<td>£6.6.0</td>
<td><em>Huntington</em></td>
</tr>
</tbody>
</table>

**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.\textsuperscript{300}

About 1796,\textsuperscript{301} the texts of \textit{Thel} pl. 7 (Anon.), \textit{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.), \textit{Marriage} pl. 11 (Princeton), 14 (U.S. National Gallery), 16 (Anon.), 20 (Essick), and \textit{Visions} pl. 10 (Keynes Family Trust) were masked with canvas or linen (identifiable on the versos of \textit{Urizen} pl. 1-2, 7, 19 [the last three reproduced in \textit{Blake}, XLII (2008), 72, 70, 62]), colour-printed on unwatermarked\textsuperscript{302} 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 \textit{Marriage} pl. 14 ("9"), \textit{Urizen} pl. 9 ("13"), \textit{Marriage} pl. 20 ("16"), \textit{Urizen} pl. 10 ("20"), and \textit{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,\textsuperscript{303} added a watercolour wash between the two inner

\textsuperscript{300} The 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 \textit{Blake}, XLII, 4 (Spring 2008), 142 note 10.
\textsuperscript{301} On \textit{Urizen} pl. 1, the printed date “1794” is altered to “1796”.
\textsuperscript{302} \textit{Marriage} pl. 16 is watermarked “E&P”.
\textsuperscript{303} \textit{Urizen} pl. 11 and 23 have 4 framing lines. When \textit{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 ink\textsuperscript{304} (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.

<table>
<thead>
<tr>
<th>Plate</th>
<th>Leaf Size in Cm</th>
<th>Watermark</th>
<th>Printing Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thel pl. 2#</td>
<td>22.5 x 29.2</td>
<td>---</td>
<td>Colour-printed</td>
</tr>
<tr>
<td>Thel pl. 4#</td>
<td>19.0 x 26.0</td>
<td>---</td>
<td>Colour-printed</td>
</tr>
<tr>
<td>Thel pl. 6#</td>
<td>19.0 x 26.0</td>
<td>---</td>
<td>Colour-printed</td>
</tr>
<tr>
<td>Thel pl. 7</td>
<td>19.0 x 26.0</td>
<td>---</td>
<td>Colour-printed</td>
</tr>
</tbody>
</table>

\textsuperscript{304} There is no inscription on Visions pl. 10.
### William Blake and His Circle

**Part I: Editions of Original titles**

<table>
<thead>
<tr>
<th>Plate</th>
<th>Dimensions of the image after the text was masked out</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Urizen</strong> pl. 1</td>
<td>16.6 x 26.1</td>
<td>--- Colour-printed</td>
</tr>
<tr>
<td><strong>Urizen</strong> pl. 2</td>
<td>19.0 x 26.0</td>
<td>--- Colour-printed</td>
</tr>
<tr>
<td><strong>Urizen</strong> pl. 3</td>
<td>19.0 x 26.0</td>
<td>--- Colour-printed</td>
</tr>
<tr>
<td><strong>Urizen</strong> pl. 5</td>
<td>19.0 x 26.0</td>
<td>--- Colour-printed</td>
</tr>
<tr>
<td><strong>Urizen</strong> pl. 7</td>
<td>19.0 x 26.0</td>
<td>--- Colour-printed</td>
</tr>
<tr>
<td><strong>Urizen</strong> pl. 8#</td>
<td>19.0 x 26.0</td>
<td>--- Colour-printed</td>
</tr>
<tr>
<td><strong>Urizen</strong> pl. 10</td>
<td>19.0 x 26.0</td>
<td>--- Colour-printed</td>
</tr>
<tr>
<td><strong>Urizen</strong> pl. 11</td>
<td>19.0 x 26.0</td>
<td>--- Colour-printed</td>
</tr>
<tr>
<td><strong>Urizen</strong> pl. 17</td>
<td>19.0 x 26.0</td>
<td>1794 J Colour-printed</td>
</tr>
<tr>
<td><strong>Urizen</strong> pl. 19</td>
<td>16.1 x 26.1</td>
<td>--- Colour-printed</td>
</tr>
<tr>
<td><strong>Urizen</strong> pl. 23</td>
<td>19.0 x 26.0</td>
<td>--- Colour-printed</td>
</tr>
<tr>
<td><strong>Urizen</strong> pl. 24#</td>
<td>19.0 x 26.0</td>
<td>--- Colour-printed</td>
</tr>
<tr>
<td><strong>Urizen</strong> pl. 27#</td>
<td>19.0 x 26.0</td>
<td>--- Colour-printed</td>
</tr>
<tr>
<td><strong>Marriage</strong> pl. 11</td>
<td>18.9 x 26.0</td>
<td>--- Colour-printed</td>
</tr>
<tr>
<td><strong>Marriage</strong> pl. 14</td>
<td>18.9 x 26.0</td>
<td>--- Colour-printed</td>
</tr>
<tr>
<td><strong>Marriage</strong> pl. 16</td>
<td>18.9 x 26.0</td>
<td>--- Colour-printed</td>
</tr>
<tr>
<td><strong>Marriage</strong> pl. 20</td>
<td>18.9 x 26.0</td>
<td>--- Colour-printed</td>
</tr>
<tr>
<td><strong>Visions</strong> pl. 3#</td>
<td>19.0 x 26.0</td>
<td>--- Colour-printed</td>
</tr>
<tr>
<td><strong>Visions</strong> pl. 10</td>
<td>17.8 x 26.0</td>
<td>--- Colour-printed</td>
</tr>
</tbody>
</table>

# Not in Small Book (B)

All are reproduced in Butlin, pl. 308-330.

COPY B

305

306

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305 Corrections 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.
<table>
<thead>
<tr>
<th>Plate</th>
<th>Collection</th>
<th>Watermark</th>
<th>Leaf-Size in Cm</th>
<th>Printing Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thel pl. 7</td>
<td>Anon.</td>
<td>wove paper</td>
<td>18.6 x 25.7</td>
<td>colour printed</td>
</tr>
<tr>
<td>Urizen pl. 7</td>
<td>Anon.</td>
<td>wove paper</td>
<td>18.5 x 25.0</td>
<td>colour printed</td>
</tr>
<tr>
<td>Urizen pl. 11</td>
<td>Anon.</td>
<td>wove paper</td>
<td>18.5 x 26.4</td>
<td>colour printed</td>
</tr>
<tr>
<td>Urizen pl. 17</td>
<td>Anon.</td>
<td>wove paper</td>
<td>18.1 x 25.85</td>
<td>colour printed</td>
</tr>
<tr>
<td>Urizen pl. 19</td>
<td>Anon.</td>
<td>wove paper</td>
<td>18.5 x 26.3</td>
<td>colour printed</td>
</tr>
<tr>
<td>Urizen pl. 23</td>
<td>Anon.</td>
<td>wove paper</td>
<td>18.4 x 26.7</td>
<td>colour printed</td>
</tr>
<tr>
<td>Marriage pl. 16</td>
<td>Anon.</td>
<td>E&amp;P</td>
<td>18.7 x 25.9</td>
<td>colour printed</td>
</tr>
</tbody>
</table>

*Urizen* pl. 1-3, 5, 9-10, 12, 22, *Marriage* pl. 11, 14, and *Visions* pl. 10 are reproduced in Butlin, pl. 350-360, and *Thel*

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306 All the image-dimensions derive from Butlin.
pl. 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

<table>
<thead>
<tr>
<th>Offset order(^{308}) British Museum Print Room Accession Number(^{309})</th>
<th>Pencil Number on verso</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marriage pl. 11</td>
<td>426</td>
</tr>
<tr>
<td>?Urizen pl. 7</td>
<td>442</td>
</tr>
<tr>
<td>?Marriage pl. 20</td>
<td>430</td>
</tr>
<tr>
<td>Urizen pl. 17</td>
<td>427</td>
</tr>
<tr>
<td>Urizen pl. 10</td>
<td>439</td>
</tr>
<tr>
<td>?Marriage pl. 14</td>
<td>429</td>
</tr>
<tr>
<td>?Urizen pl. 24</td>
<td>432</td>
</tr>
<tr>
<td>Thel pl. 2</td>
<td>434</td>
</tr>
<tr>
<td>?Urizen pl. 2</td>
<td>436</td>
</tr>
<tr>
<td>Urizen pl. 19</td>
<td>438</td>
</tr>
<tr>
<td>?Visions pl. 10</td>
<td>444</td>
</tr>
<tr>
<td>Urizen pl. 1</td>
<td>425</td>
</tr>
</tbody>
</table>

---

\(^{307}\) 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.
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**

<table>
<thead>
<tr>
<th>Plate</th>
<th>Collection</th>
<th>Watermark</th>
<th>Leaf-Size in Cm</th>
<th>Printing</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Thel</em> pl. 7</td>
<td><em>Anon.</em></td>
<td>??</td>
<td>c 18.5 x 26.0@</td>
<td><em>colour printed</em></td>
</tr>
<tr>
<td><em>Urizen</em> pl. 1</td>
<td><em>Keynes Trust</em></td>
<td>--</td>
<td>18.2 x 26.0</td>
<td><em>orangish brown</em></td>
</tr>
</tbody>
</table>
### Plate Dimensions of the Image

<table>
<thead>
<tr>
<th>Image</th>
<th>Number</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thel pl. 7&lt;sup&gt;313&lt;/sup&gt; (Anon)</td>
<td>10.7 x 8.3 cm</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 1 (Keynes Family Trust)</td>
<td>10.25 x 9.1 cm</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 2 (TATE)</td>
<td>10.2 x 10.9 cm</td>
<td></td>
</tr>
</tbody>
</table>

---

<sup>310</sup> 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.

<sup>311</sup> 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).

<sup>312</sup> All the image-dimensions derive from Butlin.

<sup>313</sup> Unfinished ruled pencil lines are drawn outside the ink framing lines.
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Urizen pl. 3 (Keynes Family Trust) 9.6 x 6.1 cm
Urizen pl. 5 (Yale) 10.7 x 7.7 cm
Urizen pl. 7 (Anon) 10.4 x 11.4 cm
Urizen pl. 9 (Princeton) 15.4 x 14.8 cm
Urizen pl. 10 (Yale) 10.0 x 6.5 cm
Urizen pl. 11 (Anon) 10.0 x 10.8 cm
Urizen pl. 17 (Anon) 9.1 x 14.8 cm
Urizen pl. 19 (Anon) 10.4 x 7.3 cm
Urizen pl. 22 (Essick) 10.0 x 15.4 cm
Urizen pl. 23 (Anon) 10.2 x 10.1 cm
Marriage pl. 11 (Princeton) 10.0 x 4.8 cm
Marriage pl. 14 (U.S. National Gallery) 10.1 x 4.2 cm
Marriage pl. 16 (Anon) 10.2 x 5.8 cm
Marriage pl. 20 (Essick) 10.5 x 5.5 cm
Visions pl. 10 (Keynes Family Trust)

@ The newly-discovered prints are 18.2 to 18.7 by 25.0 to 26.7 cm.
# Not in Copy A.

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314 The leaf has been trimmed, perhaps removing stab holes and framing lines.
315 Faint, unfinished ruled pencil lines are drawn outside the ink framing lines. The verso is inscribed “Q’ Heaven & Hell”.

340
Urizen pl. 1-3, 5, 9-10, 12, 22, Marriage pl. 11, 14, and Visions pl. 7 are reproduced in Butlin, pl. 350-360.

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**

<table>
<thead>
<tr>
<th>Plate</th>
<th>Inscription</th>
<th>Ink Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thel pl. 7</td>
<td>“Doth God take care of These”</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 1</td>
<td>“Which is the Way”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>“The Right or the Left”</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 2</td>
<td>Teach these Souls to Fly</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 3</td>
<td>O flames of furious desire</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 5</td>
<td>The Book of my Remembrance</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 7</td>
<td>“I sought Pleasure &amp; found Pain”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>“Unutterable”</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 9#</td>
<td>Eternally I labour on</td>
<td>13</td>
</tr>
<tr>
<td>Urizen pl. 10</td>
<td>“Does the Soul labour thus”,</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>“In Caverns of The Grave”</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 11</td>
<td>“Every thing is an attempt”</td>
<td></td>
</tr>
</tbody>
</table>

---

316 The 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.

317 The 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”

*Urizen* pl. 12# 
I labour upwards into futurity

Blake\(^{318}\)

*Urizen* pl. 17
“Vegetating in fibres of Blood”

*Urizen* pl. 19
“Is the Female death”
“Become new Life”

*Urizen* pl. 22#
“Frozen doors to mock”
“The World: while they within torments up lock.”

*Urizen* pl. 23
“Fearless tho in pain”
“I travel on”

*Marriage* pl. 11
“Death & Hell”
“Teem with Life”

*Marriage* pl. 14
“A Flaming Sword”
“Revolving every way”

*Marriage* pl. 16
“Who shall set”
“The Prisoners free”

*Marriage* pl. 20
“O revolving serpent”
“O the Ocean of Time & Space”

*Visions* pl. 10
“Wait Sisters”
“Tho all is Lost”\(^{319}\)

# Not in Copy A

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\(^{318}\) Another 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.

\(^{319}\) The 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 Wm Blake | was given me by his widow | Frederick Tatham Sculptor” on the versos of Thel pl. 7, Urizen

pl. 1, 7, 11-12, 19, 23, and *Marriage* pl. 7 and sold the prints piecemeal.\textsuperscript{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,\textsuperscript{322} and offered them at an [unidentified] auction in 2007;\textsuperscript{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.

\textsuperscript{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 Northampton) 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:\textsuperscript{5} 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).


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

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325 According to a note on the verso presumed to be by C.L. Trumpington – 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. 261-262, 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,

\[326\] 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 Edelheim from H. Gilchrist in 1895” (according to A.E. Newton’s note on the back of the frame); Edelheim 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 expendible 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 (hypothesical) 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 cleaned\(^{330}\) 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 heir\(^{332}\) 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.<\textit{BBS, Blake}\>
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


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.


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.


EDITIONS

"The Song of Los: Pesn' Losa." Tr. into Russian with commentary by V.V. Serdechnaya. Volshebnaya gora [Moscow], No. 15 (2009), 461-468.


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, T₁; B-E), 1795 (J, O, S), 1802 (P, Q) (Viscomi, 376-377). 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
**William Blake and His Circle**
**Part I: Editions of Original titles**


The work is boxed with *Favorite Works of William Blake* (1997).

**REVIEW**

**Jenijoy La Belle,** *Blake,* XIX, 2 (Fall 1985), 83-84 (with another)


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]).


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


§Cantares de Experiencia. (Mexico [City] Vico, 2005) Internet Resource In Spanish


See also Contares de Innocencia (2005).


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, 376-378).

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

<table>
<thead>
<tr>
<th>Copy</th>
<th>Prints</th>
<th>Number of leaves</th>
<th>Watermark</th>
<th>Binding Num-Order bers</th>
<th>Blake in Cm</th>
<th>Printing Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>R/Y</td>
<td>2, 4-20, 24</td>
<td>BUTTA[N-SHAW]</td>
<td>Loose 1, 3-19. 14.5 x 20.9 (2)</td>
<td>pale brown</td>
<td>22-25, 14.5 x 20.3 (4)(2, 4-7, 10, (4, 7, 16-17)</td>
<td>27-28 14.0 x 20.3 12-14, 16-17</td>
</tr>
</tbody>
</table>

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.
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

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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, 245-246, “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. 251-252, 274-277) 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).


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 the
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

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. 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, were printed about 1802. (2) The reddish-brown and blue prints were printed somewhat

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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. 119-120, but copies R and Y are linked there.

341 Blake used paper marked BUTTANSHAW about 1801-1808:

| BUTTANSHAW | 1799 | drawing (1802) |
| BUTTANSHAW | 18[ ] | Letter of 19 Oct 1801 |
| BUTTANSHAW | 180[ ] | *Innocence* (O) |
| BUTTANSHAW | 1802 | *Songs* (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, 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

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342 According to the 1952 catalogue, in copy R “some leaves [are] stained by fire”.

366
were cleaned by Mrs Kastner of Wolfenbuttel (according to letters kept with the prints).

HISTORY: (1) Copy R/Y was acquired by Baron Dimsdale;\textsuperscript{343} the leaves were “rescued by their owner from a bonfire”\textsuperscript{344} “in the 1890s”;\textsuperscript{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,

\textsuperscript{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.
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.

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

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346 Pl. 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” \(<\text{BBS} 120>\); 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 \(Y^{1-2}\)), and seven prints with pl. 6-8, 11, 13-15 (here called \(Y^{3}\)).

**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 Y\(^1\)**

**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 \(Y^{1}\)) and *Alan Parker* (pl. 12, 16-17, Copy \(Y^{2}\)).

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\(^{347}\) M. Rauch’s sale records were not preserved after his death by his successor, André Cottet.

COPY Y^2
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].

COPY Y^2
HISTORY: Lent anonymously by Alan Parker to the Petit Palais exhibition of 2 April-29 June 2009.

COPY Y^3
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.)


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. 691-692

L.W., Connoisseur, CXXXVIII (1956), 133-134

Songs of Innocence (1971) Dover facsimile <BB>

The work is boxed with Favorite Works of William Blake (1997).


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**


§*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


See also *Cantares de Experienca* (2005).


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**
- 1-11, 13-14, 16-25, 48, 26-27

**ORDER OF THE PLATES IN *Songs of Experience***

**Copy**
- 28, 33, 29, 34-36, 38-43, 46, 49, 52-54

**TABLE**

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates missing or added</th>
<th>Number of leaves</th>
<th>Leaf Size in Cm</th>
<th>Watermark</th>
<th>Blake Printing Number</th>
<th>Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC</td>
<td>-1, 39</td>
<td>52?</td>
<td>19.8 x 24.1</td>
<td>WHATMAN</td>
<td>1831 (pl. 39)</td>
<td>Grey</td>
</tr>
<tr>
<td>Un-traced</td>
<td>-15, 30-32,</td>
<td>44</td>
<td>19.8 x 24.1</td>
<td>WHATMAN</td>
<td>1831 (pl. 39)</td>
<td>Grey</td>
</tr>
<tr>
<td>VICTORIA</td>
<td>38, 44-45,</td>
<td></td>
<td></td>
<td>J WH</td>
<td>18 (pl. 6, 13, 28)</td>
<td>Grey</td>
</tr>
<tr>
<td>UNIVERSITY</td>
<td>51</td>
<td></td>
<td></td>
<td>J WH</td>
<td>1 (pl. 19 29)</td>
<td>Grey</td>
</tr>
<tr>
<td>IN THE UNIVERSITY OF TORONTO</td>
<td></td>
<td></td>
<td></td>
<td>J WH</td>
<td>(pl. 14)</td>
<td>Grey</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>J W</td>
<td>(pl. 11, 20)</td>
<td>Grey</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>HATMAN</td>
<td>1831 (pl. 16-17)</td>
<td>Grey</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>ATMAN</td>
<td>1831 (pl. 8, 10, 22, 27, 33)</td>
<td>Grey</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>TMAN</td>
<td>831 (pl. 42)</td>
<td>Grey</td>
</tr>
</tbody>
</table>
William Blake and His Circle
Part I: Editions of Original titles

O 23-24, 30, 5 7.5 x 2.8 (23)\(^{350}\) - \(^{351}\) -- colourprinted (23)\(^{352}\)

**VICTORIA** 38, 53 9.7 x 14.0 (24) -- -- dark grey (24)
**UNIVERSITY** 38, 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, 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 ART** J W[HA-T-
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

\(^{350}\) 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

<table>
<thead>
<tr>
<th>Plate</th>
<th><strong>BBS</strong></th>
<th>Essick, “Marketplace 2006”</th>
</tr>
</thead>
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<tr>
<td>24</td>
<td>7.8 x 11.6</td>
<td>9.9 x 13.8</td>
</tr>
<tr>
<td>38</td>
<td>18.7 x 28.1</td>
<td>18.7 x 27.9</td>
</tr>
<tr>
<td>53</td>
<td>7.2 x 11.2</td>
<td>18.4 x 28.0</td>
</tr>
</tbody>
</table>

\(^{354}\) 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.
the shapes of the plates" reveals that "Infant Joy" (6.8 x 11.1 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

356 As Bob Essick reported to me in an e-mail of 2 March 2013.
not print and had to be touched up; in copy N, they 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, BB\textsuperscript{357}), 1818 (T\textsuperscript{2}, 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, 376-381).

According to Viscomi, 269-274, "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, T\textsuperscript{1}) 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 T\textsuperscript{1} were printed before copies B-E, which include these plates. Therefore copies F-H, T\textsuperscript{1} "were the first copies of Experience printed".

Experience (B-E) were color-printed from the surface only (unlike F-H, T\textsuperscript{1} 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.

\textsuperscript{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 ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2007.

COPY B

COPY C

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) ...


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. 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*

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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


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.


COPY L

360 Viscomi, 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.


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. Voelkle, & 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


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".\textsuperscript{362}

COPY T\textsuperscript{2}

HISTORY: (2a1) It was sold at Sotheby's on 20 January \textbf{1852}, lot 45, for £4.14s. to Evans, evidently then incomplete;\textsuperscript{363} ....

COPY U

BINDING: Described in Quaritch Catalogue No. 62 (June


\textsuperscript{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", \textit{Gentleman's Magazine}, NS XXXVII (\textbf{Feb 1852}), 165 <\textit{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**


**COPY X**

**HISTORY:** (1) Wainewright's copy was sold by Wheatley, 2 May 1835, lot 833 [for £2.6.0 to W] apparently to (2) The bookseller James Weale, for whom it was sold in 1840.

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364 The owner listed on the printed title page is Joseph Earle, but the manuscript list of owners gives "Wright M", and beside lot 833 in Wheatley's master copy is "W-ght", i.e., Wainewright.
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).


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.
Reproduced in the CD-ROM (2003) and in colour online in the Library of Congress.

COPY AA
The copy of the Songs which Blake showed to Mrs Charles Aders on 10 December 1825 (BR (2) 431-432) 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 numbered\textsuperscript{367} 3-28 (no 29) and plate 30--Songs of Experience, 1794, the plates numbered on 31-53.

"On comparing this copy\textsuperscript{368} with that from Hamilton Palace

\textsuperscript{367} The fact that the plates are numbered indicates that this is not a posthumous copy.
\textsuperscript{368} "this copy" has 52 plates, lacking pl. 1, 39.
[U] (priced £170), it appears to want the general title [pl. 1] 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


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.

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390
“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 g

HISTORY: (2) A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ("another volume ... [with] some impressions from plates engraved for these books [...] – 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 (see Illus. 1A). <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; see Illus 1B.>

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 Zigrosser and given by him in 1975 to (5Bii) The PHILADELPHIA MUSEUM OF ART.370

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

370 Carl 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.

371 They 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 10\(^{th}\) Decr 1859 exactly 100 yrs 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. 15\(^{th}\) Nov. 1861" (according to the ink inscription on f. 2\(^{v}\)); (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)

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\(^{372}\) 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).

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 p

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;

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]).

Professor 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, 48a-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. | 15\(^{th}\) 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

\(^{378}\) Anon., “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; sold by John Windle in February 2006 to Roger Lipman.

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).

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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 plate and printed very persuasively in brown ink (like his original) on paper very similar to the Japanese paper in his reproduction of Little Tom the Sailor; the chief distinguishing feature is "Wm Blake Sculp" added below the design, which does not appear in the original; 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.

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

382 Holland's rough instructions to the facsimilist with the GEB copy say that it is to be "etch[ed] deep".
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; 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 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)”.

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.

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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).
386 Gilchrist, 27.
Of the electrotypes made from genuine *Songs* etchings, 13 are etched on the other side of *Songs* plates, 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

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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 & THOMAS** on pl. 15, “Laughing Song”

**[T]HOMAS** on pl. 12, “The Chimney Sweeper” from *Innocence* (but bound in *Experience*)

**[T]URNER** 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)

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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-
711 (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 342-343, q.v.>


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)

Includes “A Cradle Song” from Blake’s Notebook.


The title page of B is reset.

Songs of Innocence and of Experience, ed. George H.  

Cowling (1925) B. (1926) C. (1951) D. (1953) ... F. (1958)
G. (1960)

REVIEW
1925

(January 1927), 116 ("admirably serves its purpose")


Poésie et Théâtre <BB #192>

An extract was published in *Nouvelle Revue Française*, XXVI, 152 (May 1926), 537-542. <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), 133-134

Anthony Blunt, *Burlington Magazine*, XCIX, 648
(March 1957), 101-102 (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. Þóroddur Guðmundsson. (Reykjavik: Ísafoldarprentsmiðja, 1959) 8°, 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). 


**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), 571-580

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), 274-287 (with 5 others)

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

*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


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

Stresses how counterculture has played a role in reassessing Blake

* Alexander S. Gourlay and John E. Grant, Blake, XXIV, 1 (Summer 1990), 260-261

Songs of Innocence and of Experience [U] (1980), the Franklin Library Collection <BBS>

REVIEW

* Robert N. Essick, Blake, XIX, 2 (Fall 1989), 39-52 (an admiring account which includes a valuable “thumbnail history of hand-colored [Blake] facsimiles” [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. Edición bilingüe

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.


G. Kaiensi [G. Keynes], "Yinhan [Introduction]" (pp. 1-8); T.S. Ailuete [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.
In Macedonian


The 2011 edition is said to be "revised".

REVIEW

David Worrall, British Journal for Eighteenth-Century Studies, XV (1992), 231 (a useful book)


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), 121-123 (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), 276-277 ("extremely beautiful")

§Jon Mee, Australian Journal of Art, X (1993), 105-106 (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)

(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), 338-339 (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), 360-364 (with 5 others) (The Blake Trust volumes are produced “to an almost unbelievably high standard” [p. 361])


The "Introduction" (pp. v-xv) says that the reproductions and transcriptions are from the Blake Trust edition (1991).


*Cantigas da Inocência e da Experiência: Mostrando os Dois Estados Contrários da Alma Humana. Tr. Manuel*
"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).
Text of the Songs on facing pages in English and Italian. “Note ai Testi” (pp. 139-144); T.S. Eliot, “Blake”, tr. in Italian (145-149).
Clásicos de Bolsillo 12º, 144 pp.; ISBN: 9507398600 In Spanish

"Introduccion: 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).


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), 255-257

plus 200 copies “hors commerce”), 1892733129 (deluxe edition, 85 copies with “an original, signed platinum print”)


See also *Innocence* (2002) and *Experience* (2002).


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 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

This is an adjusted reproduction 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

391 Not a “facsimile” as claimed on the back cover but not in Essick’s text.


§*Songs of Innocence and Songs of Experience.* ([the only location is a web-site:] Forgotten Books, 2008) viii, 58 pp.; ISBN: 9781606801598


An eBook


§*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

“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.


*ПЕСНИ ИЕВИННОСТИ И ОИЫТА 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 Kruzhkov, 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”)


§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 Kruzhkov**, 
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 
9781486414017  An eBook

§*Songs of Innocence and of Experience*.  (London: Collectors 
Library, 2012) Collector's Library Illustrated in Colour 

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 

§*Facsimile of What is Believed to Be the Last Replica [sic] of 
the Songs of Innocence and of Experience*.  (Charleston [South 
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).


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].)


Robert Crayola. "Note on the Afterword." Pp. 103-104.


Robert Crayola. "An Interview with William Blake
(via Ouija board)." Pp. 121-122.

Anon. "About the Author [i.e., William Blake]." P. 123.


NEW TITLE

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. 24r, 43v, 48v, 50v, 71v, 79v, 91v, and 114r, and "Blake" deletes "Sunderland" on f. 43v, 91v, and f. 114v.

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
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.\textsuperscript{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.\textsuperscript{397} These quarto

\textsuperscript{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\textsuperscript{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.

\textsuperscript{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, 106-139, 141-144, 146-149, 170-171, 174-175; 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
leaves were bound with a printed octavo\footnote{The size is indicated by the fact that in the outer margins of some leaves (ff. 96\textsuperscript{r}, 101\textsuperscript{r}, 102\textsuperscript{r}, 104\textsuperscript{r}, 106\textsuperscript{r}, 107\textsuperscript{r}, 115\textsuperscript{v}, and 116\textsuperscript{v}) 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.} volume bearing the Greek text of Sophocles,\footnote{Mr John Byrne has read the offset running-heads of Ajax, Electra, Trachiniae, and Philoctetes.} 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 hand made learned annotations in English, Latin, Greek.

At apparently random intervals (including ff. 35\textsuperscript{r}, 43\textsuperscript{v}, 45\textsuperscript{v}, 48\textsuperscript{v}, 51\textsuperscript{r}[?], 60\textsuperscript{r}, 71\textsuperscript{r}[?], 79\textsuperscript{r}, 81\textsuperscript{r}, 83\textsuperscript{r}, 91\textsuperscript{r}, 103\textsuperscript{r}, 113\textsuperscript{r}, 114\textsuperscript{r}, 116\textsuperscript{v}), generally on pages with little or no other writing, "Blake", "Wm Blake", or "William Blake" is written in old brown ink, once in mirror-writing ("BLAKE" on f. 116\textsuperscript{v}), and twice in stipple ("Wm Blake" on ff. 43\textsuperscript{v}, 45\textsuperscript{v}).\footnote{"Blake" is written at the top of f. 35\textsuperscript{r} which now bears Edmund Blunden's essay, and "Taffy Williams" is written between two "Blake"s on f. 103\textsuperscript{r}. The adjacent leaves are blank. "Sunderland" is associated with the "Blake" on ff. 43\textsuperscript{v}, 71\textsuperscript{r}, 79\textsuperscript{r}, 91\textsuperscript{r}, and 114\textsuperscript{r}.} On f. 71\textsuperscript{r} is an

marks (two on the same sheet) were not uncommon.


\footnote{All the "Blake" signatures are reproduced in Blake, XXXI, 2 (1997) illustrating the essays of Michael Phillips and G. E. Bentley, Jr.} A similar but distinct Britannia watermark with a crowned GR countermark is reproduced in Tiriel, ed. G.E. Bentley, Jr (Oxford: Clarendon Press, 1969), p. 53, and a fleur de lis watermark above a rectangular shield with a GR countermark is in An Island in the Moon.
ornamental B followed by a flourish, with two drawings beneath it.

There are very small, simple, amateurish sketches in pencil or black ink on ff. 71r, 79r, 147r, 148v, 149v, 150r, 181r, 182v, and 183r.

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

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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 Dioptre 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

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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 dioptre sphere; left eye: --2.5 dioptre 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.
they passed to his son (3) A.H. Palmer;\footnote{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".} (4) Acquired by Lt. 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 \textsc{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 \textit{Mrs Heather Howell}, the owner of the Cottage.

\textit{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. 228-239).

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 IIed, *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

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  taken apart. Leaves deacidified with magnesium bicarbonate. Folds reinforced, leaves supported with lens tissue where weak, inter leaved with acid-free tissue and resewed. Original paper sides re-used. Book plate preserved in mylar. New
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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.
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 BB 445) 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.

COPY G

COPY G\(^1\) 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
COPY L

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 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-K), including two versions each of pl. a9

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].
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).

*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)

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.
HISTORY: (1) ... it was lent, apparently by Mrs Gilchrist, to Algernon Swinburne in 1864;\textsuperscript{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 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

\textit{Tiriel}, ed. G. E. Bentley, Jr (1967) <BB>

REVIEWS

§\textbf{Anon.}, \textit{Times} [London], 4 April 1968, p. 334 (with another)

§\textbf{H.R. Wackrill}, \textit{Arts Review}, 14 October 1967

§\textbf{British Book News} (December 1967)

§\textbf{Chronique des arts} (December 1967), in French

\textsuperscript{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 \textit{BB}, \textit{BBS}, \textit{Blake} (1992 ff.), \textit{BR} (2), or Butlin.

§H.R. Wackrill (bis), *British Journal of Aesthetics*, VIII (January 1968), 203-204

§Anon., *Times Literary Supplement*, 4 April 1968, p. 334 (with another)

Geoffrey Keynes, *Library*, 5 S, XXIII (June 1968), 172-173

§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.
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)

§Bernard Blackstone, Modern Language Review, LII, 3 (July 1957), 424-426


§F.H. Vaughan, Hibbert Journal, LV (1957), 302-304 (with another)

D.V. Erdman, Philological Quarterly, XXXVI (1957), 110-111

§Jean Wahl, Etudes anglaises, X (1957), 158-160, in French

§Anon., Notes and Queries, CCII (1957), 89-90

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§ Martin K. Nurmi, Modern Language Notes, LXXIII, 4 (April 1958), 297-299
§ R.T.F., Personalist, XXXIX (1958), 197-198 (with another)

*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
§ Anne Kostelanetz, Arts Magazine (February 1964)
George Mills Harper, "Blake's Unfinished Masterpiece in Facsimile", Sewanee Review, LXXII, 2 (Spring 1964), 326-328
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), 356-364 (with 2 others) ("a major scholarly accomplishment")
K.J. Garlick, Modern Language Review, LIX (October 1964), 642-643 (with others)
§Martin K. Nurmi [bis], *Journal of English and Germanic Philology*, LXIII, 4 (October 1964), 806-808


Anne Kostelanetz [bis], "Romantic Poets and Pontificators", *Minnesota Review*, IV (1964), 532-543 ("judicious and painstaking ... His own interpretation ... is probably valid" [pp. 534-535])

§Raymond Lister, *Journal of the Royal Society of Arts*, CXII (1964), 280

John E. Grant [bis], *Modern Language Review*, LIX (1964), 642-643 (with others)

Marius Bewley, *Hudson Review*, XVII, 2 (Summer 1964), 278-285 (with others)

R.H. Super, "Recent Studies in Nineteenth Century English Literature", *Studies in English Literature 1500-1900*, IV (1964), 663-685 (a "magnificent folio edition ... a prized possession in itself" [p. 665])

Hazard Adams, *Modern Philology*, LXII, 3 (February 1965), 266-270 ("The debt of all Blake students to Bentley is ... a considerable one" [p. 267])

§Henri Lemaitre, “A propos de William Blake”, *Etudes anglaises*, XX (July-September 1967), 289-296 (with 4 others), in French
David V. Erdman, “The Binding (et cetera) of Vala”, 
Library, XIX [for 1964] (1968), 112-129 (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

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
*Andrew Lincoln, Blake, XXII, 4 (Spring 1989), 116-120
¥Martin Bidney, Studies in Romanticism, XXIX, 1 (Spring 1990), 317-323 (with another)
Stuart Peterfreund, Eighteenth Century ... Bibliography, NS XII (1994), 384


A curious version of the manuscript.

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

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>1-11</td>
<td>11</td>
</tr>
</tbody>
</table>

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, 376-379).

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 accidentalas. 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

"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

COPY A

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.
HISTORY: (2) Offered in A.E. Evans and Son catalogue ([1845]), lot 719, 11 pp., “beautifully coloured by Blake himself”, £4.4.0 …


COPY B


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 …


⁴¹¹ Or copies A, C-D, I-N.
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.

   It is reproduced on line by the Pierpont Morgan Library.

COPY G
HISTORY: For the Binding and History, see *Thel* (J).


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.>


**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**


**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 dealer,414 (N.B. not a bookseller), who sold it to (7) An 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

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 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.
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.

COPY P
HISTORY: Reproduced in the William Blake Archive, ed.

NEW COPY

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

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.
(2008).

PLATES 1, 7
The prints are reproduced online in Tate Britain.

PLATE 10 (Keynes Family Trust)
See Small Book of Designs (B)

EDITIONS

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)

36: Revistas Literarias en la Segunda Republica Españól  Pp. 265-284

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>


REVIEWS

§Anon., *Times Literary Supplement*, 8 January 1960, p. 16


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), 692-693
§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), 126-127


Probably Visions (J) -- see The Complete Illustrated Books of William Blake.

WORKS LOST\textsuperscript{418}

\textsuperscript{418} Omitting 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
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 recievd & 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 recievd from you", but no such account book is now known.

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

"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".
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), 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 "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 IMPROBABILITY ATTRIBUTED TO BLAKE

Manuscript Newly Attributed to Blake

420 Copies of each belonged to Gilchrist's son.
**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’f William” 15 June 1806

Ozias Humphry’s letter to “D[ea]’f 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”, “Wm 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 SELECTIONS

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

\footnote{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

1833
"The Chimney Sweeper" (Innocence) in Hone's Every-Day book and Hone, The Every-Day Book and Table Book

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


"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

1844
"The Little Black Boy." *National Anti-Slavery Standard*

1845
"On Another's Sorrow." *National Anti-Slavery Standard*

1846

1847

“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


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, Revised (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

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, 274-275

“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


1857

1858


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.
"The Little Black Boy" in Household Book, ed. Charles Anderson Dana (1859), 102


1860


"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>


1860), 1-2, 26, 139, 170-171
§”The Lamb.”  *Light for Early Days (Hymns and Verses)*  

1862
"The Ecchoing Green", *Pictorial Calendar of the Seasons*, ed.  
Mary Howitt (1862), 274-275
§”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.  Colecção Citânia [No.] 2  (Guamarâes:  
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*.  

461

All Religions are One (A) must be from the unique copy in the Hungton 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


§The Angel [from Experience] ([1981]) Poster illustrated and printed by Paul Peter Piech in 80 copies


Perhaps this is the same as his Visiones (1974, 1987,
ArtCyclopedia[^424] (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

<table>
<thead>
<tr>
<th>Number</th>
<th>Institution</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Ackland Art Museum (University of North Carolina)</td>
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<td>25</td>
<td>Albertina (Vienna, Austria)</td>
</tr>
<tr>
<td>1</td>
<td>Art Gallery of Greater Victoria (Victoria, British Columbia)</td>
</tr>
<tr>
<td>41</td>
<td>Art Gallery of New South Wales (Sydney, N.S.W., Australia)</td>
</tr>
<tr>
<td>3</td>
<td>Art Institute of Chicago</td>
</tr>
<tr>
<td>1</td>
<td>Brighton Museum and Art Gallery</td>
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<tr>
<td>4</td>
<td>British Museum Print Room</td>
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<tr>
<td>1</td>
<td>Brooklyn Museum</td>
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<tr>
<td>110</td>
<td>California Legion of Honor Museum (San Francisco)</td>
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<tr>
<td>2</td>
<td>Christchurch Art Gallery (New Zealand)</td>
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<tr>
<td>1</td>
<td>Cincinnati Art Museum</td>
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<td>42</td>
<td>Cleveland Museum of Art</td>
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<td>1</td>
<td>Courtauld Museum of Art (London)</td>
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<tr>
<td>1</td>
<td>Dallas Museum of Art</td>
</tr>
<tr>
<td>707</td>
<td>Fitzwilliam Museum (Cambridge University)</td>
</tr>
<tr>
<td>98</td>
<td>Fogg Museum (Harvard University, Cambridge)</td>
</tr>
</tbody>
</table>

[^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).
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 Reproductions

425 Artstor 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.


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 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


Presumably the book incorporates his “Blake no kotoba”, *Shirakaba [White Birch]*, V, 7 (July 1914), reprinted (Rinsen Shoten, 1969-72)


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 tono Kekkon [Blake's Poems:] Songs of Innocence,


REVIEW

Masashi Suzuki, Igirisu Romanha Kenkyu [Essays in English Romanticism], 29/30 (2006), 114-118 In Japanese


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. 132-137), "Chronological Table" (pp. 138-139), "Cultural and Literary Background" (pp. 140-147), "Critical Approaches" (pp. 148-157), topics for "Essays" (pp. 158-159), "Writing an Essay on Poetry" (pp. 160-161), Virginia Graham, "A Note from a Chief Examiner" (pp. 162-163), and "Select Bibliography" (pp. 164-166).


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. Erdman, Romantic Movement ... Bibliography for 1983 (1984), 26-27

Jenijoy La Belle, Blake, XIX, 2 (Fall 1985), 83-84 (with another)

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

§[Blake's Poems] (Moskva, 1982) In Russian
A. Zveryev, "Velichie Bleika [The Greatness of Blake]" (pp. 137-140). It is apparently the same essay which appears on pp. 5-32 of Blake's [Poems] (Moscow, 1978).

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 Poems and Prophecies;** see *The Poems and Prophecies of William Blake*, ed. Max Plowman


Times: A Chronology” (pp. 603-610); “Selected Bibliography” (pp. 611-616); 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), 229-231 ("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


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

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": Tiriel, 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.

An anthology with no indication of the source of the texts.


*Los bosques de la noche (Poemas, Canciones y epigrammas).* Edición bilingüe y anotada de Jordi Doce (Madrid, Buenos Aires, Valencia: Colección 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. 243-254); "Correspondencia escogida" (pp. 255-288); "Blake y sus contemporaneos" (pp. 289-328).

§"Božeska podoba [Divine Image]." Tr. Anon. *Ruske slovo* [Novi Sad], 37 (2009), 12. In Ukrainian


**British Library**

**Online Reproductions**
The British Library online has 111 images (16 October 2013) including
"The Phoenix to Mrs 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


A translation of Blake's *Descriptive Catalogue* and prospectus "To the Public".


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), 558-562 (“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. 559-560]) <BBS 339>

Anon., Spirit of the English Magazines [Boston], N.S., 1, 8 (15 July 1824), 307-308 <California [Berkeley]> (Reprinted from the “Eclectic Review” [June 1824 <BBS 339> see BR (2) 396])
§"The Chimney Sweeper [from Songs of Innocence]."


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.


“The Chimney Sweeper” (Innocence) "The Little Boy Lost", and "The Little Boy Found". [Engraved title page:]

---

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 | afece parents Dec’ 25 1843".
THE CHILD’S GEM 1844. | T.H. CARTER & CO
[Typeset title page:] THE CHILD’S GEM.429 | A HOLIDAY GIFT. | EDITED BY MRS. S. COLMAN. | -

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.


§"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

429 BBS 157 (under "The Little Boy Lost") gives the title as The Child's 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’ 25 1843”.
The Blake text is somewhat adjusted. Neither poem is included in *Sudbury Leaflets: Poetry and Prose, Original and Selected* (London: A.W. Bennett; Sudbury: J. Wright, 1864).

"Chimney Sweeper's Song" [from *Innocence*]. Pp. 128-129 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°

Perhaps this is the earliest recorded music for the poem (slightly adjusted as to wording); the composer may be "Mr. T.L. Hately [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])


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), 139-140 (with another)


REVIews


§**Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-443 (with 7 others)

§Anon., *New Yorker*, 20 November 1978, p. 238

§**P. Southcott**, *Art & Artists*, XIII (1978), 489


**Joseph Wittreich**, *Eighteenth Century ... Bibliography*, NS IV (1981), 282-283


**John Commander**. "Foreword." P. 6.


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], 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. 405-480.

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


*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)

§Maclean's, CXIII (11 December 2000), 54

§G. Inglis James, Burlington Magazine, CXLIII, 1176 (March 2001), 171

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431 Except for For the Sexes: The Gates of Paradise which is taken from the 1968 Blake Trust volume.

*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. Ingli James, Burlington Magazine, CXLIII (2001), 171


"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, 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.


REVIEWS

§Nicholas Barker, Times Literary Supplement, 17 March 1978, p. 320

§David Bindman, Burlington Magazine, CXX (1978), 418-421

§M.D., English, XXVII (1978), 200-201

*John Kilgore, Blake, XII, 4 (Spring 1979), 268-270


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 Writings of William Blake; see The Writings of William Blake, ed. Geoffrey Keynes (1925)


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, 210-216), and The Song of Los (pp. 287-323), followed by "Notes to Blake's Text" (pp. 127-138; 267-283; 347-354) and two Appendices: "The Designs in Europe and 'The History of England'" (pp. 206-207) and "The Marginal Glosses Added to Europe Copy D, Here Keyed to the Plate Order of Copy B" (pp. 207-210).

"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")

**Barthélémy 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), 200-201 (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), 397-398 (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), 338-339 (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), 360-364 (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)


[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).


   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 poesía de Homero" (pp. 57-58)
   "Sobre Virgilio" (p. 59)

§A Divine Image. Illustrated by Paul Peter Piech (Bushey Heath: Taurus Press [c. 1970])


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


§"A Dream." National Anti-Slavery Standard, III, 17 (29 September 1842), 68.

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, 113-140, 225-242, largely derived from Viscomi), "Supplementary Illustrations", and "Notes" for *Thel, Marriage, and Visions* (pp. 108-110, 208-222, 275-278)--but no index. The argument concerning *There is No Natural Religion* is particularly original and important.


**REVIEWS**

Alan G. Artner (of the *Chicago Tribune*), *Santa Barbara News-Press*, 13 February 1994, p. H3 (with another) ("superb reproductions")


Richard Wendorf, *Studies in English Literature 1500-1900*, XXXIV (1994), 669 (with 3 others) (the two Blake Trust reproductions are "extremely handsome" [p. 669])

"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, 138e, 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), 557-570 (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), 338-339 (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), 360-364 (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]) Broadsheet, 44 x 32 cm


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.
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 Wm 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' 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' Quaritch in 1905. It is now in the U.S.A. 24 copies were sold by Messrs Quaritch." <WSRO>

REVIEW

*Athenaeum* (9 April 1887) ("As good as it can be")

**Ancient of Days [Europe pl. 1] (D)**

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' Pearson had sold nine copies before M' Quaritch began"; "Coloured

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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".
William Blake and His Circle
Part I: Collections and Selections

from an original by Blake in the British Museum."

\textit{Book of Thel} [first version] (D)
M: "Copied from British Museum Copy [D]; "Fifty Copies of this Book (all numbered) were produced and sold \textbf{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 27\textsuperscript{th} April 1885 and 8\textsuperscript{th} September 1890[.]."

\textit{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. \textit{<WSRO>}

\textit{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 plants\(^{434}\) 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 339-341> 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:


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: "Mr Muir's 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".

500
[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), 351-352 ("Their verisimilitude is absolute")

**Song of Los (A)**
"This is Mr Muir's Master Copy of the Song of Los copied from the original in the British Museum [A] | 21 copies were sold by Messrs Quaritch." <WSRO>

**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: "Mr 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>

**Athenaeum** (26 June 1886) ("reproduced with equal success" to that of Milton)

**Visions of the Daughters of Albion**

**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


It includes William Butler Yeats, "William Blake e a imagineção" ["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.


**REVIEW**

*Krzysztof Z. Cieszkowski, Blake, XVI, 2 (Fall 1982), 128-129*


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."


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."


§*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)


*Four Songs of Innocence. Music by H. Walford Davies (London: Novello and Company, 1900)


A holiday greeting card.


Vol. IV has five plates from For the Sexes (G, L).


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

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§The Grey Monk. (Berkeley, California: Arif Press, 1974) Broadside, 250 copies

Harvard Libraries
Online Reproductions

“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


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.

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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


from William Blake: Ausgewälte Dichtungen, tr. Adolph Knoblauch (1907). <BB>


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?

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. ...
B is an "unabridged and slightly corrected" reprint of A.

REVIEWS
§Lincoln Kirstein, Nation, CCXIX (16 November 1974), 503-504
§Lawrence Lipking, Princeton Alumni Weekly, 19 November 1974
§W.H. Stevenson, "Blake Illuminated", Studies in Romanticism, XIV (Spring 1975), 201-205 (with another)
§Annette S. Levitt, Wordsworth Circle VI, 3 (Summer 1975), 139-142
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)
§Gene Bernsteen, American Quarterly, XXXI (1975), 372-374
G.E. Bentley, Jr, "Visions of Blake", *University of Toronto Quarterly*, XLIV (1975), 251-258

I.H. C[hayes], *English Language Notes*, XIII (1975), 30

§Florence Sandler, *Western Humanities Review*, XXIX (1975), 301-303 (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), 372-377

§*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), 142-143

§William Walling, “Our Contemporary”, *Partisan Review*, XLIII (1976), 640-644 (with 3 others)

§David Bindman, *Burlington Magazine*, CXIX (1977), 451-452 (with 2 others)

§P.M. Dunbar, *Yearbook of English Studies*, CVII (1977), 269-271

§Leonard W. Trawick, *Studies in Burke and His Time*, XVIII (1977), 57-60

§Bookwatch, XIV (1993), 5


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 Indispensable Blake; see The Portable Blake


"Note J" (pp. 275-276) 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. 275-276.]

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.)


Izbrannoe [Selections] Perevodakh [tr.] S. Marshaka (Moskva, 1965) In Russian <BBS 147, 167> B. *(Moskva:
Jerusalem, Selected Poems and Prose, ed. Hazard Adams (1970) \textless BB> 

REVIEW

Thomas H. Helmstadter, \textit{Blake Studies}, IV, 2 (Spring 1972), 163-166

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.

conjugate leaves


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.

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, 38a-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”

In 1987 are Roberto Sanesi, "Repertorio" (pp. 155-172), "Nota ai Testi" (pp. 173-180). 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.

Volume I

"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. 151-191), with all 11 reproductions from copy J (plus 2 colour prints from the BMPR), America: Profecía (pp. 193-235), with all 18 reproductions from copy M?, Europa: Profecía (pp. 237-274), 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 Ahania (pp. 343-374), with 3 (of 6) reproductions from copy A, El libro de Los (pp. 375-394), 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 Albión (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 García Calero, "William Blake, el hombre que vio el lado oscuro de la modernidad", *ABC* (Cultura) [Madrid], 19 November 2013 In Spanish

*Iván Pintor Iranzo, "El paraíso de William Blake, recobrado", *La Vanguardia* (Cultura/s) [Barcelona], 4 December 2013, pp 6-7 (with Kathleen Raine, *Golgonoza* in Spanish) In Spanish


*Adriana Díaz-Enciso, "El método de profecía de William Blake da española Ediciones Atalanta publica per vez primervua una versión intregra de los Libros Proféticos de William Blake en formato linguë, con traducción 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 País* (Babelia) [Madrid], 7 December 2013, p. 8 In Spanish

*Adriana Díaz Enciso*, "El médoto 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°, 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


The poems are *Visions of the Daughters of Albion, America*, and *Europe*.


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. 125-159); *Visiones de las hijas de Albion* (pp. 161-191); *América: Profecía* (pp. 193-235); *Europa: Profecía* (pp. 237-274); *El [primer] libro de Urizen* (pp. 277-342); *El libro de Ahania* (pp. 343-374); *El libro de Los* (pp. 375-394); *El cantar de Los* (pp. 395-414); *Vala, o los cuatro Zoas* (pp. 415-701); “Créditos” pp. 702-703 (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
William Blake and His Circle
Part I: Collections and Selections

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 (Culturales) [Barcelona], 4 December 2013, pp. 6-7 (with Kathleen Raine’s Spanish edition of Golgonooza)


*Fernando Castanedo, “Clamor en el desierto”, El País (Babelia) [Madrid], 7 December 2013, p. 8


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


REVIEWS


to the edition\textsuperscript{441} except to quote Raleigh)

\section*{Anon., \textit{Times Literary Supplement}, 13 April 1906}
(with another)


\section*{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)}

\textit{Matrimonio del Cielo y el Infierno}. Traducción y prólogo de \textbf{Diego Arenas} (Montevideo: Editorial Arca; Buenos Aires: Editorial Galerna, 1979) Coleccion Aves de Arca. 94 pp. \textit{<BBS§ erroneously listed as if it included only the Marriage, as on the title page>}

The text includes not only the \textit{Marriage} but also \textit{Visiones de las hijas de Albión} and "El viagero mental". The "Prologo" is pp. 9-20.


\begin{footnotesize}
\footnotesize
\textsuperscript{441} The work referred to could be \textit{The Poetical Works of William Blake}, ed. \textbf{John Sampson} (1905) or \textit{The Poetical Works of William Blake}, ed. \textbf{Edwin J. Ellis} (1906).
\end{footnotesize}
Luis Cernuda, “William Blake” is reprinted from Pensiemento poéticod 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, “acceptada generalmente como edición canónica”.


Metropolitan Museum of Art (N.Y.)
Online Reproductions

Jerusalem pl. 1
Songs of Innocence and of Experience (Y)


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. 220-243): reproductions of *Ghost of Abel* (A), *On Homer* (A), "Laocoön" (B) and "Supplementary Illustrations" (pp. 244-252), plus "The Texts" (p. 253) and transcriptions (pp. 254-277).


REVIEWS


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, 138e 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), 557-570 (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), 338-339 (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), 360-364 (with 5 others) (The
Blake Trust volumes are produced “to an almost unbelievably high standard” [p. 361])


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. 129-181); "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. 275-276), and a translation of the description of the "Vision of the Last Judgment" from the Notebook (pp. 226-292), plus "Anmerkungen" (pp. 293-294).

REVIEW

Angela Esterhammer, Blake, XXXIII (1999), 24-27 (with another) ("Möhring's translation of Milton is excellent" [p. 26])

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"


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. 203-206).


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


A folded card with a design not related to Blake.


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 Reproductions

America [L, Berg Collection]
Europe [F, Berg Collection]
Milton [C]

§"Night." National Anti-Slavery Standard, III, 3 (23 June 1842), 12.


The poem is from Innocence pl. 20-21. Roberta Waudby also illustrated The Piper (i.e., "Introduction" to Innocence, pl. 4) <BBS 160>.


Garzon, "Prologo" (pp. 13-19); Alonso, "Introduccion" (pp. 21-38); it includes Poetical Sketches, Tiriel, Songs,

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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 Poesía*, tr. Pablo Mañé Garzón (1980), Libros Rio Nuevo <BBS>


In the 2004 printing are Pablo Mané Garzón, "Prólogo" (pp. 13-19) and Mariano Vázquez Alonso "Introducción" (pp. 12-40).


In *Poesía 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.

REVIEWS


§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)


§Françoise Moreau, Nouvelle Revue français, No. 303 (1 April 1978), 137-138, in French

§David Fuller, Durham University Journal, LXXVII, 1 (December 1984), 118-119

§Peter Marshall, Etudes anglaises, XXXVIII (1985), 235-236, in French
§Jean-Pierre Jossua, *Revue des Sciences Philosophiques et Théologiques*, LXXII (1988), 331 (all 4 volumes) in French

§Martín Bidney, *Blake*, XXIII, 2 (Fall 1989), 79-80 (Vol. IV)


§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" "from Songs of Innocence and of Experience [not published in America]." *National Anti-Slavery Standard*, V, 20 (15 May 1845), 200


Philadelphia Museum of Art
Online Reproductions

"The Accusers" (3H)
*Europe* pl. 14
*Jerusalem* pl. 99
*Milton* pl. 13
   Translation of the Pickering MS and For the Sexes: The Gates of Paradise.

Poemas Profeticos y Prosas: Versión y prólogo de Cristóbal Serra (Barcelona: Barral Editores, 1971) <BB #A282§, erroneously giving “Christobal” and 1941>


William Blake and His Circle
Part I: Collections and Selections

William Blake and His Circle


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. 313-314), "Termes, Usités dans la Cosmogonie de Blake" (pp. 315-316).

In 1984 are the "Introduccion", tr. Marie-Christine del Castillo and Abelardo Linares (pp. 9-118), and "Bibliografia Esencial" 1863-1951 (pp. 213-214). For many years, this was probably the best known text of Blake in Spanish.


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>.


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], 232-233).

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.


“Introduction” (pp. xi-xiii): “He is a messenger and a god himself.”

The text of the *Poems* includes letters.


REVIEW


REVIEWS

§Herbert W. Horeville, “William Blake Comes Into His Own”, *New York Times*, 1 August 1926


§Anon., *Times Literary Supplement*, 11 August 1927 (with 3 others)

§George Sampson, *Observer*, 1927(?) (with 6 others)

"Introduction" (pp. vii-x).

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


REVIEW
§Anon., Times Literary Supplement, 1 December 1921


**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. 914-915) (‘To the Nightingale’ and ‘The Felpham Rummer’), Indices of “Titles and First Lines” (pp. 916-926), of “Notes and Relevant Passages” (pp. 927-928), 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.

REVIEW

**John Dixon Hunt**, “Learning Blake’s visionary language on one’s own”, *Times* [London], **26 July 1971**, p. 8


**Anne Kostelanetz Mellor**, *Blake Newsletter*, VI, 1 (Summer 1972), 32-33

§**John Beer**, *Notes and Queries*, NS XX, 8 (August 1973), 305-307 (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

**Mark T. Smith**, *Romantic Movement ... Bibliography for 1990* (1991), 90

§**David Fuller**, *Review of English Studies*, XLII (1992), 177-179

**Edward Larrissy**, *Notes and Queries*, CCXXXIX [NS IV], (1994), 404-405 (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 "nouveauté" of the second edition)
"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.


Poèmes/Poems; see Poèmes Choisis, ed. Madeline L. Cazamian

William Blake and His Circle
Part I: Collections and Selections


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.


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, Tiriel, 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; see William Blake: Poesia Completa


Poesía completa. Versión, prólogo y presentación Francesc LL. Cardona Doctor en Historia y Catedrático (Barcelona:

“William Blake, Vida y obra” (pp. 5-8), “Poesia completa” (pp. 9-278) consisting only of Poetical Sketches, Island in the Moon (poems only), Thel, Tiriel, 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 Mañé Garzón (1984) with the same strange list of titles (though lacking Visions of the Daughters of Albion).


\(^{443}\) Note that in Spain STC would be listed as Taylor Coleridge, Samuel.
§*Poesie (Novare: De Agostini, 2005]) I Tesori della Poesià in Miniatur 9 cm, 344 pp. In Italian

A selection of Blake’s lyrics, from the Songs.

An edition previously unrecorded between those of 1880 and 1890, called "The Aldine Edition" on the spine of the publisher's cloth.


**REVIEWS**


§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>


**REVIEWS**


§Anon., “William Blake”, *Times Literary Supplement*, 11 January 1907 (with 3 others)


REVIEW
1905
§G. Gregory Smith, Modern Language Review, I, 4 (July 1906), 343-345

Poetry and Prose of William Blake, ed. Geoffrey Keynes; see Writings


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

§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), 269-277 (with 4 others)
§Richard Moore, “Two New Editions of Blake”, Poetry, CXI, 4 (January 1968), 263-266 (with another)

1970
§Rodney M. Baine, Georgia Review, XXV (Fall 1971), 380-381
§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), 386-387
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), 719-722 (with another)

2008
“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


The text seems to include all of *Milton* and *Jerusalem*.


The poem is printed on post-card size stiff paper.


*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**  
Northrop Frye, “Blake on Trial Again”, *Poetry: A Magazine of Verse*, LXIX (1947), 223-228 (with another)  
B. P. 185-188, 446-447 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), 145-152 (with 2 others)  


§*A Printing-House in Hell: A Memorable Fancy* (Pittsburgh: The Laboratory Press, 1930) Students' Project (Carnegie
Institute of Technology Library Press) Specimen No. 103 Broadside 35 x 20 cm. designed and composed by Menno L. Schrock.


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 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. 357-358 (with another)

.§ P. Berger, Revue anglo-américaine, IV (1926), 66-68, in French

.§ Benjamin Brawley, North American Review, CCXXIII, 833 (December 1926-February 1927), 704-706


.§ 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


*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. 181-183). 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 Jerusalen", 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]

Text from the *Marriage*.

§*Proverbs of Hell* (Ellsworth, Maine: Borealis Press, [?1992])  
A series of cards with dry-point etchings by Robert Shetterly.


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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

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".


Pullman, “Foreword” (pp. 5-7).


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].


Seconds Livres prophétique, tr. Pierre Berger (1930) In French <BB>

REVIEW
§Anon., Times Literary Supplement, 1 June 1933, p. 376


§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), 345-346 ("The notes are generally acute and helpful", but "Mr. Bateson under-estimates the value of Blake's longer poems")

"[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. 205-263 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. 249-251), "Blake and his Critics" [a summary] (pp. 252-263), "Further Reading" (pp. 264-265 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**

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)


§F[rançois] P[iquet], *Etudes anglaises*, XXXVII (1984), 363-364


A "Selection by Ian Hamilton", mostly of lyrics.

   Christopher Moore, "Introduction" (pp. 11-14).

   Lyric poems plus *Tiriel* and *Thel* apparently selected from *Poetical Works*, ed. John Sampson (1913). <BB>

   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. 149-163); Georges Bataille, "Lettore e traduttore di William Blake", tr. Annamaria Leserra (pp. 165-217); A.L., "Nota bibliographica" (pp. 218-220).

   Peter Harness, “Introduction”, pp. 9-12.

The work consists of “Introduction” (pp. xi-xxxi), “A Note on the Texts” (pp. xxxii-xxxv), “Selected Poems” (pp. 1-304), “Bibliography” (pp. 305-308), “Institutions with Major Collections of Blake’s Original Books and Manuscripts [and Paintings and Drawings]” (p. 309), and “Notes” (pp. 310-354). “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).


Selected Poems of William Blake, ed. Basil de Selincourt (1927) <BB>

REVIEW

§Anon., Times Literary Supplement, 24 November 1927

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), 421-422
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), 345-346


445 Probably this is the same as Yuan, K'o-chin (1957) in BB #3063.


REVIEWS


D.W. Dörrbecker, Blake, XXIII, 3 (Winter 1989-90), 123


"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


Frye’s “Introduction” (pp. xiii-xxviii) is reprinted on pp. 221-236, 448-450 of Northrop Frye on Milton and Blake (2005).

REVIEW

D.V. E[rdman], Philological Quarterly, XXXIII (1954), 106

Selected Poetry and Prose, ed. David Punter (1988) <BBS>

REVIEWS

§Michael Baron, English, XXXVII (1988), 262-268 (omnibus review)

§J.M.Q. Davies, Review of English Studies, NS XLI (1990), 128-130

*E.B. Murray, Blake, XXIV, 4 (Spring 1991), 145-152 (with 2 others)


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. 126-144).
Selections from the Symbolic Poems of William Blake, ed. Frederick E. Pierce (1915) <BB>

REVIEW

John Gould Fletcher, “Yale Discovers Blake”, Poetry, XX (1917), 315-320 <BB #1622>


[Selections from the Poetical Works (Edinburgh: Royal Blind School, 1920)] Folio, perforated in Braille.


REVIEWS


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


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. 159-173) – 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

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

*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*>

572
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.


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. 226-267).


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*. 

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.

REVIEW
1866
Anon., North American Review, CVIII, 223 (April 1869), 641-646 (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

447 “Gilchrist’s Journalistic performance” presumably refers to his essays in The Eclectic Review, Literary Gazette, and Critic.
“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), 104-110 (with another) (an important review; “it is certainly a handsome object”)


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). 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

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”.

576
Educational Supplement, 23 April 1971 (in part a review)

*Songs of Innocence and of Experience The Book of Thel* ([No place\(^{449}\): Dodo Press [2005]]) Narrow 4\(^o\), 45 pp.; ISBN: 1406502200

According to the back cover, “Blake was himself a follower of Unitarian philosophy.”


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\(^o\), 125 pp. (plus 3 integral pp. of advertisements), no editorial matter

The contents are mostly "Ideas of Good and Evil" (pp. 57-125).


\(^{449}\) It was “Printed in the United States”, but the address is <www.dodopress.co.uk>.
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


   A sheet folded to make four-leaves with a cover; 25 of the 150 copies are coloured by the artist.


   A. Zveryev, "Zhizn i pesia Bleika [Life and Poetry of Blake]" (pp. 5-32); G. Yakovleva (reprinted in Literaturnoe Obozrenie [Literary Review], V [1979], 75-76); N. Starosel'skaya, "Mezhdu epocham [Between the Epochs]" (reprinted in Inostrannaya [Foreign] Literatura, XII [1980], 232-233).


**Tate Britain**

**Online Reproductions**

*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)


The poems are all from *Songs of Experience.*


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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.
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 “chrysfal”, "heaven" for "Heav'n", “poesie’” for “Poetry!”, l. 12) except “now” for “do” (l. 15) and “bottom” (l. 10) for “boʃom”. 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.


§Tiikeri (The Tyger) ([Helsinki?], 2002) In Finnish
A pamphlet with translations of "The Tyger" for use in school discussions of problems in translating poetry.

*tiriel, el libro de thel. edición crítica de Jordi Doce (Santa Cruz de Tenerife: Artemisaediciones, 2006) clásica 8°, 160 pp., 18 black-and-white plates including all 9 known designs for Tiriel and Thel (H); ISBN: 8496374394
Doce, “en los valles de har” (pp. 7-29); text in English and Spanish on facing pages of Tiriel (pp. 42-83) and Thel (pp. 111-129); notas (pp. 105-110, 149-155).

REVIEWS
§Jaime Siles, “Imagen y visión”, ABCD las artes y las letras, 25 March 2006, in Spanish
§Luis Muñiz, “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.
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_ (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).

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


  Sixteen leaves bear two transcriptions of Blake's poem, the first of them illustrated with designs unrelated to Blake's.

REVIEW

§*Booklist*, XC (1993), 6202

§*Library Talk*, VII, 7 (May 1994), 38
§*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 kommentarzami Tadeusza Slawka ([Katowice:] Sfera, 1993) 12°, text on pp. 5-21; ISBN: 8390099403 In Polish

§*Überfleigen* [Geschnitten; Michael Hoffmann] ([Elsterberg, Germany: P. Zaumnseil], 1994) 55 cm (very large), 19 leaves

§*Udvalgte Skrifter* (København Thaning & Appel, 1970) 166 pp. In Danish

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. 153-163), *Book of Los* (pp. 195-204) and "Notes to the Text" for *Urizen* (pp. 128-143), *Ahania* (pp. 184-190), and *Book of Los* (pp. 218-224), plus "The Book of Urizen: variants" (pp. 144-146) and "Copy D: a bibliographical description" (p. 147), "The variant copies of Urizen analysed" (p. 148), "Plate Sequences in Known Copies of *Urizen*" (pp. 148-149), and "Bibliographical Description" of *Ahania* (pp. 191-192).


**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)

Barthélemy Jobert, *Revue de l'Art*, No. 112 (1996), 78, in French (with 2 others) (barely mentioned)

Michael Phillips, *Burlington Magazine*, CXXXIX (1997), 338-339 (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), 360-364 (with 5 others) (The Blake Trust volumes are produced “to an almost unbelievably high standard” [p. 361])

§ Versei (1977).  In Hungarian

§* Versek és Próféciák [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.


**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


Preface (pp. 7-15), Chronology (pp. 367-382).

§*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


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. 223-226), "Cronologia de William Blake" (pp. 227-229), "Situación de William Blake" in literary history (pp. 231-232), plus texts (English and Spanish on
facing pages) of *Poetical Sketches, Songs, Thel, Marriage, America, Urizen*, and "The Everlasting Gospel" (pp. 11-221).


**REVIEWS**


Illustrated by Linda Ann Landers.


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

§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


"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), 262-268 (an omnibus review)
§David Fuller, *Durham University Journal*, L (1988-89), 321-322
§Anon., *UNISA English Studies*, XXVII, 1 (1989), 80 (very brief)
§L.M. Findlay, *Notes and Queries*, NS XXXVI (1989), 519-521
§P.D. McGlynn, *Choice*, XXVI (1989), 1152
§Edwina Burness, *English Studies*, LXXI, 5 (October 1990), 455-462 (with 5 others)
§Stewart Crehan, *British Journal for Eighteenth-Century Studies*, XIII (1990), 257-258
§Philip Davis, “With Fear and Trembling”, *Cambridge Quarterly*, XIX (1990), 84-95 (with 2 others)
§François Piquet, *Etudes anglaises*, XLIII (1990), 226-227, in French

E.B. Murray, *Blake*, XXIV, 4 (Spring 1991), 145-152 (with 2 others)


Lyrics chiefly from *Poetical Sketches*, *Songs*, and the *Notebook*. 


REVIEW

G.E. Bentley, Jr, “Blake Scholars and Critics: The Texts”, University of Toronto Quarterly, XXXIX (1970), 274-287 (with 5 others)


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

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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 Keynes Family Trust (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
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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 terms

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chronology of Blake’s life and works


In 2005 the Archive was “designated an Approved Edition by the Modern Language Association”, its first “seal” of an electronic work.


**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


§*Julia Bryan*, "Blake Unbound", *Endeavours* [University of North Carolina] (Fall 1997) (about the electronic William Blake Archive at the University of Virginia)

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), 123-125 (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, and Objectives in the William Blake Archive: A Response", Wordsworth Circle, XXX, 3 (Summer 1999), 135-144 (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.

453 The OCLC journal RLG DigiNews ceased publication on 15 April 2007 and no longer seems to be searchable.
IV, 1 (February 2000)


Stuart Curran, “The Blake Archive”, Text, XII (1999), 216-219 (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”)

*Hitchcock, Susan 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 computer screens with the visionary creations of William Blake")


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])


*Morris Eaves, Robert N. Essick, and Joseph Viscomi*, "The William Blake Archive: The Medium, When the Millennium is the Message", Chapter 14 (pp. 219-233) 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.


**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 para Niños = William Blake yo tsja ts’ ittr’i. / William Blake en español, kja Tñangiche, Carlos Lopez Beltran, en Mazahua kja** [Tr. Carlos Lópe Beltrán and

Note Thomas Wright, Blake for Babes: A popular illustrated Introduction to the Works of William Blake (1923) <BB>.


The poems here are a selection, not completa.


William Blake and His Circle
Part II: Drawings and Paintings


**“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**

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*


"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
William Blake and His Circle
Part II: Drawings and Paintings, Individual Authors

summary.

REVIEW
2008
§Jason Whittaker, Year's Work in English Studies, LXXXIV (2010), 638


REVIEW
§Anon., Times Literary Supplement, 24 October 1958, p. 610

§William Blake: Versek és Próféciák [Poems and Prophecies]. Ed. [and tr.?] Miklós Szenczi (Budapest: Európa, 1959) In Hungarian


REVIEW

Charles Ryskamp, Times Literary Supplement, 1 April 1977, p. 413


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].


REVIEW

Nelson Hilton, Eighteenth Century ... Bibliography, NS X (1989), 558-559

William Blake and His Circle
Part II: Drawings and Paintings, Individual Authors

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")


D.V. E[rdman], *Romantic Movement ... Bibliography for 1979* (1980), 69-70


E.J. Rose, *Studies in Romanticism*, XXI, 2 (Fall 1982), 509-514


The same works were named and a quotation from Charles Lamb added in A List of Books Published by Chatto and Windus (n.d.) and in Chatto and Windus List of Books (October 1876), omitting the Lamb quotation.

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. Further, the

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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.


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) advertises

> 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,”

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296. Chatto and Windus published a transcription of *The Marriage* with an Introduction by Francis Griffin Stokes in 1911.


Another copy is bound with Boccaccio, *The Decameron*, ed. Thomas Wright (London: Chatto and Windus, n.d.) <Victoria University in the University of Toronto>.

“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.]


**REVIEWS**

*Book World*, 1 July 1891 (announcement)

Quaritch, *Rough List* (end of March 1892), 41

(announcement of *The Poetic Books of William Blake*).

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458 Note that the erroneous singular “Vision” is found in both the Chatto and Windus List and in *Works by William Blake*. 
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)


§Athenaeum
§Daily Telegraph [London]
§Speaker
§Standard [London]
§Sun [N.Y.]
§Theosophist
§Tribune [N.Y.]


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.


William Blake and His Circle
Part II: Drawings and Paintings, Individual Authors

English


REVIEWS
1925
§Thomas Wright, *New Statesman*, 22 August 1925, pp. 517-528
§Anon., “The Complete Blake”, *Times Literary Supplement*, 8 October 1925 (with another)
§P. Berger, *Langues modernes*, XXIII (1925), 575-576, in French
§Bernhard Fehr, *Beiblatt*, XXXVII (1926), 321-332, 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**


<BB 851, q.v.>


§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, 869-870, 894; CC (**3, 10 January 1958**), 18, 47<BB>
§Jacob Bronowski, “The Mind of Blake”, Listener, 5 December 1957 (with another)
D.V. Erdman, Philological Quarterly, XXXVII (1958), 144
§Hazard Adams, American Scholar, XXVII, 2 (Spring 1959), 257-264
§L. Bonnerot, Etudes anglaises, XII (1959), 357-358, in French
Robert F. Gleckner, "Blake, Bacon, Dante, and Sir Geoffrey Keynes", Criticism, I (1959), 265-270 (shrewd and valuable)
§Anon., Times Literary Supplement, 18 August 1966, p. 752
John E. Grant, Philological Quarterly, XLVI, 3 (July 1967), 327-328
§Michael J. Tolley, Southern Review [Adelaide], II (1967), 269-277 (with 4 others)
§Richard Moore, “Two New Editions of Blake”, Poetry, CXI (January 1968), 263-266 (with another)
§Vivian de Sola Pinto, Modern Language Review, LXIV (1969), 404-407 (with others)
Robert N. Essick, Blake Studies, VI, 1 (Fall 1973), 103-106
### Yale Center for British Art

#### Online Reproductions

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<tr>
<th>Blake Work</th>
<th>Yale Accession Number</th>
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<td>Visions of the Daughters of Albion (I)</td>
<td>B1978.3.1580-1585</td>
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  Tamara Zalite, "Viljams Bleiks" (pp. 5-14); O. Lisovska, "Komentari" (pp. 103-104).

  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. 439-490).

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° 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.