

Division I: William Blake  
**PART I**  
**ORIGINAL EDITIONS, FACSIMILES,<sup>63</sup> REPRINTS,**  
**AND TRANSLATIONS**

*Section A: Original Editions*

**TABLE 5**  
**COLLECTIONS OF ORIGINALS**  
**OF BLAKE'S WRITINGS**  
**Addenda to *BB* (1977), 57-66 and *BBS* (1995), 32-36**

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

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<sup>63</sup> 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.

*Eason*

- Robert Essick* **ILLUMINATED WORKS:** *Book of Los* pl. 5, *Europe* (c) pl. 1<sup>b</sup> (see “Order” of the *Songs*), 11<sup>c</sup>, 17<sup>c</sup>, 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, 18, *No Natural Religion* (G<sup>1</sup>) pl. a4, a6, b3  
**TYPE-PRINTED WORK:** *Descriptive Catalogue* (U)  
**LETTER:** 1 Sept 1800  
**RECEIPT:** 9 Sept 1806
- Huntington  
 Library  
*Kain, Connie,*  
*David &*  
*Richard* **DRAWING:** “Tiriel Led by Hela”
- KUNSTHALLE,  
 Hamburg **ILLUMINATED WORKS:** *America* pl. 1  
*Roger Lipman* **ILLUMINATED WORK:** *Songs* pl. 30  
 Moravian **LETTERS:** Catherine Armitage (later the  
 Church poet’s mother) to the “Bretheren & Systers”  
 Archives of ?Nov 1750, and of Thomas  
 the Fetter Armitage (Catherine’s first husband) to the  
 Lane Con- *same*, 14 Nov 1750  
 gregation,  
 (London)
- Morgan (J. **LETTER:** 12 March 1804  
 Pierpont)  
 Library
- National Library **LETTER:** 25? Nov 1826<sup>64</sup>

<sup>64</sup> 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.

- of Scotland
- Parker, Allan** **ILLUMINATED WORK:** *Innocence* (Y<sup>1</sup>) pl. 12, 16-17  
**TYPE-PRINTED WORK:** *Poetical Sketches* (E)  
**DRAWINGS:** Larger Blake-Varley Sketchbook; Watercolours for Bunyan's *Pilgrim's Progress* and Blair's *Grave* (2)
- 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 Univer- **ILLUMINATED WORKS:** *Marriage* (M)  
 sity in the Uni-  
 versity of *Songs* (o) pl. 18, 24, 38-39,  
 Toronto 53, electrotypes, and pl. 22-23, 28, 30, 40,  
 44-46, 48<sup>a-b</sup>  
**MANUSCRIPT:** The "Riddle Manuscript"
- Westminster **LETTER:** letter of James Blake (the poet's  
 (City of) brother), 1 April 1785  
 Archives  
 Centre
- Wormsley **ILLUMINATED WORKS:** *Songs* (P)  
 Foundation
- Yale University **LETTER:** Autumn? 1800
- Yale Center for **ILLUMINATED WORKS:** *America* (M), *Thel*  
 British Art (B), *Europe* (A) and pl. 1, *For the Sexes* (G),  
*Jerusalem* (E) and pl. 28, 35, *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, *Songs* pl. 32
- TYPE-PRINTED WORK:** *Poetical Sketches* (Q)
- DRAWING:** *Tiriel* Drawing 10
- LETTERS:** 17 April, Aug?, 26 Nov 1800, May 1807 (from Cromek), 1829 (Catherine Blake to James Ferguson); 4 letters to Ozias Humphry
- TYPE-PRINTED WORK:** *Descriptive Catalogue* (V)

**TABLE 6**  
**PRIVATE OWNERS AND PUBLIC INSTITUTIONS**  
**WHICH HAVE DISPOSED OF ORIGINAL BLAKES**  
**Addenda to *BB* (1977) and *BBS* (1995)**

American Blake Foundation	<b>ILLUMINATED WORK:</b> <i>No Natural Religion</i> (G <sup>1</sup> ) pl. 4, a6, b3
<i>Anonymous</i>	<b>ILLUMINATED WORKS:</b> <i>Songs</i> (P)
<i>Baskin, Leonard</i>	<b>ILLUMINATED WORKS:</b> <i>Europe</i> (c) pl. 1 <sup>b</sup> (see "Order" of the <i>Songs</i> )
<i>Bentley, Dr</i>	<b>ILLUMINATED WORKS:</b> <i>Marriage</i> (M),
<i>A.E.K.L.B. &amp; G.E., Jr</i>	<i>Songs</i> (o) pl. 18, 24, 38 <b>MANUSCRIPT:</b> The "Riddle" manuscript
<i>Dennis, Mrs Seth</i>	<b>ILLUMINATED WORK:</b> <i>Songs</i> (Q)
<i>Kain, Mrs Louise Y.</i>	<b>DRAWING:</b> "Tiriel Led by Hela"
<i>Roger Lipman</i>	<b>ILLUMINATED WORK:</b> <i>Songs</i> pl. 30
<i>Lister, Raymond</i>	<b>ILLUMINATED WORKS :</b> <i>America</i> pl. 1
<i>Malone, Mary E.</i>	<b>LETTER:</b> 12 March 1804
<i>Mellon, Paul</i>	<b>ILLUMINATED WORKS:</b> <i>America</i> (M), <i>Thel</i> (B), <i>Europe</i> (A) and pl. 1, <i>For the Sexes</i> (G), <i>Jerusalem</i> (E) and pl. 28, 35, <i>No Natural Religion</i> (B) <b>DRAWINGS:</b> Gray, <i>Poems</i> (with inscriptions and watercolours), <i>Tiriel</i> Drawing 1

- Neuerburg family*      **ILLUMINATED WORK:** *Innocence* (Y)  
pl. 4-5, 9-10, 12, 16, 18 – pl. 6-8, 11, 13-  
15 are apparently still in the family
- Ryskamp, Charles*      **LETTER:** 12 March 1804
- Wallraf-Richartz*      **ILLUMINATED WORK:** *Innocence* (Y),  
Museum (Cologne) thought to be “on permanent deposit” in  
the Wallraf-Richartz-Museum, was  
partly sold – see Neuerburg family  
above<sup>65</sup>
- Whitney Family*      **ILLUMINATED WORK:** *Visions* (E)

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<sup>65</sup> I have had no reply to my letter of enquiry to the Wallraf-Richartz-Museum.

**TABLE 7**  
**TITLES AND COPIES**  
**Addenda to *BB* (1977) or *BBS* (1995)**  
**New Titles**

Letters of Aug? 1800, 1 Sept 1800, 4 untraced letters to Ozias  
Humphry

*Songs of Innocence and of Experience* contemporary facsimile  
(Gamma)

Sophocles Manuscript (probably not by the poet)<sup>66</sup>

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 Copper Plates**

By the end of his life, Blake had accumulated perhaps 113 kilograms of copper plates, most of it for works in Illuminated Printing.<sup>67</sup> At his death “a great number of Copper

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<sup>66</sup> See Michael Phillips, “William Blake and the Sophocles Manuscript Notebook”, *Blake*, XXXI (1997), 44-49 (the handwriting is that of the poet) and G.E. Bentley, Jr, “William Blake and the Sophocles Enigma”, *Blake*, XXXI (1997), 65-67 (the writing is not the poet’s).

<sup>67</sup> G.E. Bentley, Jr, “Blake’s Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates”, *University of Toronto Quarterly*, LXXVI (2007), 714-770.

Plates” passed to his widow Catherine, according to her protector and Blake’s disciple Frederick Tatham,<sup>68</sup> and on her death in 1831 they passed, under uncertain authority, to Tatham, who printed copies of *America*, *Europe*, *Jerusalem*, and *Songs of Innocence and of Experience* on paper watermarked 1831 and 1832.<sup>69</sup> Later “all save these ten [copperplates]<sup>70</sup> were stolen by an ungrateful black he had befriended, who sold them to a smith as old metal.”<sup>71</sup> 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 £50.5.1<sup>3</sup>/<sub>4</sub>.

### 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

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<sup>68</sup> *BR* (2) 688.

<sup>69</sup> *BB*, p. 73.

<sup>70</sup> The ten copperplates consist of *Songs* pl. 3, (6, 43), 8, 16, 18, 24, (27, 33), 29, (34, 47), (36, 46), (48, 53) (those within parentheses are back-to-back). Pl. 29, *Experience* titlepage, is in fact a facsimile by William Muir, so only nine of Blake’s original copperplates were preserved in the electrotypes.

<sup>71</sup> Alexander Gilchrist, *Life of William Blake*, “*Pictor Ignotus*” (London: Macmillan, 1863), I, 127; see also II, 267.



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 Printing.<sup>72</sup> 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<sup>73</sup> (just as a watermark will only appear on half or fewer of the leaves cut from a sheet of watermarked paper), and, even when the copperplate-maker's-mark did survive on the print, Blake ordinarily took pains to conceal it by printing very lightly, by wiping ink from the area, and especially by colouring the area after printing. Note that the copperplate-makers'-marks listed below are reported chiefly from posthumous copies (*America* [N], *Europe* [I], *Jerusalem* [H-J], *Songs* [a-c, e, g, i, k]) which were printed more heavily and carelessly than Blake's own copies, and generally were not coloured. When the copperplate-maker's-mark is visible on a print, of course it is in

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<sup>72</sup> No copperplate-maker's-mark has been reported for any of his commercial engravings, but the versos of copperplates from *Innocence* (1789) were apparently used in *Experience* (1794), from *Marriage* (1790) plus "The Approach of Doom" (?1788) in *Urizen* (1794), from *America* (1793) in *Europe* (1794), from *Ahania* (1795) in *Ahania*, from *Milton* (1804[-11]) in *Milton*, and from *Jerusalem* (1804[-20]) in *Jerusalem*.

<sup>73</sup> For instance, the surviving copperplates of *Job* pl. 14, 16 are on the versos of pl. II-III of Henri Louis Duhamel du Monceau, *A Practical Treatise of Husbandry* [tr. John Mills] (1762), but they exhibit no copperplate-maker's mark.

mirror-writing, and ordinarily it is very difficult or impossible to decipher.

**TABLE 8**  
**COPPERPLATE-MAKERS' MARKS<sup>74</sup>**  
**A Cumulative Table**

**G. HARRIS | N° 31 | SHOE LANE | LONDON**  
*Job* copperplate (1826) verso of pl. 1

**JONES No 4[7?] | SHOE LANE LONDON<sup>75</sup>**  
*Songs* (1794) pl. 1 (copy c), 28 (a, c, g, i, Victoria pull)  
29 (b-c, e, k, Harvard pull), 32 (b-c), 33 (a), 37 (b-c,  
Harvard pull), 46 (a, electrotype), 47 (a, electrotype), and 49  
(c).

**JONES AND | PONTIFEX N° 47 | SHOE LANE LONDON**  
*Europe* (1794) (I) pl. 1-2, 4-18 PONTIFEX  
*Urizen* (1794) (E)

**R PONTIFEX & C° | 22 LISLE STREET STREET | SOHO, LONDON**  
*Job* copperplates (1826) versos of pl. 2-13, 15, 17-21; Dante  
copperplates (1827) versos of pl. 1-7

**WHITTOW & HARRIS | No 31 SHOE LANE | LONDON<sup>76</sup>**

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<sup>74</sup> *BB*, 86n4, 145, 235-236, 381 n4, 518-519, 532, 545, and *BBS*, 195 n10.

<sup>75</sup> The copperplates 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".

<sup>76</sup> The same mark appears on all the copperplates etched by Schiavonetti with Blake's designs for Blair's *Grave* (1808) (Rosenwald Collection)..

*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]JOE LANE | LONDON

*Jerusalem* (1804[-20]) pl. 71

**Copperplate-Maker's Mark too obscure to read**

*America* (1793) (N) pl. 6; *Urizen* (1794) (A) pl. 2, 19, 28; *Jerusalem* (1804[-20]) pl. 56, 63, 92, 93 might be either of the WHITTOW stamps.

**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",<sup>77</sup> though previously it been assumed that the supports were millboard.

**TABLE 9**  
**COPPER PLATE-SIZES (BB, 67-71)**  
**ADDENDA**

**"God Judging Adam" (1795), colour-print**

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<sup>77</sup> Joseph Viscomi, "Blake's Annus Mirabilis", *Blake*, XL (2007), 63.

43.2 x 53.5 cm

**“Satan Exulting Over Eve” (1795), colour-print**

43.2 x 53.4 cm

**“Elohim Creating Adam” (1795), colour-print**

43.1 x 53.6 cm

**Small “Pity” (1795), colour-print**

19.75 cm high at left, 19.5 cm high at right,

27.2 cm wide at top, 27.4 cm wide at bottom

**Calculating the Cost and Weight of Copper**

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

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

The three plates for Flaxman’s *Naval Pillar* (1799) weighed 0.944 kilograms and cost 12s 8d or 6.2 grams for a penny. The 37 large plates for Flaxman’s *Hesiod* (1817) weighed 42.471 kilograms and cost £13.13.0 or 13 grams for a penny. Assuming that these are representative prices, a penny bought 6.2 grams of copper before 1814 and 13 grams after 1814.

**Weight and Cost of Copperplates<sup>78</sup>**

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<sup>78</sup> See “Blake’s Heavy Metal: The History, Weight, Uses, Cost, and Makers of his Copperplates”, *University of Toronto Quarterly*, LXXVI (2007), 714-770.

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, 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<sup>2</sup> gives an average copperplate price of 0.135d/cm<sup>2</sup>.

**TABLE 10**  
**WEIGHT AND COST OF COPPERPLATES**  
**FOR BLAKE'S WRITINGS**

Title	Number of New Plates	Weight in Grams	Cost
"The Accusers"; see "Our End is Come"			
"Albion Rose"	1	688.3	£ 9. 3
<i>All Religions are One</i>	10	241.2	£ 3. 3
<i>America</i>	23	10,196.6	£ 6.17. 0
"The Approach of Doom"	1	1,014.4	£ 13. 7½
<i>Book of Ahania</i>	5	844.2	£ 11. 4
<i>Book of Los</i>	0		
<i>Book of Thel</i>	8	1,496.1	£ 1. 0. 1¼
<i>Europe</i>	1	162.0	£ 2. 2

<i>First Book of Urizen</i>	5	1,001.4	£	13.5½
<i>For Children: The Gates of Paradise</i>	18	1,065.1	£	14.3½
<i>For the Sexes: The Gates of Paradise</i>	3	254.3	£	3. 5
<i>Ghost of Abel</i>	1	269.8	£	3. 6
<i>Jerusalem</i>	52	22,474.9	£15.	2. 1
“Joseph of Arimathea”	1	102.4	£	1.4¼
“Laocoon”	1	792.3	£	10.7¾
<i>Marriage of Heaven and Hell</i>	23	5,443.6	£ 2.	1. 3
<i>Milton</i>	30	6,380.9	£ 4.	5. 9¼
“Mirth”	1	304.0	£	4. 1
<i>On Homer</i>	1	173.5	£	2. 4
“Our End is come” or “The Accusers”	1	332.1	£	4. 5½
<i>Song of Los</i>	8	3,583.6	£ 2.	8. 2
<i>Songs of Experience</i>	2	153.0	£	2. 0¾
<i>Songs of Innocence</i>	31	3,016.7	£ 2.	0. 6½
<i>There is No Natural Religion</i>	19	537.3	£	7. 2¾
To the Public	2		£	15. 0
<i>Visions of the Daughters of Albion</i>	11	2,708.9	£ 1.	16. 5
<b>TOTALS</b>	<b>261</b>	<b>63,176.6</b>	<b>£53.</b>	<b>4. 7¼</b>

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”,<sup>79</sup> differing in size, paper-materials, thickness, &c.<sup>80</sup>

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)

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<sup>79</sup> Peter Bower, “The Vivid Surface: Blake’s Use of Paper and Board”, p. 55 in *William Blake: The Painter at Work*, ed. Joyce H. Townsend (2003).

<sup>80</sup> For information on the makers and mills of paper used by Blake, see the table of “Blake’s Papermakers: Watermarks found in Papers used by William Blake (1757-1827)” (pp. 72-73) in Peter Bower, “The Evolution and Development of ‘Drawing Papers’ and the Effect of their Development on Watercolour Artists, 1750-1850”, pp. 61-74 of *The Oxford Papers: Proceedings of the British Association of Paper Historians Fourth Annual Conference, Held at St. Edmund Hall, Oxford, 17-19 September 1993*, ed. Peter Bower (Oxford & N.Y.: British Association of Paper Historians, 1996) Studies in British Paper History Vol. I.

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<sup>81</sup> but he also used the remainder for scrap paper -- see *BB*, 574-575 and *BBS*, 221-222.

In Table 11, Blake's writings in manuscript and in print derive from *Blake Books* (1977), *Blake Books Supplement* (1995), and the supplements thereto in "William Blake and His Circle" from *Blake* (1994 ff.). An asterisk indicates that more than one kind of watermark has been found in that copy.

Records of Blake's separate prints of "Canterbury Pilgrims", "Christ Trampling Satan" (Blake-Butts), George Cumberland's card, "Earl Spencer", "Falsa ad Coelum", "Joseph of Arimathea Preaching", "Lavater", "Lear and Cordelia" (Blake-Butts), "Wilson Lowry", "The Man Sweeping", Moore & Co advertisement, and "Mrs Q" are taken from Robert N. Essick, *The Separate Plates of William Blake* (1983). The dates 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. Watermarks with dates after Blake's death such as J WHATMAN | 1828, 1831, and 1832, were clearly not chosen by Blake.

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<sup>81</sup> 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".



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

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

**TABLE 11**  
**WATERMARKS IN WORKS BY BLAKE**  
**A Cumulative Table<sup>82</sup>**

**A**

Cumberland card\* (1827)

**AP | 1807**

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

**C BALL**

*Marriage* (L)

**R BARNARD | 1827**

Letters (1, 4 Aug 1829)

**BASTED MILL 1820<sup>83</sup>**

Butlin #714 (1820)

**A B[LACKWELL?]**

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<sup>82</sup> Incorporating *BB* (1977), 71-73, *BBS* (1995), 40, and Butlin.

<sup>83</sup> BASTED MILL is the watermark used by John Pine and William Thomas at their Basted Mill, Hertfordshire.

Letter (7 Oct 1803)

**A BLACKWELL | 1798**

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

**C BRENCHLEY | 1804**

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

**W BRIDGES 1794**

Butlin #503 (1800-3)

**Britannia design | 17[ ]**

Cumberland card\* (1827)

**Britannia design in a circle beneath a crown**

Cumberland card\* (1827)<sup>84</sup>

**BUTTANSHAW**

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

Butlin #531 (1806)

**BUTTANSHAW 1799**

Butlin #358 (1802)

**BUTTANSHAW | 18[ ]**

Letter (19 Oct 1801)

**BUTTANSHAW | 1802**

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

**Crown design**

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

**CURTEIS & SON**

Letter (18 Oct 1791)

**W D[ICKI]E<sup>85</sup> | 1803**

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<sup>84</sup> 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.

<sup>85</sup> The watermark, misread, or rather misreported, in *BB*, 71, 272 as 'W DA[CI]E',

Letters (4 Dec 1804; 25 March 1805)

**W DI[CKI]E & CO | 1804**

Letter (4 Dec 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)

**FAO**

"Christ Trampling Satan"\* (1806-1808)

**GATER 1805**

Butlin #621 (1805), 771 (1820)

was commissioned by William Dickie, Bookbinder, Paper Maker, and Stationer of the Strand; he did not have his own mill.

**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 Sept 1801; 22 Nov 1802; 16 Aug 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 Jan 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**

"Resurrection of the Dead"<sup>86</sup>

**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 Jan, 16 July 1826; 12 April 1827)

**RUSE & TURNERS | 1812**

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

**RUSE & TURNERS | 1815**

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<sup>86</sup> Pencil sketch, watermark and drawing reproduced in John Windle Catalogue 46 (2009), p. 2.

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

S[ ]

*No Natural Religion* (F)

**SMITH & ALLNUTT | 1815**

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

**T STAINS**

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

**T STAINS | 1813**

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

[ ]TH

Letter (6 Dec 1795)

**T above an arch**

"Wilson Lowry" (1825)

**I TAYLOR**

*No Natural Religion* (B, L<sup>1</sup>), *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)

**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 [National Gallery of

Victoria]); Moore & Co ad (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<sup>87</sup>**

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

**J WH[ATMAN] 18[ ]**

Butlin #802 1 (1825)

**J WHATMAN □ 1800<sup>88</sup>**

Blair watercolour No. 11 (backing mat)

**J WHATMAN | 1801**

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<sup>87</sup> According to Peter Bower, "The Vivid Surface: Blake's Use of Paper and Board", p. 55 in *William Blake: The Painter at Work*, ed. Joyce H. Townsend (2003), "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).

<sup>88</sup> J WHATMAN □ 1800 has not been recorded in another work by Blake.

*Milton* (B)

**J WHATMAN | 1804**

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

**J WHATMAN | 1808**

*Innocence* (S), *Songs* (\*R, S), *Milton* (A-B, \*C<sup>89</sup>)

**J WHATMAN | 1811**

\*Flaxman, *Hesiod* (1817) proofs

**J WHATMAN 1813**

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

**J WHATMAN | 1815**

*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)

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<sup>89</sup> 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).



**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)

**J WHATMAN 1828**

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

**J WHATMAN | 183[ ]**

*Songs* (n)

**J WHATMAN | 1831**

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

**J WHATMAN | 1832**

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

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

*Songs* (pl. 29 [Harvard])

**H WILLMOTT | 1810**

"Blake's Chaucer: An Original Engraving"

**179[ ]**

Letter (16 Sept 1800)

**1794**

- Thel* (\*F), *Urizen* (pl. 22 [*Essick*]), "Accusers" (G), "Joseph of Arimathea Preaching" (1793-96); Butlin #656 (1809)  
**[17]96**
- Letter (16 Sept 1800); George Cumberland's card\* (1827)  
**1797**
- Tasso MS  
**1798**
- List of Apostles  
**[ ] 18[ ]**
- Butlin #535 (1807)  
**180[2?]**
- Letter (14 Oct 1807)  
**1802**
- Hayley, *Designs to a Series of Ballads* (1802); Butlin #683 (1805); Butlin #781 (1825)  
**1806**
- Butlin #692 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)

**Crown and Shield**

Letter of 1 Sept 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 12**

**STAB HOLES**

**Addenda to *BB* (1977), 55-56 and *BBS* (1995), 31**

**Two Holes**

**3.9, 4.3 apart**

*Urizen* pl. 22 (Small Book [B])

**Three Stab Holes**

**3.9 x 4.4<sup>90</sup>**

Small Book of Designs (B)<sup>91</sup>

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<sup>90</sup> 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.

<sup>91</sup> *Urizen* pl. 2, 5, 10 and *Marriage* pl. 11 were recorded in *BB*. All the new information about stab holes comes from Butlin & 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

*TheL* pl. 7 (Anon.)  
*Urizen* pl. 1 (Keynes Family Trust)  
*Urizen* pl. 2 (Tate)  
*Urizen* pl. 5 (Yale)  
*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)  
**Five holes**  
**1.2, 3.1, 11.1, 1.2 cm apart**

*Innocence* (J)<sup>92</sup>



“The Accusers”; see “Our End is come”

**"Albion Rose"**  
**(?1796, ?1804)**

**Weight and Cost of Copperplate<sup>93</sup>**

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*Marriage* pl. 14 (U.S. National Gallery) – perhaps because they were trimmed off or simply not noticed.

<sup>88</sup> For conflicting reports on these stab holes, see *Songs of Innocence* (J).

<sup>93</sup> 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.

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 ....

### **NEWLY DISCOVERED 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 |  
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).

*All Religions Are One*  
(1795)

**Weight and Cost of Copperplates**

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

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

**COPY A**

Reproduced in colour in *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, & Joseph Viscomi (1993) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

**EDITIONS**

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

**REVIEWS**

§**Anon.**, “The Composite Art of Blake”, *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539 (with 12 others)

**Kay Parkhurst Easson**, *Blake Studies*, V, 1 (1972), 168-174 (with another)

§**Anon.**, “The Processes of William Blake”, *Times Literary Supplement*, 15 Feb 1974, pp. 1537-1539 (with 6 others)

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

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

Copy	Plates	Leaves
S	18	18
Untraced		

### 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] + loose proofs, C-I, K-L, R), **1795** (A-B), **?1807** (M), **1821** (O), and **posthumously** (N, P-Q) (Viscomi, 376-380).

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 & 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 C**

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

### **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].<sup>94</sup>

### **COPY H**

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

### **COPY I**

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

### **COPY L**

**HISTORY:** Reproduced on-line at the New York Public Library web-site.

### **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 1997 Mr Mellon had given it to (6) The **YALE CENTER FOR BRITISH ART**. Reproductions of it were added to the William Blake Archive in 2004.

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<sup>94</sup> According to Wheatley's file copy of the catalogue in the British Library: S.C. Wheatley.17 (12); see Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainwright and the Griffiths family library," pp. 111-142 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, & Giles Mandelbrote (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001).

### **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";<sup>95</sup> (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) ....

### **NEWLY RECORDED COPY**

#### **COPY S**

**BINDING:** Bound with *Thel* (S), *Europe* (N), *Urizen* (K), and *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;<sup>96</sup> (2) At

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<sup>95</sup> Gilchrist, 366 (*BR* (2) 481).

<sup>96</sup> *BR* (2) 758.

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;<sup>97</sup> (3) Offered in Willis & 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 drawings [*i.e.*, *prints?*] which I have set apart for Il marito [*i.e.*, *Barron Field;*] it's headed *America*";<sup>98</sup> (2) **UNTRACED**.

## Pl. 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.<sup>99</sup>

## EDITIONS

*America* (1963) The William Blake Trust <BB>

## REVIEWS

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

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<sup>97</sup> 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]).

<sup>98</sup> Osborne Collection, Beinecke Library, Yale University. In *America*, only the title page (pl. 2) is "headed America", and no known loose print of it could have been seen by Robinson in the 1850s.

<sup>99</sup> Michael Phillips, "The Printing of Blake's *America a Prophecy*", *Print Quarterly*, XXI (2004), 31.

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

*America: A Prophecy*, introduction by **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)

### “The Approach of Doom”

#### Weight and Cost of Copperplate

The experimental plate, cut up and etched with 4 plates for the *Marriage*, weighed 1,620.7grams and cost 6s 11<sup>3</sup>/<sub>4</sub>d.

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

**NEWLY DISCOVERED COPY**

COPY COLLECTION	CORRECTION	CONTEMPORARY OWNER
B	Bodley Douce	-- Francis

## **COPY B**

**SHEET SIZE:** 18.65 X 22.7 cm.

**WATERMARK:** Invisible because pasted down.

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

**HISTORY:** (1) Francis Douce bought "Blake's Canterbury Pilgr." from the firm of Hurst and Robinson in March 1825,<sup>100</sup> 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.

### *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.

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<sup>100</sup> Bodley: Ms Douce e 68, f. 3<sup>v</sup>, 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.

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”,<sup>101</sup> 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 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

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<sup>101</sup> Joseph Viscomi, “Blake’s ‘Annus Mirabilis’”, *Blake*, XL (2007), 69-71. The 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.

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 Oct 1936).

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

### **EDITIONS**

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

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

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

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

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

### **REVIEW**

§**Anon.**, "The Processes of William Blake", *Times Literary Supplement*, 15 Feb 1974, pp. 145-147 (with 6 others)

*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**

**HISTORY:** Reproduced in colour in *The Urizen Books*, ed. David Worrall (1995) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

### **PLATE 5**

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

*The Book of Thel*  
(1789[-1818])

TABLE

Copy	Plates	Leaves
S	2-8 <sup>102</sup>	7
Untraced		

**Weight and Cost of Copperplates**

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

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

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

*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] + 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

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<sup>102</sup> The print missing may be pl. 1, "Thel's Motto", also omitted from Copy E.

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

Blake appears to have printed a pair of plates in the five colors before moving to a second pair; because the color sequence could vary among plate pairs, it is not possible to sequence the issues, let alone the copies, of the edition. ... The five inks of *The Book of Urizen* 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 "*The Book of Urizen*'s title plate, when seen in raked light, reveals embossments absent in the proof (copy a); these embossments suggest that the plate may have been rebitten to deepen the shallows" (Viscomi, 92).

### **COPY A**

**HISTORY:** (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 1997 Mr Mellon had given it to (5) The YALE CENTER FOR BRITISH ART.

### **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 [& William A. Chatto], *A Treatise on Wood Engraving* (1839), 715 note, must refer to copy E, as only copy E has seven rather than eight prints. (No copy has more than one titlepage.) 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.<sup>103</sup>

**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),<sup>104</sup>

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<sup>103</sup> 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.

<sup>104</sup> "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 quarer" (15.2 x 11.8 cm), is the size of the

and whose widow lent a copy to the Boston exhibition (1880), Lot 43; ...

**COPY H:**

Reproduced in black-and-white in Jordi Doce's translation of *Tiriél, el libro de thel* (2006).

**COPY J**

Reproduced in *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, & Joseph Viscomi (1993) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

**COPY K**

**HISTORY:** (3) Quaritch offered it in his Catalogue 665 (1949), \$2,800, and Catalogue 672 (1949), Lot 122, £700.

**COPY L**

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

It was reproduced in 2008 in the William Blake Archive.

**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

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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).

## **COPY R**

**HISTORY:** Reproduced in 2008 in the William Blake Archive.

## **NEWLY RECORDED COPY**

### **Copy S**

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

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

## **PLATES 2, 4, 6-7**

See Small Book of Designs (A).

## **PLATE 6**

A new sketch on the verso of the previously-known one was reported and reproduced by Robert N. Essick & 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<sup>105</sup> in North London around 1972-77"<sup>106</sup> to (5) An *Anonymous* collector who took them to the Victoria &

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<sup>105</sup> According to Anon., "Long-lost Blake watercolours shown for 1st time", CBC News, 12 Nov 2007, it was a furniture sale.

<sup>106</sup> Butlin & Hamlyn p. 57.

Albert Museum, where they were identified, and lent them to the Tate Britain exhibition of 2007.

### EDITIONS

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

#### REVIEW

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

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

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

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

#### REVIEWS

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

**Anon. (Your Reviewer)**. "From Blake's Trust." *Times Literary Supplement*, 9 Dec 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], Dec 1965 (with another)

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

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

#### REVIEW

- Andrew Wright**, *Blake Studies*, IV, 2 (Spring 1972), 162-163
- §**Anon.**, "Disorientation", *Times Literary Supplement*, 29 Sept 1972, p. 1145 (with another)
- I.H. C[hayes]**, *English Language Notes*, X (Sept 1972), 32
- §**John E. Grant**, *Philological Quarterly*, LI (1972), 643-644 (with 2 others)
- §**Kerry McSweeney**, *Queen's Quarterly*, LXXIX (1972), 236-237
- §**W.H. Stevenson**, *Studies in Romanticism*, XI (1972), 71-72
- Francis Wood Metcalf**, *Blake Newsletter*, VII, 1 (Summer 1973), 17-19
- §**Donald D. Ault**, *Modern Philology*, LXXI, 2 (Nov 1973), 218-221
- §**Max F. Schultz**, *Eighteenth-Century Studies*, VII, 1 (Fall 1973), 120-123 (with 6 others)
- §**Steven R. Phillips**, *Studies in Burke and His Time*, XV (1974), 301-305

*Descriptive Catalogue*  
(1809)

**MANUSCRIPT**

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



many of his [*Blake's*] relics are here which my father acquired of M<sup>rs</sup> 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 (Jan 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"<sup>107</sup>) [to Money for 12s], from whom it was acquired by (2) The bookseller James Weale, for whom it was sold in 1840 ....

### NEWLY DISCOVERED COPY

### COPY U

**BINDING:** (1) Watermarked "AP" and "1807" (as usual), leaves 11 x 19 cm, lacking the index leaf (G6),<sup>108</sup> with the corrections Blake made in copies distributed at the exhibition (B-D, F-H, J, L, O) on the titlepage ("^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<sup>109</sup> and 3,<sup>110</sup> plus minor underlining and notes probably by George

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<sup>107</sup> 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.

<sup>108</sup> 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.

<sup>109</sup> "Till we get rid of Titian ~~and~~ Correggio, Rubens and Rembrandt, We shall never equal Rafael ~~and~~ Albert Durer, Michael Angelo, and Julio Romano."

<sup>110</sup> 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.

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 Jan 1876; **(C)** Dora Greenwell of 27 Dec 1875 (printed) on "Vivisection" quoting 26 lines of "Auguries of Innocence"; **(D)** Dora Greenwell [to George Cumberland Jr], 25 Jan 1876; plus **(E)** A note by "GC Nov [180]9"<sup>111</sup> on the back flyleaf.

**HISTORY:** **(1)** In November 1809 George Cumberland Jr paid 5s for two copies of the *Descriptive Catalogue*<sup>112</sup> and sent them to **(2)** His father George Cumberland in Bristol,<sup>113</sup> who

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<sup>111</sup> The date looks like "1849", but as George Cumberland died in 1848, this seems impossible. The "Nov 9" is pretty speculative; Professor Essick thinks it might be "1842".

<sup>112</sup> George Cumberland Jr wrote to his father on 14 Oct 1809 about Blake's

Catalogue of Pictures being the ancient method of Frescoe Painting Restored.--you should tell Mr Barry to get it, it may be the means of serving your Friend[;] it sells for 2/6. and may be had of J. Blake. 28. Broad St Golden Square at his Brothers – the Book is a great curiosity. He [*h*]as given Stothard a compleat set down--

Three weeks later, on 5 Nov, Cumberland asked his son to "send by Abingdon 2 vols of Blakes work & make my regards to Blake – MC will pay you the 5/- for them--".

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

<sup>113</sup> George Cumberland Sr wrote to his son on 13 Nov 1809:

Blakes Cat. is truly origina l– part vanity part madnes s– part very good sense – is this the work of his you recommended, and of which I gave you a Comm<sup>n</sup> to buy two sets one for me and one for Mr Barrys Library? ...

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*.<sup>114</sup>

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

### NEWLY DISCOVERED 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;<sup>115</sup> (4) *UNTRACED*.

#### REVIEW

[Robert Hunt], "Mr. Blake's Exhibition", *Examiner*, 17 Sept 1809, pp. 605-606 (a violent attack on Blake)  
<BB>

#### EDITIONS

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

#### REVIEW

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

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<sup>114</sup> For the intermediaries between George Cumberland and Robert Essick, see Essick, "Blake in the Marketplace, 1997", *Blake*, XXXI (1998).

<sup>115</sup> 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. & London: Garland, 1975), 25, 115.

\*"Catalogue Descriptif de Scenes, Inventions Historiques et Poétique Peintes par William Blake a l'Aquarelle, Restaurant l'ancienne Methode de la Peinture a Fresque; ainsi que des Dessins Presentes au Public [*sic*] et Offerts a l'achat sous contrat privé." *Cahiers du Musée National d'Art Moderne* [Paris], No. 56/57 (1996), 188-209. In French

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

*Europe*  
(1794[-1831])

**TABLE**

<b>Copy</b>	<b>Plates</b>	<b>Leaves</b>	<b>Watermark</b>	<b>Blake Number</b>	<b>Leaf size in cm</b>	<b>Printing Colour</b>
N	?2-8,	15				
Un-traced	11-18					
c	#1	1		--		dark blue <sup>116</sup>
Anon. c	15 <sup>b</sup>	1	--	-- <sup>117</sup>	22.6 x 31.3	brown <sup>118</sup>
<i>Harvard</i>						
<b>Anon.</b>	1	1	Wove paper	–	24.2 x 17.7	dark grey-blue
<b>Essick</b>	13-14	1	--	--	25.1 x 19.5	greenish grey
<b>Untraced</b> [4]	4?	4?	?	?	?	?

<sup>116</sup> The dark blue copy of Europe pl. 1 has a brown ink framing line round the print.

<sup>117</sup> Pl. 15<sup>b</sup> is numbered "36" in ink at the top right (see the "Order" of the *Songs* below) and "24" in pencil at the top left.

<sup>118</sup> Pl. 15<sup>b</sup> 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.

### Weight and Cost of Copperplates

The 18 plates of *Europe* seem to be etched on the versos of plates from *America* except for pl. 3, which seems to have *Ahania* 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<sup>119</sup>

#### PLATE 1

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

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

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<sup>119</sup> 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.

within 0.2 cm of the left margin.

#### PLATE 4

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

**State 2 (Copy a, copy c pl. 4<sup>c</sup>):** 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 modelling of his back and hips and to the head of the struggling figure on the left in the group of three.

### PLATE 7

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

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

### PLATE 9

**State 1 (Copy b, pl. 9<sup>b</sup>):** 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**<sup>120</sup> (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<sup>a-b</sup>, 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",<sup>122</sup> and line 3 from the bottom

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<sup>120</sup> Not recorded in *BB* or *BBS*.

<sup>122</sup> Copy b, pl. 17<sup>c</sup>, 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

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<sup>a</sup>):** The small areas of relief lines on the woman’s back, just above her neck, and on her left shoulder have been modified with white line work. The relief areas on the back of the child’s raised right hand have been cut away and the middle finger divided into two fingers with white line work. An “S” shaped relief line below “all” in the penultimate line of text left of the final line (“FINIS”) has been cut away.

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

### PLATE 1

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

In *The Separate Plates of William Blake* (1983), 258-260, R.N. Essick demonstrated that most separate prints of the *Europe* frontispiece are Muir lithographic facsimiles, not Blake's originals.

In "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.

**Pl. 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.

**Pl. 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".<sup>123</sup> 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",<sup>124</sup> *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 1997 Mr Mellon had given it to (7) The YALE CENTER FOR BRITISH ART.

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<sup>123</sup> R.N. Essick, "Blake in the Marketplace, 2005", *Blake*, XXXIX (2006), 156, the source of all the information here.

<sup>124</sup> R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 109.

**COPY B**

**HISTORY:** It was reproduced in colour in *The Continental Prophecies*, ed. D.W. Dörrbecker (1995), in the 1996 February 2-April 7 catalogue of the Fundación "la Caixa" in Madrid, plates 28a-q, in *The Complete Illuminated Books*, ed. David Bindman (2000). and the Petit Palais exhibition catalogue of 2 April-29 June 2009.

**COPY C**

**HISTORY: (5)** Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.<sup>125</sup>

**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.<sup>126</sup>

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<sup>125</sup> N.B. Keynes & Wolf, *William Blake's Illuminated Books: ACensus* (1953), quoted in *BB*, 158, says that W.A. White gave copy H to his son-in-law F.M. Weld, Jr, but Ann Karnaghan says clearly that White's daughter Frances White Emerson lent two copies of *Europe* to the 1929 exhibition.

<sup>126</sup> R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 109.

### **COPY F**

Reproduced on-line at the New York Public Library web-site.

### **COPY G**

Pace *BB*, 142, copy G is not color-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 in the William Blake Archive in 2009.

### **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 L**

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

### **COPY a**

Previously unknown sketches on the versos of pl. 1 and 18

were reported and reproduced by Robert N. Essick & Rosamond A. Paice, “Newly Uncovered Blake Drawings in the British Museum”, *Blake*, XXXVII (2003-4), 84-100.

### NEWLY RECORDED 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 c**

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

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

**HISTORY:** (5) By 1997 Mr Mellon had given it to (6) The **YALE CENTER FOR BRITISH ART**.

#### **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).

**PLATE 11<sup>c</sup>, 17<sup>c</sup>**

**HISTORY:** (1) The leaf with pl. 11<sup>c</sup>, 17<sup>c</sup> was acquired from Allen of New York about 1964 by (2) Mr Charles Ryskamp;<sup>127</sup> (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*.<sup>128</sup>

### NEWLY DISCOVERED 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*].

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<sup>127</sup> The HISTORY thus far derives from *BBS*, 69; in *BB*, 341, *Europe* pl. 11<sup>c</sup>, 17<sup>c</sup> were erroneously supposed to belong with *Europe* (c).

<sup>128</sup> 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.



**PLATE 18**

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

**NEWLY DISCOVERED COPIES**

Robert Nikirk wrote to me on 20 February 1968:

Early in 1965, Mr. Weber, Jr. [*of the New York brokerage firm of Tice and Lynch*] 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 ... 4 monochrome pages from Blake's Europe, and other oddities [*including the Riddle Manuscript*].

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

The Riddle Manuscript came with the large group of miscellaneous Blake prints sold with "The Order" of the *Songs* <**BB, 339**>. This collection also included 27 prints from *Europe* (mostly from copy c) on 19 leaves. However, the histories of all these *Europe* prints save pl. 1 and 15<sup>b</sup> (which

are untraced) indicate that they could not be the four *Europe* prints with which Mr Nikirk was entrusted.

### EDITIONS

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

### REVIEWS

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

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

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

#### TABLE

Copy	Plates	Leaves	Watermark	Blake Number	Binding Order	Leaf Size in Cm	Printing Colour
E	1-3, 5-, 15, 17-, 23, 26-28 <sup>129</sup>	24	J WHATMAN (10)	---	1, 3, 5, 9, 2, 6, 14, 7, 10, 8, 11, 22, 13, 15, 18, 17, 19, 12, 20-21, 23, 26-28 <sup>130</sup>	29.6 x 23.8	green (2-3,5-8, 10-11, 13, 15, 18-20, 23, 28) orangish

<sup>129</sup> Pl. 9 is present and the duplicate pl. 12 is absent, pace Keynes, *Bibliography* (1921) and Keynes & Wolf, *William Blake’s Illuminated Books: A Census* (1953).

<sup>130</sup> 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.

										<i>brown</i> (1, 14, 27) <sup>131</sup>
K	11-15,	27								
Un-	17-28									
	traced									
pl. 3	3	1						9.9 x 6.1 <sup>132</sup>	<i>colour-</i>	
<i>Sendak</i>									<i>printed</i>	
pl. 3	3	1	---	---				15.6 x 11.2	<i>pale</i>	
<i>Essick</i>									<i>orange</i>	

### Weight and Cost of Copperplates

Five new plates weighed 1,001.4 grams = 2.2 pounds and would have cost 8*s*.11<sup>3</sup>/<sub>4</sub>*d*.

*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.<sup>133</sup>

<sup>131</sup> 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.

<sup>132</sup> Design only when printed for A Small Book of Designs (B).

<sup>133</sup> The dimensions of prints in the *Marriage* given in Viscomi differ slightly

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

The prints of pl. 4 in copies H-I appear certainly to have been printed with the impression in copy C: all three are printed in green ink with the illustration printed in shades of raw sienna and yellow ochre, the combination of inks characteristic of green copies C and F. These separate prints [*in H-I*] appear to have been extracted from copies E and F -- or excluded from them when they were collated [*Viscomi, 281*].<sup>134</sup>

## 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).

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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.

<sup>134</sup> 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.

**COPY A**

**HISTORY:** It was reproduced in The William Blake Archive in 2002.

**COPY B**

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

**HISTORY:** (5) A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ... It was reproduced in the William Blake Archive (2003).

**COPY C**

**BINDING:** It was disbound at the **YALE CENTER FOR BRITISH ART** by 1997 and reproduced in The William Blake Archive in 2002..

**COPY D**

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

**NEWLY DISCOVERED COPY**

**COPY E**

**COPPERPLATE-MAKER'S MARK:** On pl. 28 is a very clear copperplate-maker's mark of Pontifex (as in Jones & Pontifex

in *Europe* pl. 1-2, 4-18, and I Pontifex & 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 & 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).<sup>135</sup> About 1840, the first Charles Wentworth Dilke "formed one of the best collections of Blake's drawings, and was one of the earliest admirers of his poems".<sup>136</sup> Certainly he was interested in Blake at this time, for about 1843 he visited John Linnell "to have another morning with Blake",<sup>137</sup> he bought Blake's Job and Dante engravings from Linnell in February 1843 and November 1844,<sup>138</sup> and Linnell wrote to Dilke about the Job borders on 27 September 1844.<sup>139</sup>

**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.

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<sup>135</sup> Similarly the first Charles Wentworth Dilke may have commissioned Charles Murton about 1838 to bind the copy of *Songs of Innocence* (K) later owned by his son. The colouring of *Innocence* (K) seems quite unrelated to that of *Urizen* (E).

<sup>136</sup> *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.

<sup>137</sup> *BB*, 784.

<sup>138</sup> *BR* (2) 795.

<sup>139</sup> *BR* (2) 869.

**Pl. 5** The BOOK is mottled very dark brown, and the SKY at top left is dark to pale blue, top right black. The patterns of white at bottom are very similar to those in D.

**Pl. 6** The RIGHT MAN is blond, and the one on the left has black hair; the SERPENTS are black and red.

**Pl. 7** The MAN is purplish pink, his HAIR is brown, and the FLAMES are orange and salmon red.

**Pl. 8** The SKELETON is brown, the BACKGROUND very dark blue with green and brown at the bottom.

**Pl. 9** The MAN is pink; above him is mottled dark brown, blue, and orange; the ROCK below him is dark orange; the rest is mostly black.

**Pl. 10** The MAN is greyish pink; the near ROCKS are brown, the far ones dark brown.

**Pl. 11** The MAN is pink; his BACKGROUND is very dark bluish brown; the SKELETON is grey and brown; his BACKGROUND-FLAMES are orange and tawny brown; the CHAIN and HAMMER are black.

**Pl. 12** The WATER is black with green.

**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,<sup>140</sup> which corresponds to a

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<sup>140</sup> There is a similar defect in the Brown of the man's left knee on pl. 21 but

discoloured hole in the facing guard-leaf and to dark brown fragments opposite the guard-leaf hole on the verso of the previous leaf (pl. 20). This suggests that the guard-leaf was there when the colouring was still wet or humid. However, the print-versos have offsets from the facing prints, indicating that these offsets occurred before the guard-leaves were added. Apparently part of the colouring was added about the same time as the guard-leaves, c. 1841.

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

**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,<sup>141</sup> in brown morocco, elaborately gilt, all edges gilt<sup>142</sup> (including the fly-leaves), scattered foxing. The spine at front is separating from the text. No stab hole from the previous sewing is visible.

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nothing corresponding on the guard-leaf.

<sup>141</sup> 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.

<sup>142</sup> 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.

**HISTORY:** (1) Acquired by Sir Charles Dilke (according to the 1886 catalogue below); (2) Acquired by Frederick Locker-Lampson, who added his elaborate bookplate ("Frederick Locker Fear God Fear Nought"), lent it to the Burlington Fine Arts Club exhibition (1876), No. 313, had it listed in his catalogue (1886), and sold it with the Rowfant Library through Dodd, Mead & Co in 1905 to E.D. Church (it is not listed in G.W. Cole, *A Catalogue of Books ... Forming a Part of The Library of E.D. Church* [1909]); (3) Acquired by Mrs Harry Payne Whitney, who lent it to the Grolier Club Blake exhibition (1919-20), No. 13; after her death in 1942 it passed to (4) Helen Hay Whitney, who added her bookplate, and passed it to (4) John Hay Whitney and from him to his widow (5) Betsey Cushing Whitney, after whose death in 1998 it was sold at Sotheby's (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 (6) 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:** It was reproduced in The William Blake Archive in 2002.

#### **COPY G**

Reproduced, in reduced size and black-and-white, in Christian Frommert, *Heros und Apokalypse* (1996),. as a CD-Rom in 2001 by "Octavo" with a 12-page accompanying booklet by Nicholas Barker, and with a translation by José

Luis Palomares in 2002 and in *El Libro de Urizen*, ed. José Luis Palomares (2002).

### NEWLY RECORDED 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;<sup>143</sup> it probably consisted of pl. 1-15, 17-28.

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

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

See Small Book of Designs (B).

#### **PLATES 1, 5, 7, 11, 17**

See Small Book of Designs (A).

#### **PLATE 3**

**BINDING:** Loose; when the design (only) was printed for the Small Book of Designs (B), a breast was added in the

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<sup>143</sup> 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.

colouring, and at some point the leaf was cut down to the image; on the verso is a slight sketch.<sup>144</sup> 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 Nov 2000-11 Feb 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<sup>r</sup> 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*].

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<sup>144</sup> Details of *Urizen* pl. 3 here derive from Martin Butlin, "Another Rediscovered Color Print by William Blake", *Blake*, XXVII (1993-94), 68, the Christie catalogue (1995), and R.N. Essick, "Blake in the Marketplace 1995", *Blake*, XXIX (1996).

**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 & 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 (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) ...

**EDITIONS**

*El Libro de Urizen.* (Traduccion y Noticia de N.N.) (San Sebastian: Grafico-Editora, S.L., 1947) 52 pp. In Spanish  
"Noticia" (pp. 5-9). The prose translation of *Urizen* seems to be little more than an adaptation of the translation of Edmundo Gonzalez-Blanco (1928). <BB>

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

**REVIEWS**

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

§Bernard Blackstone, *New Statesman*, LVI (13 Dec 1958), 861-862

*The Book of Urizen*, ed. Clark Emery (1966, 1969)  
<BB>

§Vivian de S. Pinto, *Modern Language Review*, LXIV (1969), 404-407

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

**REVIEWS**

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

\*Stuart Curran, *Blake*, XIV, 3 (Winter 1980-81), 138-143



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

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

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

\*"Estudio Preliminar: *Urizen: La Creación como Catastrofe*" (pp. 7-56), colour reproduction of Copy G, the plates printed back-to-back (pp. 59-86), English transcription and Spanish translation on facing pages (pp. 87-137), "Notas y Comentarios" (pp. 139-184), "Bibliografía: [3] Ediciones Existentes de *El Libro de Urizen* an Castellano" (p. 185).

***For Children: The Gates of Paradise***  
**(1793)**

**TABLE**

<b>Copy</b>	<b>Plates</b>	<b>Leaves</b>
F	1-18, +	19
Untraced	another pl.	

(1793)

### Weight and Cost of Copperplates

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

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

### COPY B

**HISTORY:** (1) It is perhaps Thomas Griffiths Wainwright's copy<sup>145</sup> which was sold with Wheatley's own library by Fletcher & Wheatley, **12 December 1837**, Lot 363;<sup>146</sup> (2) Perhaps this is the copy acquired by T.J. Denman, nephew of Flaxman's wife Anne and sister-in-law Maria Denman (1779-23 Dec 1859) and probably son of Thomas Denman (1786-28 Sept 1851) Flaxman's studio assistant; "Mr Denman's copy" was used or acquired by Gilchrist's widow Anne,<sup>147</sup> for whom W.J. Linton made kerographs from pl. 2, 4, 7, 9-10, 14, 16 for

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<sup>145</sup> Like *America* (G), *Descriptive Catalogue* (F), *Europe* (B), *Jerusalem* (B), *Marriage* (I), and *Songs* (X) which were sold for Wainwright by Wheatley. The histories of the other copies of *For Children* exclude them conclusively (A, D-E) or probably (C) from this 1837 sale.

<sup>146</sup> See Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainwright and the Griffiths family library," pp. 111-142 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, & Giles Mandelbrote (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001).

<sup>147</sup> *Anne Gilchrist: Her Life and Writings*, ed. Herbert Harlakenden Gilchrist (1887), 123, a reference missed by GEB but quoted in Joseph Viscomi, "Blake after Blake: A Nation Discovers Genius", p. 225 in *Blake, Nation and Empire*, ed. Steve Clark & David Worrall (2006). T.J. Denman was "owner of the richest collection of his [Flaxman's] drawings and other memorials" (*The Drawings of Flaxman in the Gallery of University College London*, ed. Sidney Colvin [1876], 3; see pp. 44-45). His aunt Maria Denman owned Blake's *Descriptive Catalogue* (N) (given to Crabb Robinson in 1842), letters of Autumn 1800, 19 Oct 1801, and 18 March 1827 (sold 1883), and *Songs* (O) (sold in 1876).

Gilchrist (1863); **(3)** Sold by Colnaghi & Co on 12 July 1862 to **(4)** The **BRITISH MUSEUM PRINT ROOM**.

### **COPY C**

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

### **COPY D**

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

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

## **NEWLY RECORDED COPY**

### **COPY F**

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

**HISTORY:** **(1)** Acquired by John Flaxman, probably about 1797 when he bought *America* (S), *Thel* (S), *Europe* (N), *Urizen* (K), and *Visions* (S) bound together; **(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.**

## NEWLY DISCOVERED COPY

### PLATE 18

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

### EDITION

*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)

### *For the Sexes: The Gates of Paradise* (1820-1831?)

#### 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 Nov 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 D**

**HISTORY:** (4) It was offered in The Rosenbach Company's *Catalogue of the Exhibition of Manuscripts and Rare Books* (Jan-Feb 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.<sup>148</sup>

**COPY F**

**HISTORY:** Reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000).

**COPY G**

**HISTORY:** (4) By 1997 Mr Mellon had given it to (5) 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].

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<sup>148</sup> In *BBS* this History is mis-attributed to *For Children: The Gates of Paradise* (D).

## 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 COPY

### 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.<sup>149</sup>

## 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.<sup>150</sup>

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<sup>149</sup> Divitia Smith, "Critic's Books to Go to Small College", *New York Times*, 12 April 2003, p. A9.

<sup>150</sup> 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.

*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

*The Four Zoas*; see *Vala*

**“Genesis The Seven Days of the Created World.”**

**[transcript from Tasso]**

**HISTORY: (4)** Offered in Rosenbach catalogue (Nov-Dec 1921), p. 4, no price named.

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

**REVIEW**

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

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

***The Ghost of Abel***

**(1822)**

**Weight and Cost of the Copperplate**

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

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

### **COPY A**

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

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

### **COPY B**

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

### **INSCRIPTIONS ON DESIGNS**

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

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

**HISTORY:** (6) Paul Mellon lent them to the Yale University Art Gallery exhibition of *Blake Illumines Gray* (16 March-23 April 1972); by 1997 Mr Mellon had given it to (7) The **YALE CENTER FOR BRITISH ART**.

*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

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

**REVIEWS**

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

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

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

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

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

Reply in **Michael Phillips**, "An Island in  
the Moon", *Blake*, XXII (1988-89), 110-111

§**Robert N. Essick**, *Huntington Library Quarterly*, LII,  
1 (Winter 1989), 139-142

§**Peter L. Caracciolo**, *Library*, 6 S, XI (1989), 172-174

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

§**Ken Edward Smith**, *British Journal for Eighteenth-*  
*Century Studies*, XII (1989), 231-232

§**Jonathan Wordsworth**, *Review of English Studies*, XL  
(1989), 571-573

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

**David V. Erdman**, *Eighteenth Century ... Bibliography*,  
NS XIII (1994), 384-385

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

The preface is pp. 9-32.

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

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

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

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

### *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: "WHITLOW<sup>151</sup> & ... | N<sup>o</sup> 31 SHO. | LO..." (C, I-J)

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<sup>151</sup> This should be "WHITTOW".

- Pl. 92** over woman's head: "LANE | LONDON" (H, J)  
**Pl. 93** above woman's head (H)  
**Pl.100** above and to the left of the head of Los: "... S[?] |  
... LANE | ...DON" (H-J)

### NUMBERS ON THE COPPERPLATES

As may be seen especially in copy J,

the plates, with the exception of plates 12, 14, 22, 40, 51, 54, 57, 81, 82, and 92, were numbered [*on the copper*] in the top right corners, either in white line ... or in black line ... [*the latter on pl.*] 8, 9, 10, 28, 46, 52, 56, 65, 68, 72, 74, 75, and 96 ... a few numbers were scratched or gouged off the plates, as in Plate 28 ... and ... a few plates have numbers or traces from an earlier numbering that do not correspond to the final position or numbers of the plates. Plate 50, for example, was initially numbered as 19, and plate 18 as 20.<sup>152</sup>

### 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-

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<sup>152</sup> Viscomi, 340. This list is more extensive than in *BB*. 233, with more detail of where numbers are visible in which copies.

J on the other are created on the paper, not on the copper (pace *BB*, 237);

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

**Pl. 25:** Toomey claimed that pl. 25 was in three states,<sup>153</sup> 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

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<sup>153</sup> Deirdre Toomey, "The States of Plate 25 of *Jerusalem*", *Blake Newsletter*, VI (1972), 46-48.

(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.

**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 & 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 Aug 1831, Lot 426 [£4.4.0 to Bohn]; ...

**COPY C**

**BINDING:** The leaves were "skilfully reglued into the casing, re sewn with original stab-holes partly visible, and rebaced 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<sup>155</sup> 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 Nov 1993, Lot 3 ("estimate

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<sup>155</sup> The receipt is reproduced in the 1993 Christie catalogue.

on request"<sup>156</sup>) [sold for £560,000]; (6) Acquired at or shortly after the Rinder sale at Christie's, 30 Nov 1993, Lot 3 (£560,000) 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 by 1997.

**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 Nov 1863, as Anne Gilchrist told W.M. Rossetti on 23 Nov 1863,<sup>157</sup> and he permitted Swinburne to see the life, for Swinburne quoted it (silently) in his *William Blake* (1868), 77-78, 82n; ...<sup>158</sup> ... (6) It was reproduced again in colour in the Italian facsimile (1994) and in *The Complete Illuminated Books*, ed. David

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<sup>156</sup> "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).

<sup>157</sup> *Rossetti Papers 1862-1876*, ed. W.M. Rossetti (London: Sands & Co., 1903), 43. On 6 Nov 1863 she wrote to W.M. Rossetti:

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

<sup>158</sup> According to the account of Maitland (1813-76) in the *Dictionary of National Biography*, "After his death, the bulk of his collection was exhibited at the South Kensington Museum" (now called the Victoria & Albert Museum), but the authorities at the Victoria & Albert Museum library can now find no record of such an exhibition.

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



Bindman (2000); (6) By 1997 Mr Mellon had given it to (7)  
The **YALE CENTER FOR BRITISH ART**.

### **COPY F**

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

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

*the top left member is at a sharp angle*] and the stem of his 9 is always extended and curved under.

...

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

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

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

It is not clear why Blake numbered only 29 prints, a few in each chapter, "But what is clear is his intention regarding this copy's order: he meant it to follow copies D and E, an intention that Linnell apparently ignored or misunderstood".<sup>159</sup>

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<sup>159</sup> Viscomi, 357-358, 360, 426.

**HISTORY:** (1) It is probably copy F (not copy A, as in *BB*, 258) for which "M<sup>f</sup> [*William Young*] Ottley [*gave Linnell £5.5s.*] for M<sup>rs</sup> 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.

### **Plate 1**

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

### **PLATE 6**

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

### **PLATE 28**

**HISTORY:** (4) After the death of Mrs Ramsay Harvey, it was sold for (5) The heirs at Christie's, 30 Nov 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 1997 Mr Mellon had given it to (7) The YALE CENTER FOR BRITISH ART.

**EDITIONS**

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

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

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

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

**REVIEWS &c**

§**Geoffrey Keynes**, "Blake's 'Jerusalem'", *Times Literary Supplement*, 16 June 1950, p. 373 (announcement) <**BB**>

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

*Jerusalem* [C] (1952) The William Blake Trust <**BB**>

**REVIEWS**

**Anon.**, "Rare Blake Poem Is Issued in Facsimile: Limited Edition 'Jerusalem' Is Out Today", *New York Times*, 10 April 1952

§**Anon.**, *Times Literary Supplement*, 25 June 1954, p. 410

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

### REVIEWS

- §**Anon.**, *Times Educational Supplement*, 2 Oct 1964  
 §**Anon.**, *Times Literary Supplement*, 12 Nov 1964, p. 1,023  
**G.E. Bentley, Jr.**, *Modern Language Notes* (1965), 112-113  
 §**Arnold Goldman**, *Notes and Queries*, XIII (1966), 196-198  
 §**Stanley Wells**, *Modern Language Review*, LXI, (1966)

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

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

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

Blake Trust “on the 250th anniversary year of Blake’s birth”  
2007) Blake’s Illuminated Books Volume 1

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

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

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

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

## REVIEWS

§*Los Angeles Times Book Review*, 1 Dec 1991, Section  
D, p. 6 (with another)

§*Christian Science Monitor*, LXXXIV (6 Dec 1991), p.  
11 (with another)

§**Anon.**, *Library Journal*, CXVI (Dec 1991), 150 (with  
another)

§**Anon.**, *Print Quarterly*, VIII (1991), 440

§\***Lars Lönnroth**, *Svenska Dagbladet*, 5 Jan 1992,  
Section 2, p. 3

§*New York Times Book Review*, XCVIII (15 March  
1992), 18 (with another)

§*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 (Oct 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])

**Michael Ferber**, *Word and Image*, IX, 1 (Jan-March 1993), 87-90 (with another)

**J[ohn] P[eter] L[undeen], I[rene] H. C[hayes], and M[ark] T[revor] S[mith]**, *Romantic Movement* for 1992 (1993), 68-70 ("gorgeous volume", J.P.L.; needs "a new convention of annotation and of commentary", I.H.C.; it "will more than satisfy most of us", M.T.S.)

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 81-82 (a very substantial review)

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

**Iain Sinclair**, "Customising Biography", *London Review of Books*, 22 Feb 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")

§*Times Literary Supplement*, 26 Sept 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])

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

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

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

The work consists of



"Preface" (pp. vii-viii)

"Introduction" (pp. 1-20)

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

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

"Glossary" (pp. 240-246)

#### 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")

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

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

Originally a dissertation at the Universitat of València.

<**BBS**>

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

It consists of intermingled text and explication (pp. 32-583) plus "Preface" (pp. 9-14), "Introduction" (pp. 15-31) about "Blake's Golden String", "Blake's Cosmology", and "The Emanative Principles", plus a "Conclusion" (pp. 584-611), concerning "Methodology", "The World of Ulro", "The World of Eden", "The World of Generation", and "The World of Beulah". The designs are neither reproduced nor discussed.

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

**Joseph of Arimathea**  
**(1773, ?1785, ?1809)**

**Weight and Cost of Copperplate**

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

**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; ....

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

**Weight and Cost of Copperplate**

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

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

<i>Job</i> proof of pl. 2 (c. 1824) < <b>BBS</b> >	"Laocoon"
Prayer to God is the Study of Imaginative Art	Prayer is the Study of Art
<i>Job</i> proof of pl. 22 (c. 1824) < <b>BBS</b> >	
Praise to God is the Exercise of Imaginative Art	Praise is the Practise of Art
Marginalia (1827) to Thornton's <i>Lord's Prayer</i> (1827)	
If Morality was Christianity Socrates was the Saviour	If Morality was Socrates 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 & Joseph Viscomi suggest in their edition of *MILTON A POEM and the Final Illuminated Books*, ed. Robert N. Essick & 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 and to to the exhibition §*D'Après L'Antique* [exhibition] Musée du Louvre, Paris, 16 October 2000-15 January 2001.

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

**Large Book of Designs  
(1796)**

**COPY A**

<b>Plate</b>	<b>Leaf Size in Cm</b>	<b>Watermark</b>	<b>Printing Colour</b>
"Accusers" (B)	24.7 x 34.5	1794	<i>Colour-printed</i>
"Albion Rose" (C)	24.2 x 34.6	---	<i>Colour-printed</i>
<i>America</i> pl. d	24.8 x 34.7	1794   J WHATMAN	<i>Colour-printed</i>
<i>Urizen</i> pl. 14	24.5 x 34.6	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 21	24.5 x 34.6	---	<i>Colour-printed</i>
"Joseph of Arima- thea Preaching" (A)	24.6 x 34.9	1794	<i>Colour-printed</i>
<i>Visions</i> pl. 1	24.5 x 34.5	---	<i>Colour-printed</i>

*Visions* pl. 7                      24.5 x 34.5    ---                      *Colour-printed*

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

**COPY B <BBS, 51, 89>**

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

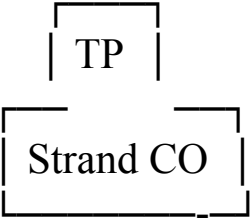
Large Book (B) differs from A in lacking *Urizen* pl. 14. *Urizen* pl. 22 is **not** in Large Book (B), as in *BB*, 269; it is in Small Book (B), as in *BB*, 357.

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

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

In "the two copies of *Visions* plate 1 from the *Large Book* copies A and B ..., the highlights at the right corner and at the waves are exactly the same", thus proving that they were printed at the same time (Viscomi, 303-304).

**LETTERS<sup>160</sup>**  
**ADDENDA**  
**TABLE**

<b>Date</b>	<b>Postmark</b>	<b>Watermark</b>	<b>Locatio</b>
1800 Aug			Untraced
1800 Sept 1	SE[PT]   [1]800   Fragments of BRIDGE   Westminster A.S.A.	C Crown and shield	R.N. Es- sick
1825 Nov [25?]*	 8 MORN 8 25 · NO 1825 <sup>161</sup>	Three curved lines enclosing a rampant lion or dragon	National Library of Scot- land

\* A *wafer* sealed the letter.

The letters from Hayley to Blake of 17 April 1800 and from Blake to Hayley of 11 December 1805 which belonged to Sir Geoffrey Keynes did not go with his collection of Blake's graphic works to the Fitzwilliam Museum or with his collection of Blake's purely literary works to Cambridge

<sup>160</sup> 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.

<sup>161</sup> 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.

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).

**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<sup>162</sup> is the "long and very interesting letter" to George Cumberland inserted in Cumberland's copy of *Songs* (F) which was offered in Thomas Kerlake's catalogue of *Valuable Books Manuscripts Literary*

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<sup>162</sup> Rather than the letter of 12 April 1827, as *BBS*, 96, speculates.

*Curiosities* (after Dec 1857), Lot 733; **(2)** Acquired from a private British Collection in November 1997 through John Windle by **(3)** Professor *Robert Newman Essick*.<sup>163</sup> The letter is reproduced in *Blake*, XXXII (1998), 6-9 (illustrating Robert N. Essick & Morton D. Paley, "'Dear Generous George Cumberland': A Newly Discovered Letter and Poem by William Blake").

**[Autumn 1800? to Thomas Butts]**

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

**HISTORY:** Blake's undated letter was offered by H.V. Morten at Sotheby's, 5 May 1890, Lot 22; it was the "Gift of Mrs Richard Gimbel, 1973" to **YALE UNIVERSITY LIBRARY** where it was briefly described in the *Yale University Library Gazette* for April 1974. For twenty years it lay there unremarked by Blake scholars, who have depended instead upon a normalized version in the Sotheby catalogue of 3 December 1888, Lot 13, printed in *Letters of William Blake*, ed. Geoffrey Keynes (1968), 49-50. (I have been unable to trace this 1888 catalogue.) A description and verbatim transcription are given in the *Yale University Library Gazette* (1993).

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<sup>163</sup> See his "Blake in the Marketplace, 1997", *Blake*, XXXI (1998).



### **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 (£3.14*s.*), 32 (£3), 17 (£4), 18 (£5.10*s.*), 32 (£3), 23 (£6.14*s.*), 27 (£5.10*s.*), 30 (£4.8*s.*), 25 (£5.5*s.*), 31 (£3.15*s.*) to Quaritch and (2) Were offered in Quaritch's *General Catalogue* (1880), Lot 12,803 (only the first and last letters dated<sup>164</sup>) for £52.10*s.*; (3) Apparently bought by Alexander Macmillan;<sup>165</sup> (4) **UNTRACED.**

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<sup>164</sup> 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.

<sup>165</sup> In the second edition of Gilchrist (1880), I, v, Anne Gilchrist gives thanks For permission to print a number of letters [18 of 34] sold at Sotheby's in 1878 to Locker-Lampson (5 letters), the British Museum Library (1), Mr Kirby (?4), and "Mr. Alexander Macmillan" (?8 letters, all bought in 1878 by Quaritch). However, Keynes, *Bibliography* (1921), *Letters of William Blake*, ed. G. Keynes (1968), *BB*, and *BBS* ignore this provenance, though Keynes (*Letters* [1968], 13) says, not very helpfully:

Eleven [*letters from the 1878 sale*] were bought by Bernard Quaritch, who disposed of them soon afterwards to Alexander Macmillan .... Of the eleven acquired by Macmillan ten are missing. Present members of the Macmillan family have kindly answered my enquiries, but no clue as to the fate of these letters since 1880 has been found.

Keynes does not detail which letters he thinks Macmillan owned, or how he knows Macmillan owned them, and he apparently did not notice that, of the eleven Blake letters acquired by Quaritch at Sotheby's in 1878, one was promptly sold to

**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 ....

**1803 October 26**

**HISTORY:** See Letter of 1800 November 26

**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 Sept 1804) by [?J.R.] Kirby;<sup>166</sup> .... (5) Mrs John Malone (Mary E. Malone) sold it (according to the Pierpont Morgan

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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).

<sup>166</sup> 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 September 1804 were printed in Gilchrist (1880), but that of 31 March 1804 acquired by Waller and presumably by Kirby is not given by Gilchrist, perhaps because it is concerned merely with business.

J.R. Kirby lent Blake's copy of Swedenborg, *Divine Providence* (1790) and an oil portrait of Blake by Thomas Phillips to the Burlington Fine Arts Club Blake exhibition (1876), No. 333.

Library's records) in 1976 to (6) Charles Ryskamp, who gave it in January 2005 to (7) The **PIERPONT MORGAN LIBRARY**.<sup>167</sup>

### **1804 March 31**

**HISTORY:** (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, Lot 14 (with the letter of 2 April 1804), for £4 to Waller; (2) Apparently acquired (with the letters of 12 March [*q.v.*], 2, 27 April, 28 Sept 1804) by [?J.R.] Kirby ....

### **1804 April 2**

**HISTORY:** (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, Lot 14 (with the letter of 31 March 1804), for £4 to Waller; (2) Apparently acquired (with the letters of 12 March [*q.v.*], 31 March, 27 April, 28 Sept 1804) by [?J.R.] Kirby ....

### **1804 April 27**

**HISTORY:** (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, Lot 16 (with the letter of 2 April 1804), for £2.10s. to Waller; (2) Apparently acquired (with the letters of 12 March [*q.v.*], 31 March, 2 April, 28 Sept 1804) by [?J.R.] Kirby ....

### **1804 May 4**

**HISTORY:** See Letter of 26 November 1800.

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<sup>167</sup> R.N. Essick, "Blake in the Marketplace, 2005", *Blake*, XXXIX (2006), 156.

**1804 May 20**

**HISTORY:** See Letter of 26 November 1800.

**1804 August 7**

**HISTORY:** ... **(2)** Sotheby's, 27 July-1 Aug 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 Dec 2009, Lot 72 (partially quoted and reproduced) (estimate £25,000-£30,000) [for £46,850 to John Windle] for **(5) Robert N. Essick.**

**1804 August 9**

**HISTORY:** See Letter of 26 November 1800.

**1804 September 28**

**HISTORY:** **(1)** Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, Lot 24 (with the letter of 2 April 1804), for £2.13s. to Waller; **(2)** Apparently acquired (with the letters of 12 March [*q.v.*], 31 March, 2, 27 April, 28 Sept 1804) by [?J.R.] Kirby; ....

**1804 October 23**

**HISTORY:** See Letter of 26 November 1800.

**1805 January 22**

**HISTORY:** See Letter of 26 November 1800.

**1805 May 17**

**HISTORY:** See Letter of 26 November 1800.

**1805 June 4**

**HISTORY:** See Letter of 26 November 1800.

**1807 May from Cromek**<sup>168</sup>

**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",<sup>169</sup> 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 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.

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<sup>168</sup> The History in *BB*, p. 280, is simplistic.

<sup>169</sup> John Bell, "Blake and Cromek", *Spectator*, No. 1836 (4 Nov 1882), 1411.

(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<sup>d</sup>”, “with<sup>t</sup>”, “ded<sup>n</sup>”, “w<sup>h</sup>” [i.e., “with”], “c<sup>d</sup>”, “w<sup>h</sup>” [i.e., “which”], “w<sup>d</sup>”, “exclus<sup>y</sup>”); (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<sup>y</sup>” to “exclusively yours”; (11) does not have superscript letters in “Mr.” (twice); and capitalises “guineas”.

Of the two versions, that of T.H. Cromek is much more normalized than that in the *Gentleman’s Magazine*. The alteration of underlining to italics, the beginning lay-out (and perhaps the reduction of three paragraphs to one), and the conversion of long “f” to short “s” might be standard manuscript-to-print normalization.

I conclude that the *Gentleman’s Magazine* version is the more authoritative one and suspect that T.H. Cromek was copying from it.

**HISTORY:** The copy sent by Cromek to Blake has disappeared. However, Cromek's "duplicate copy" was (1) "found ... amongst his father's papers by the late T.H.

Cromek", who (2) "knowing Mr. Allan Cunningham personally, and as an old friend of his father, lent it to him at his request ... in 1833 .... The letter he was never able to get back";<sup>174</sup> (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 offer).<sup>175</sup>

### **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

<sup>174</sup> John Bell, "Blake and Cromek", *Spectator*, No. 1,836 (4 Nov 1882), 1411.

<sup>175</sup> Robert N. Essick, "Blake in the Marketplace, 2008", *Blake*, XLII (2009), 122.

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,<sup>176</sup> 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;<sup>177</sup> it went in 2006 with the rest of the Murray Archive to (2) **THE NATIONAL LIBRARY OF SCOTLAND.**

**1826 March 31**

**HISTORY:** (7) Offered in John F. Fleming catalogue of *Books, Manuscripts and Autograph Letters* (Jan 1961).

**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 ....

**?1829 Catherine Blake to James Ferguson in Tynemouth**

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<sup>176</sup> According to Virginia Murray, Archivist, John Murray Archive.

<sup>177</sup> It is also reproduced in G.E. Bentley, Jr, “William Blake and His Circle”, *Blake*, XXXI (July 2005), cover (recto) and p. 11 (verso); Angus Whitehead, “William Blake’s last residence: No. 3 Fountain Court, Strand, George Richmond’s plan and an unrecorded letter to John Linnell”, *British Art Journal*, VI, 1 (2005), 27 (recto), and Michael Phillips, “The Printing of Blake’s *Illustrations of the Book of Job*”, *Print Quarterly*, XXII (2005), 139 (recto) (“a previously unrecorded letter ... not ... known to scholars before”, pp. 138, 140).



**HISTORY:** (1) About 1829<sup>178</sup> Catherine Blake sent to the artist James Ferguson<sup>179</sup> of Tynemouth "a List of Works by Blake, offered for sale by his widow";<sup>180</sup> (2) *UNTRACED*.

### 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<sup>181</sup> with 450 portraits and 200 letters including four

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<sup>178</sup> The date may be about 11 April 1829 when Tatham wrote to John Pye "in behalf of the widow of the late William Blake" with a list of "works for sale" (the works are not detailed in the only known MS of the letter) (*BR* (2) 495). It is possible that the letter to Ferguson was written on behalf of Catherine Blake (like this one by Tatham) rather than by her.

<sup>179</sup> Ferguson "took three or four of the Engraved Books" (according to Gilchrist, 366), perhaps including "*A work called Outhoon. 12 Plates, 6 inches more or less*" which was offered to him (II, 262). *BB* guesses this to be *Visions* (N) but does not notice that Ferguson also owned two or three other unnamed books.

Apparently W.M. Rossetti asked Tatham to reconstruct the list of seven colour-prints offered to Ferguson, and Tatham replied a little uncertainly on 9 Nov 1862:

*Nebuchadnezzar* was one [*Butlin* #302 or 304]; *Pity like a New-born Babe* [#311 or 312], *Newton* [#307]; *The Saviour* ["*Christ Appearing to the Apostles after the Resurrection*", #326 or 327] another, *Eve with the Serpent* ["*Satan Exulting Over Eve*", #292] 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.

<sup>180</sup> Gilchrist, 366.

<sup>181</sup> This is probably *not* the unbound copy of *Nollekens*, Second Edition (1829) in

from Blake to Humphry, among the autographs of Joseph Mayer of Liverpool, after whose death it was sold at Sotheby's, 21 July 1887, Lot 189; (2) These letters from Blake to Humphry are otherwise unknown and *UNTRACED*.

**n.d., recipient unknown**

(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*.<sup>182</sup>

**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 & Systers" of the Fetter Lane Moravian Congregation), reproduced on-line 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)**

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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)).

<sup>182</sup> 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.

**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.

**EDITIONS**

*The Letters of William Blake*, ed. **Archibald G.B. Russell** (1906) <**BB**>

**REVIEW**

§**Anon.**, "William Blake", *Times Literary Supplement*, 11 Jan 1907 (with 3 others)

*The Letters of William Blake*. Ed. **Geoffrey Keynes**, (1956, 1968) <**BB #93A-D**> **E.** \**Blake no Tegami* [*Blake's Letters*]. Tr. **Narumi Umetsu**. (Tokyo, 1970) <**BB #90**> **F.** Third Edition. (Oxford: Clarendon Press, 1980)

**REVIEW**

**1956**

§**K. Raine**, *New Statesman and Nation*, 3 Nov 1956, p. 558 (with another)

§**Anon.**, *Times Literary Supplement*, 9 Nov 1956, p. 667 (with another)

§**John Bailey**, *Spectator*, 30 Nov 1956, p. 797 (with another)

§**Kenneth Young**, "Imaginative Cockney", *Daily Telegraph*, Nov 1956 (with another)

§**Alfred Kazin**, “He found a World of Imagination ... In Blake’s Letters is Stated the Creed Of a Great Poet ...”, *New York Times*, 27 Jan 1957, p. 1

For a protest, see **Karl Kiralis**, “Blake”, *New York Times Book Review*, 24 March 1957, p. 43 <**BB #2054**>

§**Anon.**, *New York Times Book Review*, 17 Feb 1957, p. 12

§**Kenneth Rexroth**, *Nation*, 2 March 1957, p. 194

§**Hazard Adams**, *American Scholar*, XXV (1957), 384-385

§**L. Bonnerot**, *Etudes anglaises*, XL (1957), 263, in French

§**Günther Klotz**, *Zeitschrift für Anglistik und Amerikanistik*, V (1957), 337-338, in German

§**Anon.**, *Yale Review*, XLVI (1957), xii-xvii

§**R.T.F.**, *Personalist*, XXXIX (1958), 197-198 (with another)

§**Karl Kiralis**, *College English*, XX (1958), 98

§**H.M. Margoliouth**, *Review of English Studies*, NS, IX (1958), 94-95

### 1968

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

**W.E. Stevenson**, *Blake Newsletter*, II, 4 (1 April 1969), 71-72

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

**Winston Weathers**, *Blake Studies*, II, 1 (1969), 101-102

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

**1970**

**Kohei Koizumi**, "Umetsu Shi no Koseki [Mr Umetsu's Achievement]", pp. 83-88 of his *William Blake Shoyo [William Blake Essays]* (1982) in Japanese

**1980**

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

**G. E. Bentley, Jr**, “Blake’s Letters and Literals”, *Blake*, XV, 3 (Winter 1981-82), 138-139

§**Anthony Payne**, “Conversing in Paradise”, *Antiquarian Book Monthly Review*, IX, 5 (May 1982) (with 2 others)

§**Jacques Blondel**, *Etudes anglaises*, XXXV (1982), 331-332, in French

§**Sheila M. Smith**, *British Journal of Aestheticx*, XXII (1982), 90-91

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

§**John Beer**, *Modern Language Review*, LXXIX (1984), 425-430

### *The Marriage of Heaven and Hell*

([?1790][?1827?]) <BBS>

### **Weight and Cost of Copperplates**

The 23 new plates<sup>183</sup> weighed 5,443.6 grams = 11¾

pounds and would have cost £2.1.3.

**TABLE**

Copy	Plates	Leaves	Water-	Blake	Binding	Leaf Size	Printing
			Mark	Number	Order	in Cm	Colour
M	25-27	2 <sup>184</sup>	---	---	25-27	10.5-15.2 <sup>186</sup>	Black

VICTORIA  
UNIVERSITY  
in the Uni-  
versity of  
Toronto

The plates of the *Marriage* seem to have been cut out of seven sheets of copper in the following patterns and perhaps in the following order, according to Joseph Viscomi, *Huntington Library Quarterly*, LVIII (1996), 337:

Sheet	I	II	III	IV	V	VI	II verso	VII
Plate	22 24	12 x	2 3	6 7	15 9	17 16	x 27	25 26
Plate	23 21	x 13	1 5	8 11	14 10	19 18	20 x	-- --

**Bold-face** indicates plates upside-down; "x" and apparently "--" identify unknown plates.

Sheet II was originally used for "The Approach of Doom", and *Marriage* pl. 4 came from the sheet from which *Thel* was cut (see above).

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).

<sup>183</sup> *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.

<sup>184</sup> 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.

<sup>185</sup> It is wove paper, with two deckled edges.

<sup>186</sup> The piece of paper as a whole (bearing two leaves) is 24.3 x 19.9 cm.

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<sup>187</sup> and appear to have been written first; [II] Plates 4, 7-10, and 14-20 have the leftward g and appear to have been written second. ... [III] Plates 25-27 ("A Song of Liberty") appear to have originated as an autonomous work, which was attached to the narrative as a kind of coda ....

Plate 7 is the transitional plate ..., with its first g tilting to the right like the g in Plates 5 and 6, and its second [*in the same line!*] and subsequent 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,

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<sup>187</sup> 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.

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.

**Pl. 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.<sup>188</sup>

## **SIGNIFICANT VARIANTS**

**Pl. 10-11, 15, 21:** The etched "cave and rock formations" were masked in all save copies G and I; "The traces of ink on Plate 10 of Copy B ... and especially those in Plate 11 ... reveal that the ink was wiped off the forms to prevent them from printing .... The [*cave and rock*] forms are also revealed as slight embossments in the versos of copies A and F".<sup>189</sup>

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<sup>188</sup> 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.

<sup>189</sup> 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.

**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 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 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".<sup>190</sup>

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<sup>190</sup> 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

**HISTORY:** (1) ... perhaps acquired by Charles George Dyer;<sup>191</sup> (2) “Blake’s mar. of heaven hell [*was acquired from*] Dyer” in April 1821 by (3) Francis Douce ....

**COPY C**

**HISTORY:** Apparently reproduced in the Brazilian facsimile (2004).

**COPY D**

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

**COPY E**

**HISTORY:** (3) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929. Copy E was reproduced on-line by ArtCyclopedia under Fitzwilliam Museum.

**COPY F**

**HISTORY:** (5) A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) .... Reproduced in colour in *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, & Joseph Viscomi (1993) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

**COPY G**

Reproduced in the William Blake Archive.

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he was inking when he printed these four plates.

<sup>191</sup> 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).

**COPY H**

**HISTORY:** It was reproduced in colour in the Spanish edition (2000, 2001).

**COPY I**

**HISTORY:** (1) This is probably the copy ordered by T.G. Wainewright by February 1827; (2) It was sold by Benjamin Wheatley on 4 August 1831, Lot 395 ("The Marriage of Heaven and Hell, *coloured by the author, scarce*") [for £2.3.0 to (the booksellers John & Arthur) Arch)].<sup>192</sup>

**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

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<sup>192</sup> According to Wheatley's file copy of the catalogue: British Library: S.C. Wheatley.17 (12) (see Marc Vaubert 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, & 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].

to Tregaskis] on commission for **(2)** Frank Rinder,<sup>193</sup> from whom it was inherited by **(3)** His daughter Mrs Ramsay Harvey, after whose death it was sold for **(4)** The heirs at Christie's, 30 Nov 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 Nov 2000-11 Feb 2001), No. 192a.

It is reproduced in pl. 9-10 of Michael Phillips, "Blake and the Terror 1792-93", *Library*, 6 S, XVI (1994), showing the watermark and chain-lines, in Robert N. Essick, "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.<sup>194</sup> 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

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<sup>193</sup> 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*.

<sup>194</sup> 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* p. 287 fn1.

drawn along a straight edge, as of a ruler). The paper was folded not quite in the middle -- who is to say when and by whom it was folded? The crease is now very firm, and there is a tiny tear at bottom of the crease. The leaf with pl. 25 is 11.7 cm wide at the top, and that with pl. 26-27 is 12.1 wide at top.

**REGISTRATION:** Pl. 25-26 are carefully registered top and bottom -- the plate-marks are very clear. Pl. 27 is pretty carefully registered with pl. 26 -- it is very slightly higher. It is unlikely that copies K (pl. 21-24), L (pl. 25-27), and M (pl. 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 note<sup>195</sup> still with the prints at £9.18.6 (the purchase price of £8.18.6 plus 10%); (3) Found by John Windle in a copy of Blake's *Job*<sup>196</sup> 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

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<sup>195</sup> 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%

<sup>196</sup> 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.

Blake exhibition (9 Nov 2000-11 Feb 2001), No. 192b; **5**) Dr A.E.K.L.B. Bentley and G.E. Bentley, Jr gave it in October 2005 with the rest of their collections to **(6) VICTORIA UNIVERSITY** in the University of Toronto.

It is reproduced in *Blake*, XXXI (1998), 116, 139, 144. in the Tate catalogue (2000), in 2008 in the William Blake Archive, and in the Petit Palais exhibition catalogue of 2 April-29 June 2009.

**PLATES 11, 14, 16**

See Small Book of Designs (A).

**PLATES 11, 14, 16**

See Small Book of Designs (B).

**EDITIONS**

*The Marriage of Heaven and Hell*, Note by **Max Plowman** (1927) <**BB**>

**REVIEWS**

**Anon.**, "Shorter Notices. Blake's Work, Law, and Bible Studies", *Times* [London], 5 Aug 1927, p. 13 (with another)

§**B.S.**, *Nottingham Gazette*, 26 Aug 1927 (with 3 others)

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

*The Marriage of Heaven and Hell*. (Chelsea: [Printed by Jacques Raverat] 1910) 8<sup>o</sup>, i, 21 pp. (plus 5 blank leaves at each end)

According to the colophon, it was "Printed at Chelsea by J.P. Raverat. January 1910"; a MS note in the copy "ex dono impressionis" to "Sydney Cockerell" (in the collection of Mr



James Schaffner) says it was printed in “24 copies” “by M<sup>r</sup> Hornby’s permission at the Ashendene Press. | SCC”.

*The Marriage of Heaven and Hell* (Maastricht, Holland, 1928)  
<**BB**>

It was edited by **P.N. van Eyck**, printed by John Enschedé with Jan van Krimpen’s Lutetia type, and published by Alexandre Alphonse Marius Stols at his Halcyon Press in 325 copies, “a brilliant example of their superior craftsmanship”, according to Oskar Wellens, “A Dutch Bibliophile Edition of *The Marriage of Heaven and Hell* (1928)”, *Blake*, XXXVII (2003-4), 104-107.

§\**Snoubeni Nebe a Pekla*. [Tr. **Otto F. Babler**]. (Olomaue [Czech Republic]: \_ Beran, 1931) 8°, 23 pp. In Czech B. §Tr. **Jaroslava Skalick\_ho & Otto F. Babler**. (Liberec [Czech Republic]: Dauphin, 1994) 20 cm, 207 pp.; ISBN: 8090184251 In Czech

§*El matrimonio del Cielo y del Infierno*. Tr. Xavier Villaurrutio. With a Prefatory Note taken from G.K. Chesterton. ([Mexico], 1942) In Spanish <**BB**> **B** §*El Matrimonio del Cielo y El Infierno ...* (1998) **C**. §Second edition (2003) **D**. §Second Edition. (Mexico City: Ediciones Coyoacán, 2004) Colección Reino Imaginario 70 pp. ISBN: 97063313476

Preface (1½ pp.) by “C. [*sic*] K. Chesterton”. [Professor Essick has been unable to locate the G.K. Chesterton text in any of Chesterton’s published writings in English.

\**The Marriage of Heaven and Hell* [D]. London, 1960. The William Blake Trust <BB>

The Blake Trust facsimile is reproduced in reduced size in the Dover publication of 1994.

**REVIEW**

§[**Kathleen Raine**], *Times Literary Supplement*, 21 Dec 1960, p. 840

\**Nisu'e ha-'eden veba-she'ol*. Tr. **Giora Leshem** (Tel Aviv: Eked, 1967/68) In Hebrew <BBS> **B.** §(Tel Aviv: G. Leshem, 1997)

*The Marriage of Heaven and Hell*, illustrated by Clark Stewart (1972) <BB>

**REVIEW**

\***Judith Ott**, *Blake*, XI, 2 (Fall 1977), 117-119

*The Marriage of Heaven and Hell* (1974) The William Blake Trust <BB>

**REVIEWS**

\***Brian Alderson**, "Blake in the original", *Times* [London], 22 Dec 1975, p. 9 (with 3 others)

\***John Beer**, *Blake*, XI, 1 (Summer 1977), 42-44

*The Marriage of Heaven and Hell*, ed. **Geoffrey Keynes** (London & N.Y., 1975) <BB #A109> *Die Vermählung von Himmel und Hölle*, ed. **Geoffrey Keynes** (1975)

**REVIEWS**

§**Anon.**, *National-Zeitung* [Basel], 27 March 1975, in German

- §**E[duard] B[eaucamp]**, *Frankfurter Allgemeine Zeitung*, 8 Aug 1975, in German
- §**Anon.**, *Freie Presse/Prensa Libre* [Buenos Aires], 8 Jan 1976
- §*Times of India Magazine*, 10 Oct 1976, pp. 6-8 (with another)
- §**Ronald Paulson**, *Georgia Review*, XXX (1976), 466-467 (with another)
- §**Graham Reynolds**, *Apollo*, CV (1977), 147
- §**John Beer**, *Blake*, XI (Winter 1977-78), 42-44 (English version)
- §**Detlef W. Dörrbecker**, *Blake*, XI (Winter 1977-1978), 44-49 (German version)

§\**Cielo e Inferno*. Introduzione, Traduzione 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", *Pensiero poético en la lirica inglesa (Siglo XIX)* (Mexico [City]: Imprenta Universitaria, 1958).

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

§*Il Matrimonio del Cielo e dell'Inferno*. A Cura di **Paolo Manelli**. (Firenze [Italy]: Nuovedizioni E Vallecchi, 1979) Biblioteca della Doppia Lettere 18 cm, 82 pp. In Italian

*A União do Céu e do inferno*. Tr. [&c.] **João Ferreira Duarte**. (Lisbon: Via Editoria, 1979). 8<sup>o</sup>, no ISBN In Portuguese and English B. \*(Lisbon: Relógio D'água, 1991) 79 pp.; ISBN: 9727081444

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

**REVIEW**

§**Ksc.**, *Rurh-Nachrichten*, 24 July 1989, in German

*Äktenskapet mellan Himmel och Helvete*, tr. **Folke Isaksson**, met efterord av **Gören Malqvist** (1988) <**BBS**>

**REVIEW**

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

\**Tengoku to jigoku no kekkon* [*The Marriage of Heaven and Hell*]. Tr. **Mikihiko Ikeshita**. (Tokyo: Kindaibungeisha, 1992) 88 pp. In Japanese.

The work consists of "Sakuhin shokai [Introduction of the Work]" (pp. 5-13), "Sakuhin [Work, i.e., the *Marriage* in English]" (pp. 15-35), "Sakuhin no Nihongo yaku, Tengoku to Jigoku no kekkon [Japanese translation of *The Marriage*]"

(pp. 37-57), "Sakuhin kaisetsu [Commentary]" (pp. 59-84), "Atogaki [Afterword]" (pp. 85-88).

§*The Marriage of Heaven and Hell*. (N.Y.: Granary Books, 1993)

A folio flyer for it announces that it is "a reading and study with original drawings and paintings by Barbara Fahrner" (the drawings "executed by hand in each copy"), with letterpress in four colors by Philip Gallo in a "cyber-punk flavor", printed in 41 copies, 30 for sale at \$3,000.

§\**Giftarmålet mellom Himmel og Helvete*. Tr. **Hanne Bramness & Erling Indreeide**. (Oslo: Cappelen, 1993) 63 pp.; ISBN: 8202144884 In English and Norwegian

A "faks".

**N.B.** *Blake* (2000) erroneously lists it as "a book **about** Blake" by June Giftarmålet.

\**The Marriage of Heaven and Hell* [D] In Full Color. (N. Y.: Dover Publications, Inc., 1994) 12°, ISBN: 0486281221 (pbk) **B.** §(2007)

The work consists of **(1)** Anon., "Note" (p. [iii]); **(2)** a reproduction acknowledged on the back cover (of the paperback edition) to be from the Blake Trust facsimile (1960) of *Marriage* (D) <**BB**>, though reduced in leaf-size from 37.5 x 26.0 cm to 17.8 x 13.2 cm (the images reduced from c. 10 x 15 cm to c. 9 x 12.8 cm), and the designs reproduced back-to-back rather than on one side only of the leaves; and **(3)** a transcription of Blake's text with "Blake's spelling,

punctuation and use of capital letters ... retained wherever possible" (sic) (pp. 28-43).

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

*Il Matrimonio del Cielo e Dell'Inferno*. Traduzione e Nota di **Giuseppe Ungaretti**, con uno scritto de **Brunilde Neroni**. (Milan: Studio Editoriale SRL, 1994) Piccola Enciclopedia 100 Narrow 8°; ISBN: 8877102888 In Italian and English

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

§\**Ægteskabet mellem Himmel og Helvede*. Tr. **Niels Bronse**, Eftorord by **Mawanne Lindgren**. (Roskilde [Denmark]: Batzeer & Co, 1995) 72 pp.; ISBN: 97887988218845 In Danish

A facsimile.

\**Le Mariage du Ciel et de l'Enfer*. Postface de **Giuseppe Ungaretti**. Tr. Alain Suied. (Paris: Arfuen, 1996) Arfuen Textes anglais cahier n° 106. 8°, 72 pp.; ISBN: 290882549X In French and English

English and French texts are on facing pages; "Petit glossaire du Ciel et de l'Enfer" (pp. 61-62); Ungaretti, "Sur William Blake", tr. Gerard Pfister (pp. 63-66); "Note Biographique" (pp. 67-70).

§\**Snoubeni Nebe a Pekla = The Marriage of Heaven and Hell*. Tr. **Sylva Ficová**. (Praha & Litomšl [Czech Republic]: Paseka, 1999) 23 cm, 77 pp.; ISBN: 8071852341 In Czech

It is a "faksim".

§\**El Matrimonio del Cielo y del Infierno (The Marriage of Heaven and Hell [H]) (1790-1792)*. Estudio Preliminar, Traducción y Notas de **José Luis Palomares**. Edición Facsímil y Bilingüe. (Madrid: Hiperión, 2000) poesía Hiperión 8º, 310 pp., 32 pl.; ISBN: 8475176461 In Spanish B. (2001) C. 3a edición. (2005)

It consists of "Cronología" (pp. 7-16); "Estudio: La Génesis del Pensamiento Radical en William Blake" (pp. 17-184) stressing Diggers (pp. 81-92), Ranters (pp. 106-135), and Mugglestonians (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).

§*Het Huwelijk van Hemel en Hel*. Tr. **S. Koetsier**. (Utrecht: Bijleveld, 2001) In Flemish?

§\**El matrimonio del cielo e del infierno*. Tr. & ed. **Fernando Castanedo** (Madrid: Ediciones Cátedra, S.A. , July 2002) Letras universales, 341 152 pp.; ISBN: 8437620007 In Spanish

\**Matrimônio do Céu e do Inferno*. Tr. **Julia Vidili**. (São Paulo [Brazil]: Madras, 2004) 8º, 59 pp.; 8573748028 In Portuguese

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

§*Die Hochzeit von Himmel und Hölle*. Tr. **Kai Grehn** mit Musik von Sandow. (Vevais: Edition Minotaurus in der Galerie Vevais, [2005]) 19 cm; ISBN: 39361652262 In German B. Limited Edition mit Collectors Print: Hörspiel – CD mit Musik von Sandow unter der Regie von **Kai Grehn**. (Bliesdorf, Oder [Germany]: Edition Minotaurus, 2006) ISBN: 3936165777 In German

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

### *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.

<b>Plate</b>	<b>Matches</b>	<b>Plate</b>
1 ( <i>11.2 x 16.0</i> )		29 ( <i>11.2 x 16.0</i> )
2 ( <i>10.4 x 14.9</i> )		3 ( <i>10.4 x 14.9</i> )
4 (9.5 x 15.7)		16 (9.6 x 15.7)
5 ( <i>10.5 x 15.4</i> )		12 ( <i>10.5 x 15.4</i> )
6 (10.4 x 14.9)		see pl. 2-3
7 (10.5 x 15.3)		14 (10.6 x 15.3)



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

8 (11.3 x 16.8)	40 (11.3 x 16.8)
9 (10.4 x 13.6)	38 (10.5 x 13.6)
10 (10.8 x 14.3)	11 (10.8 x 14.2)
13 (11.1 x 16.0)	21 (11.1 x 16.0) <sup>197</sup>
15 (11.0 x 16.9)	
17 (11.5 x 16.0)	28 (11.5 x 16.0)
18 (12.0 x 16.0)	19 (12.0 x 16.0)
20 (12.0 x 16.0)	23 (12.0 x 16.0)
22 (11.9 x 16.0)	27 (11.8 x 16.0)
24 (12.0 x 16.0)	28 (12.0 x 16.0)
25 (12.0 x 16.2)	
*26 (10.6 x 14.3)	42 (10.7 x 14.3)
30 (10.2 x 14.4)	43 (10.2 x 14.4)
31 (12.1 x 16.0)	
32 (11.4 x 16.9)	37 (11.3 x 16.9)
33 (11.3 x 16.9)	39 (11.3 x 16.9)
34 (10.8 x 14.0)	44 (10.8 x 13.9)
35 (10.8 x 16.8)	
36 (10.2 x 14.1)	45 (10.2 x 14.0)
41 (11.5 x 16.0)	see pl. 17, 28
a (11.3 x 16.1)	
b (11.0 x 14.5)	e (11.1 x 14.4)
c (9.9 x 15.3) <sup>198</sup>	
d (11.0 x 15.5)	

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<sup>197</sup> Notice that Blake's first plate for Hayley's *Little Tom the Sailor* (1800) is this size: 11.1 x 16.0 cm.

<sup>198</sup> Pl. c seems to be etched over another design.

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<sup>199</sup>) 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".<sup>200</sup>

### 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.<sup>201</sup>

### 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.

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<sup>199</sup> Copy C was apparently finished in 181 (Viscomi, 328).

<sup>200</sup> Viscomi, 420; Erdman, Keynes, and *BB*, 309 n1, 311 record this as a change in the copper.

<sup>201</sup> The date is of course wrong, perhaps a misprint for the "1804" on the titlepage. 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*>.

In copy C, plates a-e can be divided into two sets. The leaves of plates a, b, and d are slightly smaller than the others and were apparently cut with a knife, whereas the other leaves were torn in the usual manner from larger sheets. The bottom edges of these leaves are only half gilt because they were not level with the other leaves. ... plates 4, 7, 25, and 41 ... are watermarked "WHATMAN / 1808"; in all four the mark runs vertically at the outside edge of the leaf, either from bottom corner up to the middle of the leaf (4 and 25) or from the top corner down to middle of the leaf (7 and 41). The "1808" is positioned under "HATM"; the "8" is 1.75 cm high, and the "W" is 3.0 cm high. Plates c and e, which were printed on slightly thinner paper, are recorded as having the same mark (*BB* 305), but in them the mark is smaller and runs horizontally across the top right corner. The marks are fragments: "J W" in plate e and "TMAN" with an "8" under the "T" in plate c. The "8" is 1.6 cm high and the "W" is 2.25 cm high. The size of the "W" and size and position of the "8" correspond exactly to the "J WHATMAN / 1818" paper used in *Songs* copy V and the first copies of *Jerusalem*. (The Whatman 1824 and 1826 papers used in *Jerusalem* copy F have an "8" that is 1.7 cm high.) ... [*The numbers echo these divisions.*] Plates b, a, and d were numbered 2, 3, and 17, whereas plates c and e were numbered 8\* and 32\*, denoted as

supplementary plates. The first set of plates were [*sic*] numbered in pen and ink like the other impressions, but plates c and e were numbered in an oil-based printing ink and are ragged-looking. These five plates were added to *Milton C* after it was initially collated. All five extra plates, along with plate f, were numbered integrally with copy D, ca. 1818, at which time plate 2 was not printed.<sup>202</sup>

Reproduced in colour in *MILTON A POEM and the Final Illuminated Books*, ed. Robert N. Essick & Joseph Viscomi (1993), in *The Complete Illuminated Books*, ed. David Bindman (2000) and on-line at the New York Public Library web-site.

## **COPY D**

**HISTORY:** Offered by Henry G. Bohn (1848) with Thel (O) for £10.10.0. It was reproduced in Black-and-White (from the Blake Trust colour facsimile [1967]) in 1995 and published by 2009 as an E-book.

## **PLATE 38**

**HISTORY:** (5) After the death of Mrs Ramsay Harvey, it was sold for (6) The heirs at Christie's, 30 Nov 1993, Lot 2 (ESTIMATE £20,000-£30,000) [for £62,000 to John Windle for]

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<sup>202</sup> 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.

(7) Professor **Robert N. Essick** who lent it to the Tate Blake exhibition (9 Nov 2000-11 Feb 2001), No. 278.

### EDITIONS

\**Milton, a Poem*. London, 1967. The William Blake Trust  
<BB>

It is reproduced in *Milton*, ed. Hans-Ulrich Möhring (1995), q.v. under Collections.

### REVIEW

[**Kathleen Raine**], *Times Literary Supplement*, 14 Sept 1967, p. 820

For protests, see **John E. Grant, Our Reviewer**, "Illuminations", *Times Literary Supplement*, 14 Sept 1967, p. 820; 7 Dec 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 Nov 1967, pp. 1045, 1069 <BB #1725, 1730>

*Milton: A Poem*, ed. **Kay Parkhurst Easson & Roger R. Easson** (1978, 1979) <BBS>

### REVIEWS

\***Joseph Anthony Wittreich, Jr**, *Blake*, XIII, 1 (Summer 1979), 49-51, with a note on the quality of the reproductions by **Morton D. Paley**, p. 51

- I.H. C[hayes]**, *English Language Notes*, XVII (Sept 1979), 63
- §**Elizabeth Sewell**, *Notre Dame English Journal*, NS XII (1979), 74-77 (with another)

"Shiyaku. W. Blake no Milton (1[-2]): A Translation of Blake's *Milton* (1[-2])." Tr. **Seiichi Miyamachi**. *Otaru Joshi Tankidaigaku Kenkyu Kiyō: Journal of Otaru Women's Junior College*, XII (1981), 51-72; XIII (1982), 55-74. In Japanese <**BSJ**>

\**Milton: Un Poema*. Ed. & tr. **Bel Atreides**. (Barcelona: DVD ediciones, S.L., April 2002) DVD poesia, 47 8°, 395 pp.; ISBN 849500769X In Spanish and English

"Introducción (pp. 11-106), *Milton* in English facing Spanish (pp. 107-257), "Notas y Comentarios" (pp. 259-387), "Bibliografía (de los libros citados)" (pp. 390-392). 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 Andrlat** Ramon Andsin sue is r *El Periódico* [Barcelona], 28 de junio del 2002, 26 (with another) In Spanish

**Jordi Doce**, "Fabula de una posesión", *Letras libras* [Madrid], Año 1, Número 12 (Septiembre 2002), 79-81 In Spanish (the introduction and translation by Bel Atreides "nos ofrece, no sólo un estudio

soberbio, sino una traducción fluida y rigurosa” [p. 81])

*\*Milton Un Poema.* Edició Bilingüe. Traducció I postfaci d’**Enric Casassas Figueres**. (Barcelona: Edicions dels Quaderns Crema, 2004) In Amicorum Numero 20 4°, 252 pp.; ISBN: 8477274223 In English and Catalan

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

**“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;<sup>203</sup> the subject was not identified at all by Keynes, Erdman, Bentley, &c.

If, as seems probable, Blake's portrait was drawn from the life, it must have been made before 13 September 1792 when Paine left England. This is the only contemporary evidence that Blake was in direct contact with Paine.

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.<sup>204</sup> Sharp was probably engraving Romney's portrait of Paine at the time.

**HISTORY:** (9) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

### EDITIONS

*The Note-Book of William Blake Called the Rossetti Manuscript*, ed., **Geoffrey Keynes** (1935, 1970) <BB>

### REVIEW

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

*The Notebook of William Blake*, ed. **David V. Erdman & Donald K. Moore** (1973) <BB> **B.** (1977)

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<sup>203</sup> For engravings of 1792-1793 of Paine by William Sharp after George Romney and by A. Schule after C. Schule, see Jack Fruchtman Jr, *Tom Paine, Apostle of Freedom* (N.Y., London: Four Walls Eight Windows Press, 1994) (at p. 274) and Keene (after p. 426).

<sup>204</sup> John Keane, *Tom Paine: A Political Life* (Boston, N.Y., Toronto, London: Little Brown and Company, 1995), 342; Joseph Johnson had advised Paine to lie low because of the furor caused by his writings.



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

### REVIEWS

- §**Raymond Williams**, “Radical Blake”, *Guardian*, 29 Nov 1973, p. 15 (with another)
- §**D.A.N. Jones**, *Listener*, XCI (10 Jan 1974), 53-56
- §**Anon.**, *Economist*, CCL (26 Jan 1974), 105
- §**Anon.**, “The Processes of William Blake”, *Times Literary Supplement*, 15 Feb 1974, pp. 145-147 (with 6 others)
- §**Frank P. Riga**, *Library Journal*, XCIX (11 March 1974), 657
- §**Anon.**, *Choice*, XI (April 1974), 256
- §**Dewey R. Faulkner**, “Secrets of Dark Contemplation”, *Yale Review*, LXIII (Summer 1974), 590-599 (with 5 others)
- I.H. C[hayes]**, *English Language Notes*, XII (Sept 1974), 31
- §**G. Ingham James**, *Apollo*, XCIX (Nov 1974), 428
- §**W.H. Stevenson**, *Studies in Romanticism*, XIV, 2 (Spring 1975), 201-205 (with another)
- \***Robert N. Essick**, *Blake Newsletter*, VIII, 4 (Spring 1975), 132-136
- §**Kenneth Garlick**, *Modern Language Quarterly*, LXX (1975), 158-160
- §**Jean H. Hagstrum**, *Philological Quarterly*, LIII (1975), 132-136
- §**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)  
**G.E. Bentley, Jr.**, *Journal of English and Germanic Philology*, LXXV (1976), 427-444  
§**Leonard M. Trawick**, *Studies in Burke and His Time*, XVII (1976), 71-74  
§**Thomas L. Minnick**, *Studies in Romanticism*, XVI, 2 (Spring 1977), 267-268  
§**John E. Grant**, *Modern Philology*, LXXV, 2 (Nov 1977), 196-201

\**William Blake's Notebook*. [Ed. **Jamie Andrews**.] (London: British Library Publishing, 2008) The British Library treasures in Focus 12 x 10 cm, 64 pp.; ISBN: 9780712309608  
Reproduces fragments from the *Notebook* with brief comments and etched versions of some designs. Preface (pp. 2-6).

***On Homer's Poetry***  
**(?1822)**

**Weight and Cost of Copperplate**

The copperplate weighed 173.5 grams = 0.38 pounds and would have cost 3s 9d.

All copies were apparently printed in ?1822 (A-F) (Viscomi, 380).

**COPY A**

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

**"The Order in which the Songs of Innocence and  
Experience ought to be paged"**

**<BB pp. 338-341>**

- (27) [?Europe (c) pl. (4<sup>c</sup>, 9<sup>c</sup>)]  
 (\*36) *Europe* (c) pl. 15<sup>b</sup> (Harvard)<sup>205</sup>  
 (\*38) *Europe* (c) pl. (11<sup>c</sup>, 17<sup>c</sup>)

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:** The "Order" was reproduced in the William Blake Archive in 2006.

At the Parke-Bernet sale of 2 Nov 1938,

**(F1)** At the George C. Smith sale at Parke-Bernet, 2 Nov 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 in<sup>206</sup>); **(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.<sup>207</sup>

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<sup>205</sup> *Europe* (c) pl. 15<sup>b</sup>, newly recorded here, is numbered "36"; the leaf with *Europe* (c) pl. (11<sup>c</sup>, 17<sup>c</sup>) is numbered "38" <**BBS p. 104**>; *Europe* (c) pl. (4<sup>c</sup>, 9<sup>c</sup>), listed under 36 in *BB* 338, should perhaps be listed under 27, where 11<sup>c</sup>, 17<sup>c</sup> were.

<sup>206</sup> *BB* suggests that the copy sold in 1941 [now identified as a Muir facsimile] went to George Goyder.

<sup>207</sup> 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,

(G1) Lot 29, with *Europe* (c) pl. 1<sup>[b]</sup> [apparently uncoloured], 4<sup>a</sup> and 5<sup>a</sup>, was sold for \$245 to the firm of 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*.<sup>210</sup>

*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.<sup>211</sup>

(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 & 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.

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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.

<sup>210</sup> 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.

<sup>211</sup> 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.

**“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**

*The Pickering Manuscript*, introduction by **Charles Ryskamp** (1972) <BB>

**REVIEW**

**Morton D. Paley**, *Blake Newsletter*, VI, 3 (Winter 1972-73), 78-79 (with another)

*Poetical Sketches*  
(1783)

**TABLE OF CORRECTIONS**

Copy	Collection`	Corrections on page	Contemporary Owner
M	Anon.	12, 15 <sup>212</sup>	

**The Posthumous Distribution of *Poetical Sketches***

Copies of *Poetical Sketches* distributed by Blake have manuscript corrections in them; these consist of copies B-F, O, Q, S-T, V-W.<sup>213</sup> Copies which lack Blake's corrections

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<sup>212</sup> 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).

<sup>213</sup> Linnell bought copy T from Mrs Blake in 1831. This suggests that the corrections

(A, G-N, P, R, U, X) are thought to have been distributed after his death.<sup>214</sup>

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 ....<sup>215</sup>

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

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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.

<sup>214</sup> *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.

<sup>215</sup> *BB*, 349 n1.

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.<sup>216</sup>

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

#### **What Copies Did Palmer Own?**

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

Among Samuel Palmer's papers, his son A.H. Palmer found a number of copies of *Poetical Sketches*. "One of these copies [*Copy A*] afterward [*June 1890*] was sent to the British Museum", as Pearson annotated the May 1890 letter above.<sup>217</sup>

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<sup>216</sup> 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.

<sup>217</sup> Copy A was sold by Quaritch to the British Museum (now the British Library) on 15 June 1890.

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.<sup>218</sup>

Copy U was defective, missing the last three leaves;<sup>219</sup> 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

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<sup>218</sup> 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.

<sup>219</sup> 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.



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."<sup>220</sup> 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**.<sup>221</sup>

### **COPY E**

**HISTORY:** (8) Acquired from Pickering & Chatto Catalogue No. 686 (1991), Lot 164 <**BBS, 107**> for \$170,000 by (9)

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<sup>220</sup> *BB*, 345. Bedford also bound copies H-I, N, and X.

<sup>221</sup> 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.

James Edwards of Potomac, who sold it for \$250,000 through John Windle in January 2007 to **(10) Allan Parker**.

### **COPY J**

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

### **COPY N**

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

### **COPY Q**

Reproduced in facsimile by Tate Publishing in 2007.

### **COPY Y?**

**HISTORY:** A previously unknown copy, not corresponding to the ones still in private hands,<sup>222</sup> 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 Now First Reprinted from the Original Edition of 1783.* Ed. **Richard Herne Shepherd**. (London,

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<sup>218</sup> 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.

1868) <**BB #129**> **B.** Reproduced on-line from the copy F in Turnbull Library (Wellington, New Zealand).

§*Poetical Sketches*. ([?Sydney, Australia]: Objective Systems Pty Ltd, 2006) EasyRead Comfort Edition 8°, 80 pp.; ISBN: 1425084885

*Poetical Sketches*. Introduction by **Robin Hamlyn**. (London: Tate Publishing, 2007) 8°, xxi, 70 pp.; ISBN: 978154377685  
Facsimile of copy Q; Robin Hamlyn. "William Blake: From *Sketches* to *Songs*." Pp. vii-xxi.

#### Receipts Signed by Blake

PAYER	DATE	SUM	LOCATION
Thomas Butts	5 July 1805	£5.7.0	Kenneth Rendle
Thomas Butts	9 Sept 1806	£6.6.0	Huntington

#### 1805 July 5

**HISTORY:** (1) Acquired by Joseph Holland; (2) Offered with the collection of Joseph Holland & Vincent Newton in John Windle Catalogue 26 (Dec 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 (Nov 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; (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 (3) to John Windle, who sold it (with funds provided by Robert N. Essick) in May 1998 to (4) 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.<sup>223</sup>

About 1796,<sup>224</sup> the texts of *Thel* pl. 7 (*Anon.*), *Urizen* pl. 1 (*Keynes Family Trust*), 2 (Tate), 3 (*Keynes Family Trust*), 5 (Yale), 7 (*Anon.*), 10 (Yale), 11 (*Anon.*), 17 (*Anon.*), 19

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<sup>223</sup> 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 *Blake*, XLII, 4 (Spring 2008), 142 note 10.

<sup>224</sup> On *Urizen* pl. 1, the printed date “1794” is altered to “1796”.

(*Anon.*), 23 (*Anon.*), *Marriage* pl. 11 (Princeton), 14 (U.S. National Gallery), 16 (*Anon.*), 20 (*Essick*), and *Visions* pl. 10 (*Keynes Family Trust*) were masked with canvas or linen (identifiable on the versos of *Urizen* pl. 1-2, 7, 19 [the last three reproduced in *Blake*, XLII (2008), 72, 70, 62]), colour-printed on unwatermarked<sup>225</sup> wove paper (for the dimensions, see the table above) as duplicates of the prints in *The Small Book of Designs (A)*, and hand-coloured.

Perhaps at this time ink numbers were added to *Marriage* pl. 14 ("9"), *Urizen* pl. 9 ("13"), *Marriage* pl. 20 ("16"), *Urizen* pl. 10 ("20 del"), and *Visions* pl. 10 ("22").

On 9 June 1818, in reply to Dawson Turner's letter enquiring about works for sale, Blake described the Large (A) and Small Books of Designs (A) which he had made for Ozias Humphry. Probably he then looked over the duplicate prints he had made in 1794 and 1796, chose out the best or most appropriate of them, drew three framing lines round each design,<sup>226</sup> added a watercolour wash between the two inner 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<sup>227</sup> (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

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<sup>225</sup> *Marriage* pl. 16 is watermarked "E&P".

<sup>226</sup> *Urizen* pl. 11 and 23 have 4 framing lines. When *Urizen* pl. 3 was trimmed, the hypothetical outer two framing lines were removed.

<sup>227</sup> There is no inscription on *Visions* pl. 10.

cm apart (with an extra stab hole 0.2 below and to the right of the third hole) and sewed them together.

After the pamphlet was disbound, pencil numbers were added at the lower left corner on *Urizen* pl. 19 ("1"), *Urizen* pl. 1 ("3"), *Marriage* pl. 16 ("4"), *Thel* pl. 7 ("3 [altered to] 5"), *Urizen* pl. 11 ("6"), *Urizen* pl. 23 ("7"), *Urizen* pl. 17 ("8"), and *Urizen* pl. 7 ("9").

About 1831 the versos of *Thel* pl. 7, *Urizen* pl. 1, 7, 11-12, 19, 23, and *Marriage* pl. 16 were inscribed in ink at the bottom left: "This Coloured Print by Wm Blake | was given to me by his Widow | Frederick Tatham | Sculptor" (see *Blake*, XLII [2008], 66 for a reproduction of the inscription on the verso of *Urizen* pl. 11). Presumably the prints were separated by this time.

**COPY A BRITISH MUSEUM PRINT ROOM**

<b>Plate</b>	<b>Leaf Size I n Cm</b>	<b>Water mark</b>	<b>Printing Colour</b>
<i>Thel</i> pl. 2#	22.5 x 29.2	---	<i>Colour-printed</i>
<i>Thel</i> pl. 4#	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Thel</i> pl. 6#	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Thel</i> pl. 7	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 1	16.6 x 26.1	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 2	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 3	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 5	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 7	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 8#	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 10	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 11	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 17	19.0 x 26.0	1794   J	<i>Colour-printed</i>

		WHATMAN	
<i>Urizen</i> pl. 19	16.1 x 26.1	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 23	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 24#	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Urizen</i> pl. 27#	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Marriage</i> pl. 11	18.9 x 26.0	---	<i>Colour-printed</i>
<i>Marriage</i> pl. 14	18.9 x 26.0	---	<i>Colour-printed</i>
<i>Marriage</i> pl. 16	18.9 x 26.0	---	<i>Colour-printed</i>
<i>Marriage</i> pl. 20	18.9 x 26.0	---	<i>Colour-printed</i>
<i>Visions</i> pl. 3#	19.0 x 26.0	---	<i>Colour-printed</i>
<i>Visions</i> pl. 10	17.8 x 26.0	---	<i>Colour-printed</i>

# Not in Small Book (B)

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

### **COPY B**<sup>228</sup>

<b>Plate</b>	<b>Dimensions of the image after the text was masked out</b> <sup>229</sup>	<b>Number</b>
<i>Thel</i> pl. 1	10.6 x 8.2 cm	
<i>Thel</i> pl. 4	11.0 x 7.4 cm	
<i>Thel</i> pl. 6	10.8 x 8.9 cm	
<i>Thel</i> pl. 7	10.8 x 8.2 cm	
<i>Urizen</i> pl. 1	10.3 x 8.4 cm	13a
<i>Urizen</i> pl. 5	10.7 x 7.7 cm	
<i>Urizen</i> pl. 7	10.6 x 11.8 cm	

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<sup>228</sup> Corrections of Small Book (B) for 2007 (*Blake, XLII* [2008]) are on the basis of Martin Butlin & Robin Hamlyn, "Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse", *Blake, XLII* (2008), 52-72, especially the reproductions.

<sup>229</sup> All the image-dimensions derive from Butlin.

<i>Urizen</i> pl. 11	11.0 x 10.3 cm	
<i>Urizen</i> pl. 17	9.0 x 14.8 cm	
<i>Marriage</i> pl. 11	10.4 x 4.4 cm	
<i>Marriage</i> pl. 14	10.1 x 3.8 cm	
<i>Marriage</i> pl. 16	10.2 x 6.0 cm	
<i>Visions</i> pl. 3	11.2 x 8.6 cm	
<i>Visions</i> pl. 6	12.0 x 5.4 cm	10a

**PLATE COLLEC- WATER- LEAF-SIZE PRINTING  
TION MARK IN CM COLOUR**

<i>Thel</i> pl. 7	Anon.	wove paper	18.6 x 25.7	colour printed
<i>Urizen</i> pl. 7	Anon.	wove paper	18.5 x 25.0	colour printed
<i>Urizen</i> pl. 11	Anon.	wove paper	18.5 x 26.4	colour printed
<i>Urizen</i> pl. 17	Anon.	wove paper	18.1 x 25.85	colour printed
<i>Urizen</i> pl. 19	Anon.	wove paper	18.5 x 26.3	colour printed
<i>Urizen</i> pl. 23	Anon.	wove paper	18.4 x 26.7	colour printed
<i>Marriage</i> pl.	Anon.	E&P	18.7 x 25.9	colour printed

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*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* pl. 7, *Urizen* pl. 7, 11-12, 17, 19, 23, and *Marriage* pl. 16 in Butlin & Hamlyn.

The versos of *Thel* pl.7 (Anon.), *Urizen* pl. 1 (Keynes Family Trust),<sup>230</sup> 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.

<sup>230</sup> *Urizen* pl. 1 (Keynes Family Trust) is inscribed “Moses” and “192” in pencil at the lower right.



### ORDERS

OFFSET ORDER <sup>231</sup>	BRITISH MUSEUM PRINT ROOM ACCESSION NUMBER <sup>232</sup>	PENCIL NUMBER ON VERSO
<i>Marriage</i> pl. 11	426	
? <i>Urizen</i> pl. 7	442	15a
? <i>Marriage</i> pl. 20	430	
<i>Urizen</i> pl. 17	427	8a
<i>Urizen</i> pl. 10	439	16a
? <i>Marriage</i> pl. 14	429	B9
? <i>Urizen</i> pl. 24	432	
<i>Thel</i> pl. 2	434	
? <i>Urizen</i> pl. 2	436	
<i>Urizen</i> pl. 19	438	
? <i>Visions</i> pl. 10	444	10a
<i>Urizen</i> pl. 1	425	13a
<i>Marriage</i> pl. 16	428	
<i>Urizen</i> pl. 23	431	
<i>Urizen</i> pl. 3	433	14a
<i>Urizen</i> pl. 27	435	
<i>Urizen</i> pl. 8	437	
<i>Thel</i> pl. 6	440	
<i>Visions</i> pl. 3	441	
<i>Urizen</i> pl. 11	443	
<i>Urizen</i> pl. 5	445	
<i>Thel</i> pl. 7	446	

<sup>231</sup> Most versos are invisible because they are pasted down.

<sup>232</sup> The British Museum Print Room accession numbers all begin with 1856-2-9.

*Thel* pl. 4 447

The orders given by the offsets (Copy A), the accession numbers (Copy A), the pencil numbers (Copy A), and the ink numbers (Copy B) are quite irreconcilable one with another. Only the offsets in Copy A and the ink numbers in Copy B bear Blake's authority – *Urizen* pl. 10 comes before *Marriage* pl. 14 in the offsets in copy A but the same plates are numbered 20 and 9 in Copy B.

**BINDING:** All these prints were stabbed together through three holes 7.2 and 8.8 cm apart; the distance of the top hole from the top of the leaf varies from 2.2 cm (*Urizen* pl. 8) to 4.3 cm (*Urizen* pl. 10), suggesting either that the leaf-size was variant when bound or that they have been trimmed since they were stabbed. They bear no Blake number or inscription.

## COPY B

PLATE	COLLEC- TION	WATER- MARK	LEAF-SIZE IN CM	PRINTING COLOUR
<i>Thel</i> pl. 7	<i>Anon.</i>	??	c 18.5 x 26.0@	<i>colour printed</i>
<i>Urizen</i> pl. 1	<i>Keynes Trust</i>	--	18.2 x 26.0	<i>orangish brown</i>
<i>Urizen</i> pl. 2	TATE	---	18.7 x 20.8	<i>colour printed</i>
<i>Urizen</i> pl. 3 <sup>233</sup>	<i>Keynes Trust</i>	--	15.0 x 9.9	<i>orangish brown</i>
<i>Urizen</i> pl. 5	YALE	---	19.0 x 16.0	<i>colour printed</i>
<i>Urizen</i> pl. 7	<i>Anon.</i>	??	c 18.5 x 26.0@	<i>colour printed</i>
<i>Urizen</i> pl. 9#	PRINCETON	<i>invisible</i>	15.6 x 20.7	<i>colour printed</i>
<i>Urizen</i> pl. 10	YALE	---	9.0 x 16.0	<i>colour printed</i>
<i>Urizen</i> pl. 11	<i>Anon.</i>	??	c 18.5 x 26.0@	<i>colour printed</i>
<i>Urizen</i> pl. 12#	MORGAN	---	10.2 x 15.1	<i>black</i>
<i>Urizen</i> pl. 17#	<i>Anon.</i>	??	c 18.5 x 26.0@	<i>colour printed</i>
<i>Urizen</i> pl. 19	<i>Anon.</i>	??	c 18.5 x 26.0@	<i>colour printed</i>
<i>Urizen</i> pl. 22#	<i>Essick</i>	1794	18.3 x 26.2	<i>colour printed</i>
<i>Urizen</i> pl. 23	<i>Anon.</i>	??	c 18.5 x 26.0@	<i>colour printed</i>
<i>Marriage</i> pl. 11	PRINCETON	<i>invisible</i>	17.9 x 12.9	<i>colour printed</i>
<i>Marriage</i> pl. 14	LIBRARY OF	--	18.8 x 12.1	<i>colour printed</i>

<sup>233</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.

CONGRESS			
<i>Marriage</i> pl. 16# <i>Anon.</i>	??	c 18.5 x 26.0@	<i>colour printed</i>
<i>Marriage</i> pl. 20 <i>Essick</i>		5.6 x 10.3 <sup>234</sup>	<i>colour printed</i>
<i>Visions</i> pl. 10 <i>Keynes</i> <i>Trust</i>	--	18.4 x 27.0	<i>colour printed</i>

<b>Plate</b>	<b>Dimensions of the image after the text was masked out<sup>235</sup></b>	<b>Number</b>
<i>Thel</i> pl 7 <sup>236</sup> ( <i>Anon.</i> )	10.7 x 8.3 cm	
<i>Urizen</i> pl. 1 ( <i>Keynes</i> Family Trust)	10.25 x 9.1 cm	
<i>Urizen</i> pl. 2 ( <i>Tate</i> )	10.2 x 10.9 cm	
<i>Urizen</i> pl. 3 ( <i>Keynes</i> Family Trust)	9.6 x 6.1 cm <sup>237</sup>	
<i>Urizen</i> pl. 5 ( <i>Yale</i> )	10.7 x 7.7 cm	
<i>Urizen</i> pl. 7 ( <i>Anon.</i> )	10.4 x 11.4 cm	
<i>Urizen</i> pl. 9 ( <i>Prince-</i> <i>ton</i> )	15.4 x 14.8 cm	
<i>Urizen</i> pl. 10 ( <i>Yale</i> )	10.0 x 6.5 cm	<b>20</b>
<i>Urizen</i> pl. 11 <sup>238</sup> ( <i>Anon.</i> )	10.0 x 10.8 cm	
<i>Urizen</i> pl. 17 ( <i>Anon.</i> )	9.1 x 14.8 cm	

<sup>234</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>235</sup> All the image-dimensions derive from Butlin.

<sup>236</sup> Unfinished ruled pencil lines are drawn outside the ink framing lines

<sup>237</sup> The leaf has been trimmed, perhaps removing stab holes and framing lines.

<sup>238</sup> Faint, unfinished ruled pencil lines are drawn outside the ink framing lines. The verso is inscribed "Q<sup>y</sup> Heaven & Hell".

<i>Urizen</i> pl. 19 (Anon.)	10.4	x	7.3	cm
<i>Urizen</i> pl. 22 (Essick)	10.0	x	15.4	cm
<i>Urizen</i> pl. 23 (Anon.)	10.2	x	10.1	cm
<i>Marriage</i> pl. 11 (Princeton)	10.0	x	4.8	cm
<i>Marriage</i> pl. 14 (U.S. National Gallery)	10.1	x	4.2	cm
<i>Marriage</i> pl. 16 (Anon.)	10.2	x	5.8	cm
<i>Marriage</i> pl. 20 (Essick)	10.5	x	5.5	cm
<i>Visions</i> pl. 10 (Keynes Family Trust)	1	x	5.7	cm

@ The newly-discovered prints are 18.2 to 18.7 by 25.0 to 26.7 cm.

# Not in Copy A.

*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

PLATE	INSCRIPTION <sup>239</sup>	Ink Num- ber
<i>Thel</i> pl. 7	"Doth God take care of These"	

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<sup>239</sup> 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.

<i>Urizen</i> pl. 1	“Which is the Way” “The Right or the Left”	
<i>Urizen</i> pl. 2	Teach these Souls to Fly	
<i>Urizen</i> pl. 3	O flames of furious desire <sup>240</sup>	
<i>Urizen</i> pl. 5	The Book of my Remembrance	
<i>Urizen</i> pl. 7	“I sought Pleasure & found Pain” “Unutterable”	
<i>Urizen</i> pl. 9#	Eternally I labour on	13
<i>Urizen</i> pl. 10	“Does the Soul labour thus”, “In Caverns of The Grave”	20
<i>Urizen</i> pl. 11	“Every thing is an attempt” “To be Human”	
<i>Urizen</i> pl. 12#	I labour upwards into futurity Blake <sup>241</sup>	
<i>Urizen</i> pl. 17	“Vegetating in fibres of Blood”	
<i>Urizen</i> pl. 19	“Is the Female death” “Become new Life”	
<i>Urizen</i> pl. 22#	“Frozen doors to mock” “The World: while they within torments up lock.”	
<i>Urizen</i> pl. 23	“Fearless tho in pain”	

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<sup>240</sup> 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.

<sup>241</sup> 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 & Hamlyn and now GEB are persuaded that it does not belong there.

	“I travel on”	
<i>Marriage</i> pl. 11	“Death & Hell”	
	“Teem with Life”	
<i>Marriage</i> pl. 14	“A Flaming Sword”	9
	“Revolving every way”	
<i>Marriage</i> pl. 16	“Who shall set”	
	“The Prisoners free”	
<i>Marriage</i> pl. 20	“O revolving serpent”	16
	“O the Ocean of Time & Space”	
<i>Visions</i> pl. 10	“Wait Sisters”	22
	“Tho all is Lost” <sup>242</sup>	
	# Not in Copy A	

## COPY B

**BINDING:** Each print in copy B “is a repeated pull from the same coloring” as in Copy A.<sup>243</sup>

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 (two lines), 17, 19, 21, 22 (one line), 23, *Marriage* pl. 7, 14, 20 (two 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

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<sup>242</sup> The pencil inscription is not in Blake’s hand.

<sup>243</sup> Martin Butlin, “A New Color Print from the Small Book of Designs”, *Blake*, XXVI (1992), 29. Viscomi, 376, dates them all to 1796.

Marketplace, 2007", *Blake*, XLI (2007), speculates that "Blake may have begun, c. 1818 or later, to assemble two sets of *A Small Book of Designs*" (Copies B and C) "using illuminated-book illustrations color printed c 1794-96" – *Urizen* pl. 9, 12, 22, which are not in copy A, "have thinner color printing, but more extensive hand coloring, than their companions"; at Blake's death in 1827, the collection was inherited by (2) His wife Catherine; at her death in 1831 they were (3) Acquired by Frederick Tatham, who wrote "This Coloured print by W<sup>m</sup> 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.<sup>244</sup>

***Book of Thel* pl. 7 (Anonymous)**

See *Thel* pl. 7 below

## NEWLY DISCOVERED PRINTS

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<sup>244</sup> *BBS*, 108, suggests that Small Book (B) may be the "prints" referred to in the letter of 15 Aug 1797 from James Currie in Kettering (near Northhampton) to Ozias Humphry (who owned Small Book [A]):

As poor Blake will not be out of need of money, I shall beg you to pay him for me, and to take the trouble when you return to town of having a box made for the prints, & sending them by the Kettering Coach from the White Hart S:<sup>1</sup> 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).

***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,<sup>245</sup> and offered them at an [unidentified] auction in 2007;<sup>246</sup> the prints were sold by the Anonymous owner in 2009 for £441,000 to the Tate. They was 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. 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 & Wolf (1954), 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**>

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<sup>245</sup> R.N. Essick, “Blake in the Marketplace, 2007”, *Blake*, XLI (2008).

<sup>246</sup> Anon., “Long-lost Blake watercolours shown for 1st time”, *CBC News*, 12 Nov 2007.



***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,<sup>247</sup> 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. Daniells, 53 Mortimer Street",<sup>248</sup> perhaps 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 (Jan 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 Nov 2000-11 Feb 2001), No., 286; it is deposited in and still promised to (10) The FITZWILLIAM MUSEUM. <BB, BBS>

<sup>247</sup> According to Martin Butlin, *William Blake* [Tate catalogue] (1971), 33.

<sup>248</sup> 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\*.

***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 (4) 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 (5) 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,<sup>249</sup> 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)

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<sup>249</sup> Anon., "Water-Colour Drawings at South Kensington", *Critic*, XXII (1860), 467.

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 £90 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 & 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 & 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 & 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 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;<sup>250</sup> (2) Perhaps about 1818,<sup>251</sup> Blake took up the print

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<sup>250</sup> 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

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;<sup>252</sup> (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 verso of the cardboard backing; (6) Apparently a leaf with a window exactly the size of the print was pasted to the recto of the print-leaf, presumably to obscure the colouring which laps outside the print-area onto the masking-leaf and which would have obscured the inscription had it not been trimmed off and pasted to the verso; (7) The (hypothetical) outer window was removed from the masking-leaf (leaving behind a good deal of disfiguring paste) and discarded; (8) In 1995, the

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verso (18.9 x 2.5 cm).

<sup>251</sup> 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).

<sup>252</sup> 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.

paper strip was heavily cleaned<sup>253</sup> 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).<sup>254</sup>

**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<sup>255</sup> sold it at Sotheby's, 7 July 1995, Lot 71 (ESTIMATE £20,000-£30,000) for £36,700 to (7) John Windle for Professor *Robert N. Essick*. <*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, to

<sup>253</sup> In the process of cleaning, the inscriptions in three non-Blakean hands -- "8623", "Drawing of Blake's given to A[dam] White by M<sup>rs</sup> Varley March 31 1856", and "evidently printed in oil & touched with colour afterwards"– were lost.

<sup>254</sup> For almost all the information and deductions here, I am indebted to correspondence with Professor Essick and to "Blake in the Marketplace 1995", *Blake*, XXIX (1996).

<sup>255</sup> See Martin Butlin, "A New Color Print from the Small Book of Designs", *Blake*, XXVI (1992), 19-21.

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**

**HISTORY:** It was reproduced in colour in *The Continental Prophecies*, ed. D.W. Dörrbecker (1995) and in *The Complete Illuminated Books*, ed. David Bindman (2000). In 2004 reproductions of it were added to the William Blake Archive.

**COPY B**

**HISTORY:** Reproduced in Joseph Viscomi, "Blake's Virtual Designs and Reconstruction of *The Song of Los*", *Romanticism on the Net*, No. 41-42 (2006).

**COPY C**

It was added to the William Blake Archive in 2009.

**COPY D**

In 2004 reproductions of it were added to the William Blake Archive.

**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; reproduced in Joseph Viscomi, "Blake's Virtual Designs and Reconstruction of *The Song of Los*", *Romanticism on the Net*, No. 41-42 (2006), and added to the William Blake Archive in 2009.

*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. 4½*d.*

*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 4½*d.* Pl. b, "A Divine Image" (7.0 x 11.2 cm), may be on the verso of *Innocence* pl. 17, "A Cradle Song" (7.1 x 11.1).

Copies were apparently printed in **1794** (*F*, G-H, *T*<sup>1</sup>; *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 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).

### EDITIONS

*Songs of Experience* [Z]: Facsimile Reproduction with 26 Plates in Full Color. (N.Y.: Dover, 1984) ISBN: 048624361  
<**BBS**> B. §(1985) C. §(1997) D. §(2007)

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

## REVIEW

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

\**Les chants de l'expérience*. Tr. **Alain Suied**. (Paris: Arfuen, 1993) Arfuen Textes anglais cahier n° 91. 8°, 94 pp.: ISBN: 2908825295 In French and English

English and French texts are on facing pages; "Abstrait humain, concret divin" (pp. 83-88).

See below for *Chants d'innocence*, tr. Alain Suied (1992).

§*Songs of Experience*. (N.Y.: Dover, 1997)

Apparently first published with the Dover *Favorite Works of William Blake* ([?1997]).

§*Cantos de la Experiencia* Translation and notes by **Roberto Diaz**. (Barcelona: Editorial Astri, S.A., 2000) 91 pp.; 8446908123 English and Spanish on facing pages.

§*Songs of Experience*. Photographs by Joel-Peter Witkin. Poems by William Blake. Essay by **John Wood**. (No place: Leo & Wolfe Photography, Inc, 2002) Platinum Series

Edition of 65 copies, "Opened at \$7500 – SOLD OUT – Closed at \$18,000 ... 18" x 15" and weighs over 14 pounds", according to *The Journal of Contemporary Photography* 21st on-line.

See also *Innocence* (2002) and *Songs* (2004).

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

An electronic book.

See also *Contares de Innocencia* (2005).

***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/Y<sup>256</sup>), **1804** (*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].

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<sup>256</sup> *Innocence* (R/Y) was apparently printed as one copy but was later separated into two fragments.

## ORDER OF THE PLATES

<b>Copy</b>						
R/Y <sup>257</sup>	R	Y-Y	R-R		R-R	R-R
Plates	2 [3]	4-18	19-20 [21, 53]		22-25 [54]	26-27
Numbers	1 [2]	3-17	18-19 [20-21]		22-25 [26]	27-28

### TABLE

Copy	Prints	Num- ber of leaves	Watermark	Bind- ing Order	Blake Num- bers	Leaf Size in Cm	Printing Colour
#R/Y	2, 4-20,	24	BUTTA[N- SHAW]	Loose	1, 3-19.	14.5 x 20.9 (2)	pale brown
						14.5 x 20.3 (4)	(2, 4-7, 10,
			(4, 7, 16-17)		27-28	14.0 x 20.3	12-14, 16-17
						(5) <sup>258</sup>	
R						13.5 to 15.0 x	reddish-brown
Fitz-	2, 19-20,	9				20.0 to 21.2	(8-9, 15)
william	22-27					(6, 8, 11, 13-	bluish-grey
Y <sup>1</sup>				15)			(11, 18)
Essick	4-5, 9-10,	5				14.3 x 20.8 (9)	blue (19-20,
	18					14.2 x 20.7 (10)	24)
Y <sup>2</sup>						15.0 x 21.4 (12)	
Parker	12, 16-17	3				14.9 x 20.8 (16)	
Y <sup>3</sup>						14.4 x 20.9 (17)	
Neuer-	6-8, 11,	7				13.6 x 20.1 (18)	
burg	13-15					14.5 x 20.9 (19-	20, 22-27) <sup>259</sup>

<sup>257</sup> 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.

<sup>258</sup> 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.

<sup>259</sup> 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

# Watercoloured by Blake or his wife.

**SIGNIFICANT VARIANTS:**

**Pl. 9:** In the first plate for "The Little Black Boy",

From the earliest to the last impressions ..., which were produced ca. 1795 and ca. 1825, the woman's back is arched and her hair is in a bun. This is how Blake drew her on the plate. In all posthumous copies ..., her back and hair have been altered on the plate. [*Viscomi*, 248].

There does indeed seem to be a difference, though the "bun" is at the bottom of her neck or the top of her shoulder rather than 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,

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a bon-fire in the 1890s.

“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 G**

**HISTORY:** (4) Mrs Emerson probably lent it to the exhibition at the Boston Museum of Fine Art in December 1929.<sup>260</sup>

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<sup>260</sup> 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.



**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.

**COPY J**

**STAB HOLES:** There are five stab-holes 1.2, 3.1, 1.1, and 1.2 cm apart.<sup>261</sup>

**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) Quaritch offered it in his Catalogue (March 1900), Lot 361, 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; ...

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<sup>261</sup> 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 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."

(9) Abel Berland sold it at Christie's (New York), 8 October 2001, Lot 6 [for \$941,000 to Anon. [Justin Schiller for (10) *Maurice Sendak*].

### COPY 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 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.<sup>262</sup> 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

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<sup>262</sup> "*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.

different colours and coloured and collated (and numbered) at several different periods. **(1)** The pale brown prints, some watermarked BUTTANSHAW,<sup>263</sup> were printed about 1802. **(2)** The reddish-brown and blue prints were printed somewhat 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* [T<sup>2</sup>, U]). Pl. 34-36, not found in *Innocence* (R/Y), appear in early copies of *Innocence* but later were placed in *Experience*. The liquified gold in *Innocence* R/Y implies a late date for some of the colouring, as in *Innocence* (S) and *Songs* (S).

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<sup>263</sup> Blake used paper marked BUTTANSHAW about 1801-1808:

BUTTANSHAW		<i>Innocence</i> (Y), drawings (1806-8)
BUTTANSHAW	1799	drawing (1802)
BUTTANSHAW	18[ ]	Letter of 19 Oct 1801
BUTTANSHAW	180[ ]	<i>Innocence</i> (O)
BUTTANSHAW	1802	<i>Songs</i> (P, Q) dated by Viscomi to 1802

In the 1890s the volume was damaged in a bonfire,<sup>264</sup> 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 were cleaned by Mrs Kastner of Wolfenbuttel (according to letters kept with the prints).

**HISTORY:** **(1)** Copy R/Y was acquired by Baron Dimsdale;<sup>265</sup> the leaves were “rescued by their owner from a bonfire”<sup>266</sup> “in the 1890s”;<sup>267</sup> 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 Nov 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, 33 2-6, and (anonymously) the National Library of Scotland (1969), No. 28, the Whitworth Art Gallery (1969), No. 3,

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<sup>264</sup> According to the 1952 catalogue, in copy R “some leaves [are] stained by fire”.

<sup>265</sup> 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.

<sup>266</sup> According to Geoffrey Keynes & Edwin Wolf 2nd, *William Blake’s Illuminated Books: A Census* (1953).

<sup>267</sup> According to Geoffrey Keynes, *Bibliotheca Bibliographici: A Catalogue of the Library Formed by Geoffrey Keynes* (1964).

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 liquified 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,

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 W**

The list of prints missing from the untraced copy W included pl. 18 ("The Divine Image"), though this is not mentioned in *BB*, 366, as Viscomi, 416, points out.

### **COPY X**

**HISTORY:** Pl. 9-10 from the Fitzwilliam and pl. 13-14, 16-19, 23-25, 27, 34-36, 53-54 (the rest) from the National Gallery of Victoria (Melbourne) are reproduced together in the 1996 February 2-April 7 catalogue of the Fundación "la Caixa" in Madrid, plates 17a-q.

### **COPY Y**

**HISTORY:** (2) Sold by "a gentleman" at Sotheby's, 12 March 1962, Lot 151, for £1,000 to Fairbrother (i.e., the

dealer Nicholas Rauch of Geneva)<sup>268</sup> 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),<sup>269</sup> and “placed it on permanent deposit in 1978 [*according to Detlef Dörrbecker*] in the WALLRAF-RICHARTZ-MUSEUM, Cologne” <**BBS, 120**>; while it was in the Wallraf-Richartz-Museum, prints from it appeared in the Wallraf-Richartz-Museum exhibition of 27 January-28 March 1982; by 2007 copy Y was divided into eight prints with pl. 4-5, 9-10, 12, 16-18 (here called Y<sup>1-2</sup>), and seven prints with pl. 6-8, 11, 13-15 (here called Y<sup>3</sup>).

### **COPY Y<sup>1</sup>**

**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<sup>1</sup>) and *Allan Parker* (pl. 12, 16-17, Copy Y<sup>2</sup>).

### **COPY Y<sup>2</sup>**

**HISTORY:** Lent anonymously by Allan Parker to the Petit Palais exhibition of 2 April-29 June 2009.

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<sup>268</sup> M. Rauch’s sale records were not preserved after his death by his successor, André Cottet.

<sup>269</sup> Fritz Lugt, *Les Marques de Collections de Dessins & d’Estampes Supplément* (La Haye: Martinus Nijhoff, 1956), 190 #1344a, cited by R.N. Essick, “Blake in the Marketplace, 2007”, *Blake*, XLI (2008), the source of much of the information here about copy Y.

### **COPY Y<sup>3</sup>**

**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".

### **EDITIONS**

§*Songs of Innocence*. (London: Robert Scott [c. 1900-1910])  
The Gem Booklets, ed. Oliphant Smeaton 5.6 x 8.5 cm, 22 pp.  
"Introduction" (2 pp.)

*Songs of Innocence* (1926), Benn reproduction <BB>

### **REVIEWS**

§**Anon.**, *Observer*, 5 Dec 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 Dec 1927

§*Announcing the Felpham Edition of Songs of Innocence by William Blake: An Itaglio 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*. (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 Dec 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).

§*Cantos de Inocencia*. Tr. **Mirta Rosenberg**. ([N.p.:] Adiax, 1980) 77 pp. **B.** (Buenos Aires: NEED, 1998) In Spanish

§*Canciones de inocencia y de experiencia*. Ed. **J.L. Caramés y S.G. Corugedo**. (Madrid, 1987)

\**Les chants de l'innocence*. Tr. **Alain Suied**. (Paris: Arfuen, 1992) Arfuen Textes anglais cahier n° 83. 8°, 80 pp.; ISBN: 2908824201 In French and English

English and French texts are on facing pages. "R v lation et R volution" (pp. 71-74); biography of Blake (pp. 75-79).

See above for *Chants d'exp rience*, tr. Alain Suied (1993).

### REVIEW

 Fran ois H n, *Europe*, No. 772 (1994), 206-207.

 *Songs of Innocence*. Photographs by Joel-Peter Witkin, Poems by William Blake. (No place: Leo & Wolfe Photography, Inc., [2002], Platinum Series

"65 numbered copies and 5 lettered copies, 10 initialed, bound platinum prints" on a "Basilwood clamshell box 18 x 15" ... Currently \$12,000", "Text by **John Wood**" [*sic*], according to *The Journal of Contemporary Photography* 21st on-line.

See also *Experience* (2002) and *Songs* (2004).

 *Cantares de Inocencia*. (Mexico [City]: Vico, 2005)  
Internet Resource In Spanish

An electronic book.

See also *Cantares de Experiencia* (2005).

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

#### TABLE

Copy	Plates	Num-	Leaf	Size in	Water-	Blake	Printing	Colour
		ber of		Cm	mark	Num-		
		eaves			mark	ber		

VICTORIA	23-24, 30, 5	7.5 x 2.8 (23) <sup>270</sup>	-- <sup>271</sup> --	Colour printed (23) <sup>272</sup>
UNIVERSITY	38, 53	9.7 x 14.0 (24)	-- --	dark grey (24)
in the Univer-		11.0 x 17.9 (30)	-- --	grey (30)
sity of Toronto		18.3 x 28.5 (38)	-- --	reddish brown
		18.4 x 27.8 (53) <sup>274</sup>	-- --	(38, 53)

**PLATES 25 ("Infant Joy"), 39 ("The Sick Rose"), b ("A Divine Image")**

According to Joseph Viscomi, *Huntington Library Quarterly*, LVIII (1996), 301 n28, "A close examination of the shapes of the plates" reveals that "Infant Joy" (6.8 x 11.1 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.

**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

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<sup>270</sup> 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.

<sup>271</sup> The paper is stiff, rather like WHATMAN paper.

<sup>272</sup> Pl. 5, 22-23 (designs only) are the only plates from *Innocence* known to have been colour-printed.

<sup>274</sup> **N.B.** The sizes in centimetres measured by GEB (like those in the table above) are discrepantly reported as

Plate	<i>BBS</i>	Essick, "Marketplace 2006"
24	7.8 x 11.6	9.9 x 13.8
38	18.7 x 28.1	18.7 x 27.9
53	7.2 x 11.2	18.4 x 28.0

*Songs* copies L and N has the same ink splatters under the tiger's neck and the word "fearful," and the *e* of "fearful" is touched up in both. In *Songs* L, N, and S, the letters *O* and *W* of "On" and "What" of lines 3 and 4 of the second stanza did not print and had to be touched up; in copy N, they 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<sup>278</sup>) **1818** (T<sup>2</sup>, 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<sup>1</sup>)

signifies that these specific plates had not yet been prepared, that the sheet had not yet been cut, which in turn indicates that copies F-H and T1 were printed before copies B-E, which include these plates.

Therefore copies F-H, T<sup>1</sup> "were the first copies of *Experience* printed".

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<sup>278</sup> 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.

*Experience* (B-E) were color-printed from the surface only (unlike F-H, T<sup>1</sup> which are color-printed from both surface and shallows) because they had to match back-to-back *Innocence* prints, and shallow-printed designs can only be printed on one side of the leaf.

### **PLATE a**

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 2007 in the William Blake Archive.

#### **COPY B**

**HISTORY:** Reproduced in 2007 in the William Blake Archive, the first time in colour.

**COPY C**

**HISTORY:** Reproduced in the CD-ROM (2003).

**COPY D**

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

**COPY E**

Copy E, which was made from impressions printed and colored at different times, "was made visually coherent by being recolored in a consistent palette" (Viscomi, 145).

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

**HISTORY:** (3) A note about it appears in §Augustine Birrell, *Frederick Locker-Lampson: A Character Sketch with ... Notes on a Few of the Books Formerly in the Rowfant Library* (N.Y.: Charles Scribner's Sons, 1920) ... It is reproduced in the Huntington publication edited by R.N. Essick (2008).

**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*]",<sup>279</sup> 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* (B) (these four works bound together), *Thel* (A), and *For Children* (C) which he also owned.<sup>280</sup> 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".

### **COPY G**

**HISTORY:** Pl. 37-38, 42, 47, 50-51 were lent by the Keynes Family Trust to the Tate Exhibition (9 Nov 2000-11 Feb 2001) as No. 152, 118b, 163, 198, 150, 147.

### **COPY H**

**HISTORY:** (8) From Justin Schiller it passed in August 1994 (according to R.N. Essick, "Blake in the Marketplace, 1995", *Blake*, XXIX [1996]) to (9) *Maurice Sendak*.

### **COPY I**

**HISTORY:** (1) Probably acquired by Thomas Phillips<sup>281</sup> when he painted Blake's portrait in April 1807<sup>282</sup> and inherited

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<sup>279</sup> 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.

<sup>280</sup> 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.

<sup>281</sup> Viscomi, 307



by his son (2) H.W. Phillips ... Reproduced in Stanley Gardner, *The Tyger, the Lamb, and the Terrible Desert* (1998).

### **COPY N**

**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**

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<sup>282</sup> BR (2) 232.

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 T**

**HISTORY:** 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**>.

### **COPY T<sup>1</sup>**

The tiny "pin-holes" in the upper margins of pl. 28-30, 46 (title page, "Introduction", "Earth's Answer", and "London") reported by Michael Phillips, *William Blake: The Creation of the SONGS From Manuscript to Illuminated Printing* (2000), 98, do not exist; there is no "pin-hole" in the prints in *Songs* (T<sup>1</sup>).

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 & Joseph Viscomi, in "Inquiry into Blake's Method of Color

Printing", [www.iblio.org/jsviscom](http://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".<sup>283</sup>

### **COPY T<sup>2</sup>**

**HISTORY:** (2a1) It was sold at Sotheby's on 20 January 1852, Lot 45, for £4.14s. to Evans, evidently then incomplete;<sup>284</sup> ....

### **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 1123, for £5.5.0; ... It was reproduced for the first time in the William Blake Archive in 2006.

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<sup>283</sup> Michael Phillips, *William Blake: The Creation of the SONGS, From Manuscript to Illuminated Printing* (2000), p. 106 and Pl. 52-54 (before and after photos).

<sup>284</sup> The catalogue specifies "Fifty-four" designs (presumably because the last print is numbered "54"), but the British Library copy of the catalogue is emended to "Fifty-two", and Anon., "Notes of the Month", *Gentleman's Magazine*, NS XXXVII (Feb 1852), 165 <BB>, says it was "wanting three plates out of fifty-four".

### **COPY W**

**HISTORY:** Reproduced from the Blake Trust reproduction (1991) in *Eskyl dens og som viser menneskes: elens to motstridende tistander*, tr. Geir Uthaug (1997) and in colour in *The Complete Illuminated Books*, ed. David Bindman (2000) and in smaller size in the Tate edition (2006-7).

### **COPY X**

**HISTORY:** (1) Wainewright's copy<sup>285</sup> was sold by Wheatley, 2 May 1835, Lot 833 [for £2.6.0 to W]<sup>286</sup> apparently to (2) The bookseller James Weale, for whom it was sold in 1840.

### **COPY Y**

**HISTORY:** It was reproduced for the first time in the William Blake Archive in 2006.

### **COPY Z**

The copy of the *Songs* which Blake showed to Crabb Robinson on 10 December 1825 (*BR* (2) 435, 786) was probably Blake's own copy (W), rather than copy Z, which Crabb Robinson paid for on 15 April 1826) (*Viscomi*, 365).

**HISTORY:** (4) Sold posthumously for Charles Fairfax Murray at Sotheby's, 7 July 1919, lot 8, for £600 to Sabin, "who sold it to [5] Mr. Gabriel Wells of New York ... [*who*]

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<sup>285</sup> The owner listed on the printed title page is Joseph Earle, but the manuscript list of owners gives "Wright M<sup>rs</sup>", and beside Lot 833 in Wheatley's master copy is "W-ght", i.e., Wainewright.

<sup>286</sup> According to Wheatley's file copy of the catalogue: British Library: S.C. Wheatley.26 (4); see Marc Vaubert 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, & Giles Mandelbrote (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001).

sold it to [6] Colonel H.D. Hughes of Armore, Pennsylvania, from whom [7] Mr. Wells afterwards repurchased it and subsequently placed in the hands of Miss Frances M. Allen, now [1927] of the Fenway Hall, but then of The Korner & Wood Company, from whom [8] I [Willis D. Vickery] received it".<sup>287</sup> Reproduced in the CD-ROM (2003).

### **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).

### **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.

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<sup>287</sup> Willis Vickery, *Three Excessively Rare and Scarce Books and Something of Their Author* (Cleveland: Printed for the Author, 1927), 28; none of the information **in bold face** above is in *BB*. Hughes also owned *America* (C), *Ghost of Abel* (C), *Poetical Sketches* (E), *No Natural Religion* (F), Blake's letter of May 1809, and a coloured set of Job prints.

**COPY b**

**HISTORY:** Reproduced in Stanley Gardner, *The Tyger, the Lamb, and the Terrible Desart* (1998).

**COPY e**

The plates were all posthumously printed and coloured (pl. 30-33, 37, 41, 44-47, 50-52 were not "coloured by Blake" as in *BB*, 417, 427),

but not all were colored similarly. Indeed, at least two colorists were involved. The two sets are similar only in that both are richly colored and use gold, but the colors in the thirteen impressions are deeper, more opaque, and were applied with a drier brush.

“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<sup>1</sup>**

**HISTORY:** (2) A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ("another volume ... [*with*] some impressions from plates engraved for these books [*?Songs*] – uncolored") ...

**COPY j**

**HISTORY:** (4) A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

**COPY o**

**Pl. 24, 38, 53**

**HISTORY:** (5Dii) 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.

**PLATE 30**

**BINDING:** Rebound by 1857 in 3/4 calf over cloth boards, the spine elaborately gilt with “SONGS | OF | INNOCENCE | 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);<sup>288</sup> 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<sup>v</sup> is inscribed in pencil:

Poet, Artist & Musician  
Roger Langois died 10<sup>th</sup> Decr 1859 exactly 100 y<sup>rs</sup>  
old to an hour; leaving his wife Kate, a son 75, and

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<sup>288</sup> It is inscribed in pencil “See P. 37”, where the poem is printed.

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<sup>r</sup> in Law | M.<sup>r</sup> W.M.H. | 1857, | A.H.”  
(according to the pencil inscription on the verso of pl. 30); (2)  
Acquired by “Adelaide A.L. Hewetson.<sup>289</sup> | From her  
husband, with affection. | 15<sup>th</sup> Nov. 1861” (according to the  
ink inscription on f. 2<sup>r</sup>); (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;<sup>290</sup> (6) Listed in John Windle Catalogue 46  
(November 2009), Lot 5 (sold) and sold in January 2009 to (7)  
the Library of VICTORIA UNIVERSITY in the University of  
Toronto.

### Pl. 39

**HISTORY:** (5a) Dr A.E.K.L.B. Bentley & 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	<i>Untraced</i>
pl. 20	BROWN

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<sup>289</sup> 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).

<sup>290</sup> The History for 2005-2006 derives from R.N. Essick, “Blake in the Marketplace, 2005”, *Blake*, XXXIX (2006), 150.



- 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*

**PLATES 5, 20-23** (“The Shepherd”, “Night” [2 plates], “Spring” [2 plates])<sup>291</sup>

**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.

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<sup>291</sup> 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 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.

**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)

**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.<sup>292</sup>

**PLATES 22, 28, 30, 40, 44-46, 48<sup>a-b</sup>**

**HISTORY:** (4) Dr A.E.K.L.B. Bentley & G.E. Bentley, Jr <**BB, BBS**> gave them with the rest of their collections in

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<sup>292</sup> Anon., “Water-Colour Drawings at South Kensington”, *Critic*, XXII (1860), 467.

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.<sup>r</sup> W.M.H. | 1857, | A.H.” (according to the pencil inscription on the verso); **(2)** Acquired by “Adelaide A.L. Hewetson.<sup>293</sup> | From her husband, with affection. | 15<sup>th</sup> Nov. 1861” (according to the ink inscription at the end of the “Preface”); **(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,<sup>294</sup> sold by John Windle in February 2006 to **(5) Roger Lipman.**<sup>295</sup>

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<sup>293</sup> 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).

<sup>294</sup> All this information derives from R.N. Essick, “Blake in the Marketplace, 2005”, *Blake*, XXXIX (2006), 150.

<sup>295</sup> According to Essick, “Marketplace, 2006”, *Blake* (2007).

**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).

**HISTORY:** (3) Offered in James Tregaskis Catalogue 796 (October 1917), Lot 3, for £23 (reduced in MS in the Essick copy to £11), Catalogue 810 (June 1919), Catalogue 815 (1919), and (September 1920); ... (6) Joseph Holland had it reproduced on a zinc plate<sup>296</sup> 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<sup>l</sup>" added below the design, which does not appear in the original; after

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<sup>296</sup> Holland's rough instructions to the facsimilist with the GEB copy say that it is to be "etch[ed] deep".

Mr Holland's death in 1994, it was **(7)** Offered with the collection of Joseph Holland & Vincent Newton in John Windle Catalogue 26 (Dec 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.**<sup>297</sup>

### 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 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;<sup>298</sup> the remaining copperplates were used to make electrotypes which were

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<sup>297</sup> This History slightly supplements that in *Blake* (2000) on the basis of Robert Essick's "Blake in the Marketplace, 2000", *Blake* (2001).

<sup>298</sup> "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).

printed in Gilchrist, (1863, 1880), II, and then the original copperplates in turn disappeared.

## ELECTROTYPES (?1861)

The 16 electrotypes of the *Songs*<sup>299</sup> 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)”<sup>300</sup>.

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.

Of the electrotypes made from genuine *Songs* etchings, 13 are etched on the other side of *Songs* plates,<sup>301</sup> 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

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<sup>299</sup> Printed in Alexander Gilchrist, Vol. II; the description at Vol. II, p. 267, misleadingly specifies “original plates of the *Songs*” on “copper”, not electrotypes.

<sup>300</sup> Gilchrist, 27.

<sup>301</sup> 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**.

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 & 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.

### 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:<sup>302</sup>

- EEN | 0** (both “E”s and the “0” uncertain, the “0” under the first hypothetical “E”) on Pl. 22, first page of “Spring”
- PINE** on Pl. 54, “The Voice of the Ancient Bard”
- RUSE &** on Pl. 15, “Laughing Song”
- [T]HOMAS** on Pl. 12, “The Chimney Sweeper” from *Innocence* (but bound in *Experience*)
- [TU]RNER** on Pl. 53, “The School Boy”

Blake used paper from the same paper-makers for his own works,<sup>303</sup> 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 Jan, 16 July 1826; 12 April 1827; *America* (N), *TheL* (N-O), *Europe*

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<sup>302</sup> Pace *BBS*, 132, which says that there is no watermark on the coloured guest-leaves.

<sup>303</sup> See above.



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

**THOMAS** is not found elsewhere in Blake.

**J WHATMAN** | **1821** in *Ghost of Abel* (A),  
Illuminated Genesis MS, “Man Sweeping” (1822)

### NEWLY DISCOVERED 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 (Oct-Nov 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 (**Dec 1839**), 700-711 (includes high praise of Blake, attacks upon his “absurd” Swedenborgian sponsors and ideas, and reprints of poems) **<BBS, 342-343, q.v.>**

*Facsimile of the Original Outlines before Colouring of The Songs of Innocence and of Experience* [U]. With an Introduction by Edwin J. Ellis. (London: Quaritch, 1893) **<BB>**

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 and of Experience: Showing the two Contrary States of the Human Soul*. [Ed. **Ralph Fletcher Seymour**.] (Chicago: The Alderbrink Press, 1906) **<BB #175> B.** §(Chicago: Ralph Fletcher Seymour, 1906)

The title page of B is reset.

*Chants d’Innocence et d’Expérience*. Tr. **M.L. & Philippe Soupault**. (Paris 1927) **B.** (Paris: Les Cahiers libres, 1947) Poésie et Théâtre **<BB #192>**

An extract was published in *Nouvelle Revue Française*, XXVI, 152 (May 1926), 537-542. **<Not in BB>**

*Songs of Innocence & of Experience* [b] (London & 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 Dec 1955

§**Anon.**, *Times Literary Supplement*, 2 Dec 1955, p. 720

§**J.D. Bodley**, *Art News*, 1955(?)

§**K.R.J.**, *New Statesman and Nation*, 7 Jan 1956, p. 21

§**R. Attenbury**, *Spectator*, 23 March 1956, p. 386

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

*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).

*Songs of Innocence and of Experience* (1967) The William Blake Trust <BB>

### REVIEWS

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

§John E. Grant, "Review Article: Blake's *Songs of Innocence and of Experience*", *Philological Quarterly*, XLVII, 4 (Oct 1968), 571-580

Auberon Waugh, *Spectator*, CCXX (1968), 46

§Alan Weinberg, *UNISA English Studies*, VIII (Nov 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)

\**Songs of Innocence and of Experience*, ed. Geoffrey Keynes (1970) <BB>

The prints are reproduced in gray, and Keynes's Introduction is translated by Yang Yi in *Tianzhen yu jing yan zhige* [*Songs of Innocence and of Experience*] (1988).

§*Die Illuminationen zu der Songs of Innocence and of Experience = Lieder den Unschuld und der Erfahrung*. (Wiesbaden [Germany]: Limes-Verlag, 1972) 21 cm, 54 leaves In German

*Lieder der Unschuld und Erfahrung* [*Songs* (T)], ed. Werner Hofmann (1975) <BBS>

### REVIEWS

§Anon., *Tagesspiegel* [Berlin], 13 April 1975, in German

§**Anon.**, *Frankfurter Abendpost Nachtausgabe*, 15 May 1975, in German

§**Anon.**, *Oberösterreichische Nachrichten* [Linz, Austria], 24 July 1975, in German

§**Anon.**, *Elseviers Magazine* [Netherlands], 26 July 1975, in German

§**Anon.**, *Berliner Morgenpost*, 26 Aug 1975, in German  
**Detlef W. Dörrbecker**, *Blake*, XI (Winter 1977-78), 44-49

*Cançons d'Innocència i d'Experiència: Mostrant els dos estats contraris de l'ànima humana. Versió Catalana de Toni Turull.* Edició Bilingüe. (Barcelona: Curial, 1975) Llibres del Mall 8°, 126 pp.; ISBN: 8472560678 In Catalan

A 4-page translator's introduction is followed by English and Catalan texts on facing pages.

§*Cantos de Inocencia; Cantos de Experiencia.* Cronologia, Introducció Inédita, Notas y Traducción de **Elena Valenti**. (Barcelona: Bosch, D.L., 1977) Erasmo, Textos Bilingües, Textos Ingleses 19 cm, 129 pp. B. (1978) C. [Omits "Inédita"] ([Barcelona]: Orbés, [1998]) Grandes Poetas In Spanish and English

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

**REVIEW**

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

*Songs of Innocence and Songs of Experience* (Manchester:  
Manchester Etching Workshop, 1983) <**BBS**, 135>

**REVIEW**

**Robert N. Essick**, *Blake*, XIX, 2 (Fall 1989), 39-52 (an  
admiring account which includes a valuable  
“thumbnail history of hand-colored [*Blake*]  
facimiles” [p. 41])

\***Joseph Viscomi**, “Recreating Blake’s  
Illuminated Prints: The Facsimiles of the  
Manchester Etching Workshop”, *Blake*, XIX, 2  
(Fall 1989), 4-11 (an intimate account, stimulated  
by Essick’s review)

\**Tianzhen yu jing yan zhige* [*Songs of Innocence and of  
Experience*]. Tr. **Yang Yi** [i.e., **Jinru Yang**]. (Changsha:  
Hunan Renmin Chuban Shi [Hunan Peoples Publishing  
House], May 1988) 8°, pp. 7, 210; ISBN: 7217003423 In  
Chinese

G. Kaiensi [G. Keynes], “Yinhan [Introduction]” (pp. 1-  
8); T.S. Ailute [T.S. Eliot], “Weillian Bulaike [William  
Blake]” (pp. 1-8 [bis]); “Fan zhe de hua [Translator’s  
comments]”, dated the Fiftieth Anniversary of the War of  
Resistance Against Japanese Aggression, 13 August 1937 (p.  
204). The text consists of faint pale Gray reproductions of the  
*Songs* from the reproduction edited by Geoffrey Keynes  
(1970) of the Blake Trust facsimile (1955) of copy Z, with

facing translations into Chinese and followed by short comments.

*Songs of Innocence and of Experience*, ed. **Richard Willmott** (1990) <**BBS**>.

### REVIEW

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

\**Songs of Innocence and of Experience* [copy W]. Ed. **Andrew Lincoln**. (London, 1991) <**BBS**> Blake's Illuminated Books Volume 2. B. (Princeton, 1991) C. (Princeton: Princeton University Press in conjunction with the William Blake Trust, [1995]) 4°, ISBN: "0-691-069360 (cloth)" "\$59.95" [i.e., paperback, \$24.95].

These reproductions of copy W are reproduced in Geir Uthaug's Norwegian translation (1997), in *The Complete Illuminated Books*, ed. David Bindman (2000), and in facsimile in far smaller leaf size in the edition of 2006-7.

### REVIEWS

§*Los Angeles Times Book Review*. 1 Dec 1991, Section D, p. 6 (with another)

§*Christian Science Monitor*, LXXXIV (6 Dec 1991), p. 11 (with another)

§*Library Journal*, CXVI (Dec 1991), 150 (with another)

§**Anon.**, *Print Quarterly*, VIII (1991), 440

*New York Times Book Review*, XCVIII (15 March 1992), 18 (with another)

- §*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 (Oct 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 (Jan-March 1993), 87-90 (with another) (reprehends "the often automatic ambiguo-tropic readings of Lincoln")
- §**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*, 22 Feb 1996, 16-19 (with 6 others) (there is no indication that Sinclair has looked at *Songs*)  
See **John Commander**, "Dereliction", *London Review of Books*, 21 March 1996, p. 5 (deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review)
- Michael Phillips**, *Burlington Magazine*, CXXXIX (1997), 338-339 (with 8 others) (all six Blake Trust



publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")

§*Times Literary Supplement*, 26 Sept 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])

\**Songs of Innocence & of Experience* [W]. Introduction by **Richard Holmes**. (London: Folio Society, 1992) <**BBS**> B. §(London: Tate Publishing, 2007)

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

§*Songs of Innocence and of Experience: Shewing the Two Contrary States of the Human Soul*. Illustrated by **P. Ostrowski**. (Wickford, Essex: Ring of Stones, July 1993) 30 cm; ISBN: 0913028908

*Songs of Innocence and of Experience*. (London: Penguin Books, 1995) 16°, 56 pp.; ISBN: 0146000935

\**Cantigas da Inocência e da Experiência: Mostrando os Dois Estados Contrários da Alma Humana*. Tr. **Manuel**

**Portela.** (Lisbon: Edições Antígona, 1994) 8°, 137 pp.; ISBN: 97922608085 In Portuguese and English

§*Chansons d'innocence et d'expérience: Songs of Innocence and of Experience.* Tr. **Armand Sedaine.** Ill. Sam Jones. (La Tilv, 1997) 86 pp.; ISBN: 2909159191 In French

*Eskyldens og Erfaringens sanger: som viser menneskes: elens to motstridende tistander. Med komplette gjengivelse av William Blakes etsninger, 20 I farger.* Ed. & tr. **Geir Uthaug.** (Oslo: Aschehoug, 1997) 4°, 144 pp.; ISBN: 8203177948 In Norwegian

"Forord" (pp. 5-6); "William Blake" (pp. 7-23); translation facing reproductions in black-and-white and colour from the Blake Trust facsimile (W); "Kommentarer til de enkelte dikt" (pp. 15-144).

\**Canti dell'Innocenza e dell'Esperienza che Mostrane i Due Contrari Stati dell'Anima Umana* (1794). A cura di **Roberto Rossi Testa** con uno Scritto di **T.S. Eliot.** (Milano: Tascabili, 1997) Tascabili Poesea 8°, 150 pp.; ISBN: 8877103760 B. §(2001) 20 cm, 149 pp.; ISBN: 8877104937 In Italian

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).

\**Cantares de Inocencia y Experiencia: que Muestran los Dos Estados Contrarios del Alma Humana.* Version Completa. Traducción e introducción **Miguel Grinberg.** [*The paper cover adds: Incluye ilustraciones originales.*] (Buenos Aires, República Argentina: Errapar, S.A., 2000) longseller

Clásicos de Bolsillo 12°, 144 pp.; ISBN: 9507398600 In Spanish

"Introducción: William Blake: La visión es la misión" (pp. 3-30; discusses Allen Ginsberg and psychodelia and says Blake was like a hippy); 8 colour "Ilustraciones de William Blake peron *Cantares de Inocencia y Cantares de Experiencia*" (pp. 31-47).

§*Pisni\_ky Nevinnosti a Zkušnosti*. Tr. **Zden\_k Hron**. (Praha [Czech Republic]: BB Art, 2001) 16 cm, 104 pp.; ISBN: 8072574442 In Czech

§*Songs of Innocence and of Experience*. [Copy C] London, 1794; [Copy Z] London, 1826. Commentary by **Stuart Curran**. 1 CD Rom. (Oakland, California: Octavo Edition, 2003) ISBN: 1891788892

The CD is 253 pp.: Commentary, Binding, Contents, and Provenance (pp. 3-18), Transcription (pp. 19-77), Images and Ephemera (pp. 78-195), Comparison (pp. 196-249), 118 images.

### REVIEW

§**Steve Clark**, *European Journal of English Studies*, VIII (2005), 255-257

§*Songs of Innocence and [of ] Experience*. Photographs by Joel-Peter Witkin. Ed. and with an Introduction by John Wood. (Brewster, Massachusetts: "An Art Publication of Leo and Wolfe Photography, Inc.", according to the colophon, but

“Published by Steven Albahari” according to the title page, 2004) ISBN: 1892733110 (trade edition, 915 copies plus 200 copies “hors commerce”), 1892733129 (deluxe edition, 85 copies with “an original, signed platinum print”)

According to R.N. Essick, “Blake in the Marketplace, 2004”, *Blake*, XXXVIII (2005), “The black and white photo illus. feature dismembered body parts, laceration, amputees, deformed infants and fetuses, decapitation, torture, cruelty to animals, hermaophrodism, and child pornography. And that’s just in the *Innocence* section.”

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

*Songs of Innocence and of Experience*. (Stillwell, Kansas: Digireads.com Publishing, 2005) 8°, 55 pp.; ISBN: 1420925806

§*Songs of Innocence & of Experience*. Introduction by **Richard Holmes**. (London: Tate Publishing, in association with the William Blake Trust, 2006) B. (2007) 12°, ISBN: 9781854377296

A facsimile (each plate facing a transcription by Andrew Lincoln), much reduced in leaf-size, of the Blake Trust facsimile (1991) of copy W. “Introduction” (pp. v-xv) says that Blake “frequently got into street-brawls” and that the *Songs* have “a quality of philosophic epic” (pp. vii, xiv).

§*Songs of Innocence and of Experience*. (U.S. & U.K.: Filiquarian Publishing LLC, 2007) ISBN: 9781599868448

\**Songs of Innocence and of Experience*. Edited, with a Commentary, by **Robert N. Essick**. (San Marino, California:

Huntington Library, 2008) Small 4<sup>o</sup>, [viii], 185 pp., 58 reproductions; ISBN: 9780873282369

This is an adjusted reproduction<sup>304</sup> 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.

### REVIEW

\***Shirley Dent**, “Bruised without mercy”, *Times Literary*

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<sup>304</sup> Not a “facsimile” as claimed on the back cover but not in Essick’s text.

*Supplement*, 15 May 2009, p. 22 (with another) (an “essential” book)

§”Honyaku William Blake no Muku to Keiken no Uta no sekei [The World of William Blake in *The Songs of Innocence and of Experience*].” Tr. **Seiichi Miyamachi**. *Sapporo Gakuin Daigaku Jimbun Gakkai Kiyo* [*Journal of the Society of Humanities, Sapporo Gakuin University*], LXXXIII (2008), 223-254. In Japanese

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

§\**Songs of Innocence and Songs of Experience*. ([Rockville, Maryland:] Wildside Press [2009]) 64 pp.; ISBN: 9781434404169

§\**Songs of Innocence and of Experience* [Z]. Introduction by **Felicity James**. (London: Arcturus Publishing, 2009) 64 pp.; ISBN: 9781848372122

“Introduction (pp. 5-9). The colour reproductions are enlarged, rather dark, and lacking Blake’s page-numbers but including the framing lines. There is no letterpress transcription of the poems.

**NEWLY DISCOVERED TITLE<sup>305</sup>**  
**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.<sup>306</sup>

**HISTORY:** (1) Apparently acquired by "Blandford" (perhaps the son of the Duke of Marlborough, known by the courtesy title of the Marquis of Blandford<sup>307</sup>), 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 volumes<sup>308</sup>) during the 1920s probably for its blank paper by Edmund

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<sup>305</sup> The MS had previously been referred to in print only in Peter Ackroyd, *Blake* (1995).

<sup>306</sup> 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.

<sup>307</sup> The son of the Marquis of Blandford bears the courtesy title of the Earl of Sunderland, "Sunderland" is written on ff. 24<sup>r</sup>, 43<sup>v</sup>, 48<sup>v</sup>, 50<sup>r</sup>, 71<sup>r</sup>, 79<sup>r</sup>, 91<sup>r</sup>, and 114<sup>r</sup>, and "Blake" deletes "Sunderland" on f. 43<sup>v</sup>, 91<sup>r</sup>, and f. 114<sup>r</sup>.

<sup>308</sup> In Feb 1993, Mrs Blunden helped Mr Anthony Rota to search the library for the other two volumes which apparently were once with the Sophocles Manuscript, but with no success.

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.<sup>309</sup>

**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.<sup>310</sup> These

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<sup>309</sup> 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<sup>r</sup>), 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.

<sup>310</sup> 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 17<sup>th</sup> and 18<sup>th</sup> 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 marks (two on the same sheet) were not uncommon.

A similar but distinct Britannia watermark with a crowned G R 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



quarto leaves were bound with a printed octavo<sup>311</sup> volume bearing the Greek text of Sophocles,<sup>312</sup> 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<sup>r</sup>, 43<sup>v</sup>, 45<sup>v</sup>, 48<sup>v</sup>, 51<sup>r</sup>[?], 60<sup>r</sup>, 71<sup>r</sup>[?], 79<sup>r</sup>, 81<sup>r</sup>, 83<sup>r</sup>, 91<sup>r</sup>, 103<sup>r</sup>, 113<sup>r</sup>, 114<sup>r</sup>, 116<sup>v</sup>), generally on pages with little or no other writing,<sup>313</sup> "Blake", "W<sup>m</sup> Blake", or "William Blake" is written in old Brown ink, once in mirror-writing ("BLAKE" on f. 116<sup>v</sup>), and twice in stipple ("W<sup>m</sup> Blake" on ff. 43<sup>v</sup>, 45<sup>v</sup>).<sup>314</sup> On f. 71<sup>r</sup> is an ornamental B followed by a flourish, with two drawings beneath it.

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G R countermark is in *An Island in the Moon*).

<sup>311</sup> The size is indicated by the fact that in the outer margins of some leaves (ff. 96<sup>r</sup>, 101<sup>r</sup>, 102<sup>r</sup>, 104<sup>r</sup>, 106<sup>r</sup>, 107<sup>r</sup>, 115<sup>v</sup>, and 116<sup>r</sup>) 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.

<sup>312</sup> Mr John Byrne has read the offset running-heads of *Ajax*, *Electra*, *Trachiniai*, and *Philoctetes*.

<sup>313</sup> "Blake" is written at the top of f. 35<sup>r</sup> which now bears Edmund Blunden's essay, and "Taffy Williams" is written between two "Blake"s on f. 103<sup>r</sup>. The adjacent leaves are blank. "Sunderland" is associated with the "Blake" on ff. 43<sup>v</sup>, 71<sup>r</sup>, 79<sup>r</sup>, 91<sup>r</sup>, and 114<sup>r</sup>.

<sup>314</sup> All the "Blake" signatures are reproduced in *Blake*, XXXI, 2 (1997) illustrating the essays of Michael Phillips and G. E. Bentley, Jr.

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

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.<sup>315</sup>

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;<sup>316</sup> presumably at least the signatures are those of one of the scores of his contemporaries named William Blake.

For arguments for and against the connection of the poet William Blake with the Sophocles Manuscript, see Michael Phillips, "William Blake and the Sophocles Manuscript Notebook" and G.E. Bentley, Jr, "William Blake and the Sophocles Enigma", *Blake*, XXXI (1997), 44-49, 65-71.

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<sup>315</sup> There are surviving stubs before f. 1 and after ff. 1 (2), 3, 5, 7, 9, 11-12, 15-16, 18 (2?), 20, 24, 38-41, 43-46, 48-49, 50 (6?), 53-56, 58-61, 64-65, 68-69, 75-81, 83-84, 86-90, 94-100, 1043-105, 109-110, 114-116, 125, 127-134, 140 (3?), 141, 143-145, 146 (2), 149 (2), 150-151, 153, 154 (2), 155 (2), 157-159, 161-164, 166-171, 173-178, 182, 184-187, 189 -- numbers joined by hyphens indicate a leaf removed after each leaf.

<sup>316</sup> 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, Blake's**

**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.<sup>317</sup>

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.

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<sup>317</sup> 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.

**HISTORY:** (1) Acquired from Mrs Blake (according to the 1937 catalogue below) by (2) Samuel Palmer, from whom they passed to his son (3) A.H. Palmer;<sup>318</sup> (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 FITZWILLIAM MUSEUM (M.9.1948).

### NEW ENTRY SPECTACLES AT FELPHAM

Half a pair of 19th Century spectacles, found about 1928 in a piece of rotting wood when the floor of Blake's Cottage in Felpham was relaid, may have been the poet's about 1803. They have simple magnification of 1.75 (1.0 being neutral). The spectacles, which fit neatly on the life-mask of Blake, belong to Mrs Heather Howell, the owner of the Cottage.

### *There is No Natural Religion* (1794-1795)

#### Weight and Cost of Copperplates

The 19 small copperplates weighed 537.3 grams = 1¼ pounds and would have cost 8s.

Copies were apparently printed in 1794 (A-D, G, M) and 1795 (L) (Viscomi, 376); all other copies are imitations rather than Blake's originals.

Blake's final order for the work was pl. a1-9, b3-4, 12, as Viscomi demonstrates; he reproduces the work thus from

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<sup>318</sup> 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".

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 1997 Mr Mellon had given it to (7) 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 & Edwin Wolf II, *William Blake's Illuminated Books: A Census* [1953]) or pl. a2-3, 5 (as in *BB*, 444).

### **COPY E**

**HISTORY:** (3) Listed in James Tregaskis Catalogue 796 (October 1917), Lot 2, 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*.<sup>319</sup>

### **COPY F**

**BINDING:** According to a note by Carolyn Horton & Associates of New York City inserted at the back of the book, it was

taken apart. Leaves deacidified with magnesium bicarbonate. Folds reinforced, leaves supported with lens tissue where weak, inter leaved with acid-free tissue and re-sewed. Original paper sides re-used. Book plate preserved in mylar. New chemise constructed. Leather box treated with potassium lactate and neat's foot oil and lanolin.  
May, 1977 ...

The binding order is now a1, 3-4, 7-9, b3-4, 12 (Viscomi, 406).

**HISTORY:** When it was sold with the R.A. Potts Library at Sotheby's, 20 Feb 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) ...

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<sup>319</sup> It was withdrawn from the Christie sale of the other Harvey Blakes (30 Nov 1993) when its authenticity was questioned on the basis of the discoveries of Professor Joseph Viscomi.

**COPY G**

Partly reproduced in *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, & Joseph Viscomi (1993) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

**COPY G<sup>1</sup> 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**

**HISTORY:** Partly reproduced in colour in *The Complete Illuminated Books*, ed. David Bindman (2000).

**COPY L<sup>2</sup>**

This copy does not have pl. "b2-4" (as in *BB*, 80; no copy of b2 is known); the entry should read "b3-4" (Viscomi, 406).

Copy L was reproduced in *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, & Joseph Viscomi (1993) and in *The Complete Illuminated Books*, ed. David Bindman (2000).

**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<sup>320</sup>), including two versions each of pl. a9 and b12, are imitations based on copy C, perhaps made about 1866-68 by W.J. Linton for an abortive facsimile commissioned by B.M. Pickering, was brilliantly set out in Viscomi, esp. 198-216.

*There is No Natural Religion*. Privately Printed. (London: Pickering & 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)

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<sup>320</sup> However, "copies F, H, and I have five authentic impressions that were added after their initial collation. ... All impressions in ... copies [A-D, G, M] are authentic" (Viscomi, 203).

Viscomi also provides useful new information about the imitations, such as that

In copy J, "Brentano's New York" was embossed in blind on the free front endpaper of each volume. In copy K, a small sticker pasted in the lower right corner of the inside front board of volume one advertises: "R.H. Johnston / 64 Nassau St. / Elegant Books / Best Editions / At low Prices." ... both establishments were in business in the 1860s, and the former had a bindery [*Viscomi*, 207].

The pile of loose [imitation] *No Natural Religion* prints acquired by Brooke and Potts probably consisted of 34 leaves (Viscomi, 215), not 26 as deduced in *BB*, 83 n1.



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

***Tiriel***  
**(?1789)**

The 9 known designs are reproduced in black-and-white in Jordi Doce's translation of *Tiriel, el libro de thel* (2006).

**HISTORY OF THE DRAWINGS:**<sup>321</sup> (1) The 12 *Tiriel* designs probably passed at Blake's death in 1827 to (2) His wife Catherine and at her death in 1831 to (3) Frederick Tatham, from whom they were acquired by (4) Joseph Hogarth, who sold them at Southgate's, 8 June 1854, Lot 643 ("Twelve elaborate subjects, designed to illustrate a Work, the subject unknown"), for £3 to Morley; (5) Sold by Elhanan Bicknell at Christie's, 1 May 1863, Lots 377-388.

**“Tiriel Supporting the Dying Myratana  
and Cursing His Sons”**

Christie, 1 May 1863, Lot 387, sold for £2.4.0 to (6) James Leathart (d. 1896), from whom it passed to (7) Percival W. Leathart, who lent it to the *Carfax Exhibition of Works by William Blake* (1906), Lot 721; from him it passed to (8) Mrs Leathart, who lent it to the British Museum exhibition (1957-58) and sold it anonymously at Sotheby's, 19 May 1958, Lot 13 (reproduced),<sup>322</sup> for £250 to Agnew's for (9) Gwen Lady

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<sup>321</sup> The History here is largely derived from Butlin No. 198.

<sup>322</sup> It also appeared anachronistically in *Paintings and Drawings from The Leathart Collection*. Laing Art Gallery, Newcastle upon Tyne, 7 Oct-18 Nov 1968, Lot 5.

Melchett, who sold it at Christie's, 9 November 1971, Lot 72 (reproduced), for £6,300 to Baskett & Day for **(10)** Paul Mellon, who lent it to the exhibitions at the Pierpont Morgan Library, Royal Academy and Yale (1972-73), Lot 74 (reproduced), and Tate Gallery (1978), Lot 40 (reproduced), and gave it by 1997 to **(11)** the **YALE CENTER FOR BRITISH ART.**

**“Har and Heva Bathing”**

Christie, 1 May 1863, Lot 381, bought for 9s by **(6)** S. B[icknell]; **(7)** Acquired by H.P. Horne, who sold it in 1904 through Robert Ross of Carfax (with all his British drawings) for £2,400 to **(8)** (Sir) Edward Marsh, who frequently lent it to exhibitions<sup>323</sup> and bequeathed it through the National Art Collections Fund in 1953 to **(9)** the **FITZWILLIAM MUSEUM.**

**“Har, Heva, and Mnetha”**

Christie, 1 May 1863, Lot 377, was sold for 9s to **(6)** Nosedá; thereafter **(7)** *UNTRACED.*

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<sup>323</sup> *Exhibition of Works by William Blake, Carfax (1904)*, Lot 28; *Spring Exhibition ... Illustrating Georgian England*, Whitechapel Art Gallery, **(1906)**, Lot 69; *Exhibition of Old Masters in Aid of the N.A.C.F.*, Grafton Galleries, October-November **1911**, Lot 196; *Works by William Blake*, Tate Gallery (Lot 60), Manchester (Lot 63), Nottingham (Lot 50), and Edinburgh (Lot 80) of **1913-14** exhibitions; *Exhibition of the Herbert Horne Collection of Drawings* (London: Burlington Fine Arts Club, **1916**), Lot 82; Burlington Fine Art Club **(1927)**, Lot 53, pl. 39; *Meisterwerke englischer Malerei aus Drei Jahrhunderten* Secession (Vienna, **1927**), Lot 212; *Catalogue of the Jubilee Exhibition 1930* (Bradford: City of Bradford Corporation Art Gallery, **1930**), Lot 346; Royal Academy **(1934)**, Lot 1155; *English Drawings and Engravings*, Toma Stelian Museum, Bucharest **(1935-1936)**, Lot 26; *Water-Colours by Turner, Works by William Blake*, Paris & Vienna **(1937)**, Lot 3; *Reality & Vision in Three Centuries of English Drawing*. Roland, Browse & Delbanco, London, March-April **1945**, Lot 4; *William Blake (1757-1827)*, Paris, Antwerp, Zurich, and Tate Gallery **(1947)**, Lot 35; *British Painting from Hogarth to Turner*, Hamburg, Oslo, Stockholm, and Copenhagen **(1949-50)**, Lot 11a; *Pen as Pencil: Drawings and Paintings by British Artists*, Antwerp & Brussels **(1973-74)**, Lot 11a; *William Blake 1757-1827*, Hamburg & Frankfurt **(1975)**, Lot 9, reproduced.

**“Har Blessing Tiriell”**

Christie, 1 May 1863, Lot 378, was sold for 10s to (6) Jupp; acquired by (7) Matthew B. Walker, who sold it in 1913 to (8) the **BRITISH MUSEUM PRINT ROOM**.

**“Har and Heva Playing Harps”**

Christie, 1 May 1863, Lot 383 was sold for 11s to (6) S. B[icknell]; thereafter it is (7) *UNTRACED*.

**“The Blind Tiriell Departing from Har and Heva”**

Christie, 1 May 1863, Lot 382, bought for £1.10.0 by (6) James Leathart; it passed to (7) William Bell Scott, who lent it to the Burlington Fine Arts Club exhibition (1876), Lot 145, and bequeathed it in 1890 to (8) Miss Alice Boyd, who sold it at Sotheby’s, 14 July 1892, Lot 179, for £8 to (9) Quaritch, who offered it in his Rough List 127 (August 1892), Lot 917, his Catalogue 62 (1893), his Catalogue 9 (November 1893), his Catalogue 11 (June 1894), and his Rough List (Jan 1895) at £16.16.0; (10) Sold anonymously at Sotheby’s, 15 July 1960, Lot 12, for £115 to Agnew’s for (11) Gwen Lady Melchett, who lent to the exhibition of *The Leathart Collection* (1968), Lot 6 and sold it at Christies, 9 November 1971, Lot 73 (reproduced), for £4,200 to Baskett and Day for (12) *Robert N. Essick*, who lent it to the exhibitions at the Santa Barbara exhibition (1970), Lot 55 (reproduced) and Tate-Metropolitan (2000-2001), Lot 23.

**“Tiriell, Upheld on the Shoulders of Ijim,  
Addresses His Children”.**

Christie, 1 May 1863, Lot 386, for 16s to Hodgson; (6) Acquired by Dr. J. Percy, who sold it at Christie’s, 15 April

1890, Lot 96, for £1.4.0 to E. Parsons for (7) the **VICTORIA AND ALBERT MUSEUM**.

**“Tiriell Denouncing His Sons and Daughters”**

Christie, 1 May 1863, Lot 385, for £1.13.0 to Jupp; (6) Acquired by Mrs Lucy Graham Smith; (7) Acquired by her nephew the Hon. Anthony Asquith; it was sold before his sale at Hodgson’s in 1942 to (8) Geoffrey Keynes, who lent it to the exhibitions of *§Constable and His Contemporaries*, Burgh House, Hampstead, May-June 1951, and at the British Museum (1957-58), Lot 12, and described it in his *Bibliotheca Bibliographici* (1964); from him it passed to (9) The **Keynes Family Trust**, which lent it to the exhibitions of Barcelona-Madrid (1996) and Tate-Metropolitan (2000-2001), Lot 25.

**“The Death of Tiriell’s Sons”**

Christie, 1 May 1863, Lot 380, for 5s to (6) [Joseph] Hogarth, since when it has been (7) **UNTRACED**.

**“Tiriell Led by Hela”**

Christie, 1 May 1863, Lot 384, for 15s to (6) James Leathart, from whom it passed to (7) Percival W. Leathart, who lent it to the Carfax exhibition (1906), Lot 70f; (8) Mrs Leathart lent it to the British Museum exhibition (1957-58), Lot 12, and sold it anonymously at Sotheby’s, 19 May 1958, Lot 14, for £260 to Francis Edwards who sold it to (9) Philip C. Duschnes, who offered it in his Catalogue 140 (November 1959), Lot 58, for \$1,350, and sold it to Mrs Louise Y. Kain of Louisville, Kentucky, who lent it to *A Second Talent Arts Club*, Chicago (November-December 1971), Lot 24; sold as “The Property of a Family” (perhaps that of the previous known owner, Mrs Kain <BB>) among *Important British Drawings, Watercolours and Portrait Miniatures* at Sotheby’s (London), 23 November 2006, Lot 192 (reproduced

considerably larger than true size, ESTIMATE £150,000-£200,000) for £170,400;<sup>324</sup> but returned to *Connie, David, and Richard Kain*, heirs of Mrs Louise Y. Kain.<sup>325</sup>

**“Har and Heva Asleep with Mnetha Guarding”**

Christie, 1 May 1863, Lot 379, for 13s to Jupp; **(6)** Acquired by Mrs Lucy Graham Smith; **(7)** Acquired by her nephew the Hon. Anthony Asquith, before whose sale at Hodgson’s in 1942 it was sold to **(8)** Geoffrey Keynes, who lent it to the exhibitions of The British Museum (1957-58), Lot 12, and the Tate Gallery (1978), Lot 41 (reproduced), and described it in his *Bibliotheca Bibliographici* (1964); from him it passed to **(9)** The FITZWILLIAM MUSEUM.

**“Hela Contemplating Tiriel Dead in a Vineyard”**

Christie, 1 May 1863, Lot 388, for £1.11.6 to **(6)** James Leathart; **(7)** Acquired by Percival W. Leathart, who lent it to the Carfax exhibition (1906), Lot 76 l; **(8)** Mrs Leathart lent it to the British Museum exhibition (1957-58), Lot 12, and sold it anonymously at Sotheby’s, 19 May 1958, Lot 15, for £170 to the dealer Jacob Schwartz, who sold it to **(9)** Dr T.E. Hanley, who lent it to the exhibitions of *The T. Edward Hanley Collection*, Albright Art Gallery, Buffalo, N.Y. (January-February 1960), Lot 32, and *Paintings and Drawings from the Hanley Collection*, Wildenstein Gallery, N.Y., and Fogg Art Museum, N.Y. (November 1961-April 1962), Lot

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<sup>324</sup> According to Essick, “Marketplace, 2006”, *Blake*, XL (2007), 118, “a few hours after the auction, I was informed by Emmeline Hallmark of Sotheby’s that ‘there is some confusion surrounding the sale of the Blake.’ I was not able to unravel this mysterious “confusion” by January 2007”.

<sup>325</sup> R.N. Essick, “Blake in the Marketplace, 2007”, *Blake*, XLI (2008).

37; **(10)** Acquired in 1976 by *John and Paul Herring*, who lent it to the exhibition of *William Blake: The Painter as Poet*, Swirbul Library Gallery Adelphi University, Garden City, N.Y. (March-May, 1977), unnumbered.

All nine surviving drawings for *Tiriel* were lent to the Tate Blake exhibition (9 Nov 2000-11 Feb 2001), in whose catalogue they were reproduced. Of those still in private hands, "Blind Tiriel" (No. 23) was lent by R.N. Essick, "Tiriel Led by Hela" (No. 26) and "Hela Contemplating Tiriel Dead" (No. 28) by Anon., and "Tiriel Denouncing his Daughters" (No. 25) by the Keynes Family Trust.

### EDITION

*Tiriel*, ed. **G. E. Bentley, Jr** (1967) <**BB**>

### REVIEWS

§**Anon.**, *Times* [London], 4 April 1968, p. 334 (with another)

§**H.R. Wackrill**, *Arts Review*, 14 Oct 1967

§*British Book News* (Dec 1967)

§*Chronique des Arts* (Dec 1967), in French

**Graham Pechey**, *Cambridge Review* (19 Jan 1968), 195-196

§**H.R. Wackrill** (bis), *British Journal of Aesthetics*, VIII (Jan 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* (Aug 1968)

§**D.S. Bland**, *Notes and Queries*, CCXIII (Dec 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**

**HISTORY:** (2) Bought by Bennet J. Beyer Inc.;<sup>326</sup>

***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 Oct 1956, p. 618  
(with another)

§**K. Raine**, *New Statesman and Nation*, 3 Nov 1956, p.  
558 (with another)

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<sup>326</sup> Anon., "Keats Love Letter Is Brought Here: Obtained for American with Unpublished Autographs of Lamb and William Blake", *New York Times*, 11 Sept 1925.

- §**Bernard Blackstone**, *Modern Language Review*, LII (1957), 424-426
- §**George Mills Harper**, *Journal of English and Germanic Philology*, LVI (1957), 638-639
- §**F.H. Vaughan**, *Hibbert Journal*, LV (1957), 302-304 (with another)
- D.V. E[rdman]**, *Philological Quarterly*, XXXVI (1957), 110-111
- §**Jean Wahl**, *Etudes anglaises*, X (1957), 158-160, in French
- §**Anon.**, *Notes and Queries*, CCII (1957), 89-90
- §**R.T.F.**, *Personalist*, XXXIX (1958), 197-198 (with another)
- §**Martin K. Nurmi**, *Modern Language Notes*, LXXIII (1958), 297-299
- §**T.R. Henn**, *Review of English Studies*, X (1959), 92-94

*Vala or The Four Zoas*, ed. **G.E. Bentley, Jr** (1963) <**BB**>

#### REVIEWS

- Anon.**, *Times Literary Supplement*, 26 July 1963, p. 579
- Brian O'Doherty**, *New York Times Book Review*, 1 Dec 1963, p. 6
- Martin Butlin**, "Blake's 'Vala, or the Four Zoas' and a New Water-colour in the Tate Gallery," *Burlington Magazine*, XCI, 737 (Aug 1964)
- Anne Kostelanetz**, "Romantic Poets and Pontificators", *Minnesota Review*, IV (1964), 532-543 ("judicious and painstaking ... His own interpretation ... is probably valid" [pp. 534-535])
- §**Anne Kostelanetz [bis]**, *Arts Magazine* (Feb 1964)



- §**Raymond Lister**, *Journal of the Royal Society of Arts*, CXII (1964), 280
- George Mills Harper**, *Sewanee Review*, LXXII (Spring 1964), 326-328
- Anon.**, *Virginia Quarterly Review* (Spring 1964)
- §**Martin K. Nurmi**, *Journal of English and Germanic Philology*, LXIII (Oct 1964), 806-808
- M.K. Nurmi** [bis], *Philological Quarterly*, XLIII (Oct 1963), 449
- K.J. Garlick**, *Modern Language Review*, LIX (Oct 1964), 642-643 (with others)
- F.W. Bateson**, *Review of English Studies*, NS XV (Nov 1964), 437-439
- John E. Grant**, "Blake Original and New", *Modern Language Quarterly*, XXV, 3 (Sept 1964), 356-364 (with 2 others) ("a major scholarly accomplishment")
- John E. Grant** [bis], *Modern Language Review*, LIX (1964), 642-643 (with others)
- Marius Bewley**, *Hudson Review*, XVII (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 (Feb 1965), 266-270 ("The debt of all Blake students to Bentley is ... a considerable one" [p. 267])
- §**Henri Lemaître**, "A propos de William Blake", *Etudes anglaises*, XX (July-Sept 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
- §**W.J.T. Mitchell**, *Library Quarterly*, LV (1985), 115-117

*The Four Zoas: A Photographic Facsimile of the Manuscript with Commentary on the Illustrations*, ed. **Cettina Tramontano Magno & David V. Erdman** (1987) <**BBS**>

REVIEWS

- M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1987* (1988), 119-120
- \***Andrew Lincoln**, *Blake*, XXII, 4 (Spring 1989), 116-120
- §**W.H. Stevenson**, *Essays in Criticism*, XXXIX (1989), 161-168
- §**Brian Wilkie**, *Journal of English and Germanic Philology*, LXXXVIII (1989), 106-111

§**Martin Bidney**, *Studies in Romanticism*, XXIX, 1  
(Spring 1990), 317-323 (with another)  
**Stuart Peterfreund**, *Eighteenth Century ...*  
*Bibliography*, NS XII (1994), 384

§*Czterej Zoa [The Four Zoas]: Męki Miłowania I Zazdrości Gdy Umarł Był. Osądzony Albion i Pradawni Człowiek.* Tr. **Maciej Słomczyński**. (Karaków: "Zielona Sowa", 2006) 163 pp.; ISBN: 97883738928743 In Polish

§"Blake's 'The Four Zoas' Fetishized: An Experimental Hypertext." Ed. **E. William Ruegg**.  
<<http://www.1cc.gatech.edu/~glio/eromantic/blakefetish.nassr.html>>.

A curious version of the manuscript.

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

**TABLE**

<b>Copy</b>	<b>Plates</b>	<b>Leaves</b>
S	1-11	11

Untraced

**Weight and Cost of Copperplates**

The 11 plates weighed 2,708.9 grams = 6 pounds and would have cost £4.2.6.

Copies were apparently printed in **1793** (a [proof], A-E, H-M), **1794** (F, R), **1795** (G, Q?), and **1818** (N-P) (Viscomi, 376-379).

**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 accidentals. For example, the traces of ink from inside the right, bottom, and left margins as well as the shallows along the right margin of plate 7 of copy L ... are also in copies H[-*K, M*] ..., effects impossible to duplicate except by sequential pulls.<sup>327</sup>

"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).

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<sup>327</sup> 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.

**COPY a**

**HISTORY:** Reproduced in the William Blake Archive.

**COPY A**

**HISTORY:** (2) Offered in A.E. Evans & Son catalogue ([1845]), Lot 719, 11 pp., “beautifully coloured by Blake himself”, £4.4.0 ... Reproduced in the William Blake Archive in 2009.

**COPY B**

**HISTORY:** Reproduced in the William Blake Archive.

**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 this<sup>328</sup> is the folio copy “tinted by the Author himself” which was offered in John Bohn’s Catalogue (1843), Lot 1120, at £1.11.6 ... (4) Reproduced in colour in *Huntington Library Quarterly*, LVIII (1996) and in the William Blake Archive.

**COPY G**

**HISTORY:** Reproduced in colour in *The Complete Illuminated Books*, ed. David Bindman (2000).

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<sup>328</sup> Or copies A, C-D, I-N.

## COPY H

**HISTORY:** (4) Mrs Emerson lent it, with *Song of Los* (C) and *Europe* (G) with which it had been bound, to the exhibition at the Boston Museum of Fine Art in December 1929. The volume with *Visions* (H), *Europe* (G), and *Song of Los* (H) was broken up; *Europe* (G) and *Song of Los* (H) were (Bi) acquired by Mrs Landon K. Thorne and given in 1972 to (Bii) The PIERPONT MORGAN LIBRARY. <BB carelessly omitted to note, under *Visions* (H) that *Europe* (G) had been given to the Morgan Library and indeed went so far on pp. 65, 142 as to indicate that it still belonged to Mrs Thorne.>

Reproduced in *The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, & Joseph Viscomi (1993).

## 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”.<sup>329</sup>

**HISTORY:** (2) Bought 12 Aug [or 8 Dec] 1848 from A. Evans & 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)<sup>330</sup> was separated from her copy of

<sup>329</sup> According to John Windle as reported in R.N. Essick, “Blake in the Marketplace 2005”, *Blake*, XXXIX (2006), 148.

<sup>330</sup> *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.

*Urizen* (E); **(6)** *Visions* (N) was acquired as part of a private collection not related to the Whitney family by an antique dealer<sup>331</sup> (*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;<sup>332</sup> the anonymous individual who said he had acquired *Visions* (N) from an antique dealer and offered to sell it in 2004 at Swann Galleries (N.Y.) was sued for possession of it by a member or members of the Whitney family; the suit was settled out of court, and the book is again in the possession of a member or members of the Whitney family, who in 2005 did not plan to sell it;<sup>333</sup> Sold by the Whitney family through Sotheby's (N.Y.) "for something over \$2 million" to **(8)** An **Anonymous Collection**.<sup>334</sup>

## **COPY O**

**HISTORY:** Reproduced in the William Blake Archive (2006).

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<sup>331</sup> According to letters to me from Edwin Wolf 2<sup>nd</sup> 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?

<sup>332</sup> All the post-1942 provenance here derives from Robert N. Essick's account in "Blake in the Marketplace, 2004", *Blake*, XXXVIII (2005), 148.

<sup>333</sup> The information about the lawsuit, ownership, and plan not to sell came to Essicki 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.

<sup>334</sup> According to R.N. Essick, "Blake in the Marketplace, 2007", *Blake*, XLI (2008).

**COPY P**

**HISTORY:** Reproduced in the William Blake Archive (2006).

**NEWLY RECORDED COPY**

**COPY S**

**BINDING:** Bound with *America* (S), *Thel* (S), *Europe* (N), and *Urizen* (K); see *America* (S).

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

**PLATE 3**

See Small Book of Designs (A).

**PLATE 10** (Keynes Family Trust)

See Small Book of Designs (B)

**EDITIONS**

\**Visions of the Daughters of Albion* [A]. Reproduced in Facsimile. With a Note by **John Middleton Murry**. (London, Toronto, & N.Y.: Dent, 1932) <BB>

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

**REVIEW**

§**Ronald Clowes**, *Connoisseur*, XC (Dec 1932)



\*"Visiones de la Hijas de Albion (*Visions of the Daughters of Albion*)." Tr. **Pablo Neruda**. *Cruz y Raya: Revista de Afirmacion y Negacion*, 20 (Madrid, Noviembre de 1934), 85-104. In Spanish B. *Obras Completas*. Ed. **Margarita Aquirre, Alfonso Escudero, & Hernan Loyola**. (Buenos Aires: Losada, 1973) Vol. III C. Reprint of *Cruz y Raya* (Nedeln-Liechtenstein: Kraus Reprint, 1975) Biblioteca del 36: Revistas Literarias en la Segunda Republica Español Pp. 265-284

The first printing in 1934 has a prefatory note in Spanish by 'C.K. CHESTERTON'.

*Visions of the Daughters of Albion* (1959) The William Blake Trust <**BB**>

### REVIEWS

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

§**B[ernard] B[lackstone]**, *New Statesman and Nation*, 27 Feb 1960, p. 307

\**Visions of the Daughters of Albion*. Ed., with a Commentary, by **Robert N. Essick**. (San Marino, California: The Huntington Library and Art Gallery, 2002) 4°, xviii, 80 pp., 28 prints; ISBN: 087328187X

Facsimile of copy E (pp. [viii-xviii]), transcription of copy E (pp. 3-14), "The Huntington Copy: Bibliographic and Textual Notes" (pp. 15-16), "List of Illustrations from Blake's Notebook" (pp. 19-20), Commentary (pp. 21-69), and

“Bibliography: Studies of *Visions of the Daughters of Albion*” (pp. 75-78).

### REVIEWS

§*Review of English Studies*, LIV (2003), 691+

§*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

### Works Lost

#### "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).

***Section B:***  
**Collections and Selections**<sup>335</sup>

**TABLE 13**  
**BLAKE'S WORKS REPRINTED IN CONVENTIONAL**  
**TYPOGRAPHY BEFORE 1863**

**Addenda**  
to *BB* (1977), 74-75 and *BBS* (1995), 147-148

**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*

**1830**

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

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<sup>335</sup> Here and below I ignore most mere reprints.

**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

**1832**

"Introduction" to *Innocence* in **J.B.S.**, "Despotism of Imagination", [Samuel Coate] *Atkinson's Casket, or Gems of Literature, Wit and Sentiment* [Philadelphia]

**1833**

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

"Edward III" (*Poetical Sketches*), "The Chimney Sweeper", "Holy Thursday", "The Lamb" (from *Innocence*), "Der Tiger" (from *Experience*), and Blake's letter of 20 Sept 1800 in prose translations into German in Anon., "William Blake, ein ausgezeichneter Künstler, Dichter, und Narr", *Magazin für die Literatur des Auslandes*  
"The Tiger" in *Pictures, Scriptural and Historical*, ed. Mrs [Rose] Lawrence

**1835**

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

**1837**

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

"Holy Thursday" (*Innocence*) was quoted in "Educational Charities", *Monthly Supplement to The Penny Magazine*

**1838**

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

**1839**

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

**1841**

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

**1842**

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

"The Chimney Sweeper [from *Innocence*]." *National Anti-Slavery Standard*

"Night." *National Anti-Slavery Standard*

"The Divine Image." *National Anti-Slavery Standard*

"A Dream." *National Anti-Slavery Standard*

**1844**

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

**1845**

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

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

"A Little Boy Lost." *National Anti-Slavery Standard*

**1846**

“The Chimney-Sweeper” (*Innocence*) and “On Another’s Sorrow”, *Voices of the True-Hearted* (Philadelphia: J. Miller M’Kim, **1846**) under “Anti-Slavery Poems” and “Historical Eras”

“On Another’s Sorrow”, “Night”, “The Little Black Boy”, in

*Poetry for Home and School*. First and Second Parts. Second Edition. (Boston: S.G. Simpkins, **1846**) Pp. 49-50, 52-53, 61-62. <Harvard> [1843, 1855, and 1861 are in **BB**.]

**1847**

"The Little Black Boy" and "The Tyger" in *The Estray: A Collection of Poems*. [Ed. **Henry Wadsworth Longfellow**] (Boston: William D. Taylor, **1847**) Pp. 36-37, 103-104

"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 Sept 1848**), 64

"The Little Black Boy" in *Literary Gleanings By an Invalid* [**Fanny H. Henslowe**] (London: W. Newbery, **1848**), p. 128

**1849**

"The Chimney Sweeper [from *Innocence*]." *National Anti-Slavery Standard*, X, 23 (**1 Nov 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.<sup>336</sup> (Liverpool: Deighton & Laughton; London: Whittaker and Co., **1849**)

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<sup>336</sup> I have not seen the first edition of 1842.

**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**

“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

§“Nurses Song” (*Innocence*), “The Lamb”, “The Poet and the Child” [i.e., “Introduction” to *Innocence*], and “The Tyger”, in *A Poetry Book for Children*, ed. J.C. (1854), 12, 13, 88

**1857**

“My Silks (*Poetical Sketches*), “The Tiger”, “The Little Black Boy” and “The Chimney Sweeper” (*Innocence*), “The Garden of Love”, and “On Another’s Sorrow” (*Experience*), in *The Household Book of Poetry*, ed. Charles Dana, Fifth Edition (N.Y. & London: D. Appleton and Company, 1857), 74, 90, 162, 388, 785-6)  
<BBS p. 166>

**1858**

“On Another’s Sorrow”, “Night”, “The Little Black Boy” in  
*Gleanings from the Poets, For Home and School ... A*  
New Edition, Enlarged (Boston: Crosby, Nichols, &  
Cooper, **1858**)<sup>337</sup> Pp. 49-50, 52-53, 61-62. <Harvard>

“The Tiger”, “The Chimney Sweeper”, “The Little Black  
Boy”, “The Garden of Love”, and “On Another’s  
Sorrow” (in Dana, pp. 74, 162-163, 688, 785; see 1857)  
<**BBS p. 166**>

**1859**

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

“The Tiger”, “The Chimney Sweeper”, “The Little Black  
Boy”, “The Garden of Love”, and “On Another’s  
Sorrow” (in Dana, Fifth Edition, pp. 74, 162-163, 688,  
785; see 1857) <**BBS p. 166**>

**1860**

“The Tiger”, “The Chimney Sweeper”, “The Little Black  
Boy”, “The Garden of Love”, and “On Another’s  
Sorrow” (in Dana, Fifth Edition, pp. 74, 162-163, 688,  
785; see 1857) <**BBS p. 166**>

"The Chimney Sweeper" (?1860) (Sudbury Leaflet)

**1861**

“The Piper” [i.e., “Introduction” to *Innocence*], *Folk Songs*,  
ed. **John Williamson Palmer** (N.Y.: Charles Scribner;  
London: Sampson Low, Son, and Company, **1861**) **B.**  
(N.Y., 1861) <**BB #281**>

“The Tiger”, “The Chimney Sweeper”, “The Little Black  
Boy”, “The Garden of Love”, and “On Another’s  
Sorrow” (in Dana, Sixth Edition, pp. 74, 162-163, 688,

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<sup>337</sup> 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.



785; see 1857) <**BBS p. 166**>  
**1862**

"The Ecchoing Green", *Pictorial Calendar of the Seasons*, ed.  
**Mary Howitt (1862)**, 274-275.



### NEW EDITIONS AND REPRINTS

\**A Águia e a Toupeira: Poems de William Blake*. Tr. [&c]  
**Hélio Osvaldo Alves**. Coleção Citânia [No.] 2.  
(Guamarães: Pedra Formosa, 1996) Tall 8°, xxv + 106 pp.;  
ISBN: 9728118120 In Portuguese

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

§*A tapasztalás dalai* (1993). In Hungarian  
Apparently an edition of Blake.

§"Ah! Sunflower." *National Anti-Slavery Standard*, IX, 16  
(**14 Sept 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

*Antologia bilingüe* (1987, 1996); see *Visiones* (1974)

*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) 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.

§*Bássne: Vid\_ ní dcer Albionových – Orkovonarození – Konec tajemství – Stvo\_eni – Plá\_ Eniony – Losov vinn\_ lis – Hrbová jeskyn\_* [*VISIONS OF THE DAUGHTERS OF ALBION, and Portions from Several Other Prophetic Books*]. Tr. **Arnošt Van\_\_ek**. (Praha [Czech Republic]: J. Pícká, 1939) 40 pp., 38 copies, illustrations by Mirro Pegrassi. <**BBS**> B. (1945) In Czech

"Blake no Kotoba [Blake's Proverbs]." Tr. **Soetsu (Muneyoshi) Yanagi**. *Shirakaba* [*The White Birch*], V (1914), 99-109. B. \**Blake no Kotoba*. Tr. **Soetsu (Muneyoshi) Yanagi**. (Tokyo: Sobunkaku, 1921) 103 pp., 36 reproductions <**BB**> C. Reprinted in *Yanagi Muneyoshi Zenshu* (1981), Vol. V <**BSJ**> In Japanese

Selections from Blake's letters and marginalia, plus a translation by Yanagi [from English?] of Crabb Robinson's

“William Blake, Künstler, Dichter und religiöser Schwärmer”, *Vaterländisches Museum*, II (1811), 107-31.

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

### **Blake Concordance On-Line**

Professor Nelson Hilton has created a **Blake Concordance On-Line** which is accessible at ([http://www.english.uga.edu/Blake\\_Concordance](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 on-line database.

A description of its workings by Nelson Hilton is in *Blake*, XXXIII (1999), 11-16.

The **Blake Concordance On-Line** is an alternative to *A Concordance to the Writings of William Blake*, ed. David V. Erdman et al (1967), which is keyed to *The Complete Writings of William Blake*, ed. Geoffrey Keynes (1957).

\**Blake Jojoshisho [Blake Lyrics]*. Tr. **Bunsho Jugaku**. Iwanami Bunko. 15th Printing. (Tokyo: Iwanami Shoten, 1997) 116 pp.; ISBN: 4003221710 In Japanese

The first printing was in 1931, the 14th in 1990. <**BBS**>

§*Blake no kotoba [Aphoristic Words from Blake]*. Ed. **Soetsu Yanagi**. (Tokyo: Sobun Kaku, 1921) 36 reproductions. In Japanese

Selections from Blake's letters and marginalia, plus a translation by Yanagi [from English?] of Crabb Robinson's "William Blake, Kunstler, Dichter und religiöser Schwärmer", *Vaterländisches Museum*, I (1811), 207-31.

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

§*William Blake A Selection of Poems and Letters*. Ed. **J. Bronowski**. (Harmondsworth: Penguin Books, 1958). The Penguin Poets D42 **B.** (1961) **C.** (1964) **D.** §(1965) **E.** §(1966) **F.** §(1968) **G.** §(1969) **H.** §(1970) **I.** §(1971) **J.** §(1972) **K.** (1973) **L.** §(1975) **M.** §(1976) **N.** §(1977) **O.** §(1978) **P.** §(1979) **Q.** §(1980) **R.** §(1982) **S.** §(1983) **T.** §(1984) **U.** §(1985) <**BBS**> **V.** (1986) The Penguin Poetry Library

#### REVIEW

§**Anon.**, *Times Literary Supplement*, 24 Oct 1958, p. 610

\**the Blake Project: Spring*. Ed. **Finn Coren**. (Oslo: Bard Records, [1997]). 20 pp.

A handsomely illustrated little brochure (12 x 12 cm) with 20 texts from the *Songs* plus "Memory, hither come" (called "Melancholy") from *Poetical Sketches* and the Jerusalem lyric from *Milton*, created to accompany the CD recordings of Finn Coren which have been ecstatically reviewed in the music press: "Thunderingly brilliant!" (*Arbeiderbladet*), "Absolutely magnificent" (*Rogaland Avis*), "a sensation" (*BEAT Magazine*).

**REVIEW**

**Thomas Dillingham**, *Blake*, XXXII, 2 (Fall 1998), 49-50 (in his settings of Blake's poems to rock music, Finn's "responses to Blake are ... complex and interactive")

*Blake shi Xuan* [*Selections of Blake's Poems*]. Tr. **Wenbin Zhou**. (Taipei: Wuzhou chupan she, 1966) In Chinese

It includes poems from *Poetical Sketches* (14), *Songs of Innocence* (17), *Songs of Experience* (15), and others (17).

\**Blake Shishu: Mushin no Uta, Keiken no Uta, Tengoku to Jigoku tonno Kekkon* [*Blake's Poems:*] *Songs of Innocence, Songs of Experience, The Marriage of Heaven and Hell*. Tr. **Kochi Doi**. (Tokyo: Heibonsha, 1995) Heibonsha Raiburari: Heibonsha Library 174 pp. ISBN: 458276120 In Japanese

*Innocence, Experience, and The Marriage* are on pp. 12-163 (with translator's notes on pp. 60-61, 157-163), and Masakazu Yoshimura, "Kaisetsu -- 'Shikon' to Genius i tsuite

[A Commentary – on 'Poetic Genius' and Genius]" on pp. 165-174. The translations are reprinted from *Sekai Meishi Shutasei* 9 [*Collections of World's Excellent Poems*], Vol. 9 (Tokyo: Heibonsha, 1959) and *Sekai Meishishu* 1 [*World's Excellent Poems*], Vol. 1 (Tokyo: Heibonsha, 1969). Doi's translation of the *Marriage* appeared in *Eigo Seinen: The Rising Generation*, LXVII (1927). <BB>

\**Blake Shishu: Taiyaku* [*Blake's Poetry: A Translation printed side by side with the English text*] Ed. **Shoichi Matsushima**. (Tokyo: Iwanami Shoten, 2004) 345 pp., 16 reproductions; ISBN: 40022217729 In Japanese and English

*Songs of Innocence and of Experience, The Book of Thel*, portions of *The Marriage of Heaven and Hell*, *Visions of the Daughters of Albion*, portions of *Poetical Sketches*, extracts from The Pickering Manuscript, with a short biography of Blake. A handy, pocket-size collection for a beginner.

### REVIEW

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

*Blake: Selected Poems*. Ed. **Mike Davis & Alan Pound**. (Oxford: Heinemann Educational Publishers, 1996) Heinemann Poetry Bookshelf. 12°, viii, 168 pp.; ISBN: 04351500820

Davis & 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 Shohin Shoyaku [Translation from Blake's Shorter Poems]." Tr. **Yukimasa Kodama**. *Joshi Sei Gakuin Tankidaigaku Eibungakkai 5-shunen Kinen Ronshu* [*Joshi Sei Gakuin Junior College, The English Literary Society, The Collection of Papers on the Fifth Anniversary*] (March 1973), 86-93. In Japanese <**BSJ**>

*Blake: The Complete Poems*; see *The Poems of William Blake*, ed. **W.H. Stevenson**

*A Blake Trilogy*. (Stanbrook Abbey, Worcestershire, 1981)

A folder with three 4-page "booklets", each with a short quotation from Blake, printed at the Stanbrook Abbey Press.

*Blake's "America: A Prophecy" and "Europe: A Prophecy": Facsimile Reproductions of the Illuminated Books* (Dover, 1983)

### REVIEWS

**D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1983* (1984), 26-27

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

- Blake's Illuminated Books (The William Blake Trust).<sup>338</sup>  
Volume I: *Jerusalem*, ed. **M.D. Paley** (1991) <**BBS**>  
Volume II: *Songs of Innocence and of Experience*, ed.  
**Andrew Lincoln** (1991) <**BBS**>  
Volume III: *The Early Illuminated Books*, ed. **Morris  
Eaves, Robert N. Essick, & Joseph Viscomi**  
(1993)  
Volume IV: *The Continental Prophecies*, ed. **D.W.  
Dörrbecker** (1995)  
Volume V: *Milton a Prophecy and the Final Illuminated  
Books*, ed. **Robert N. Essick & Joseph Viscomi**  
(1993)  
Volume VI: *The Urizen Books*, ed. **David Worrall** (1995)

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

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

\**Blake's Poetry and Designs: Authoritative Texts,  
Illuminations in Color and Monochrome, Related Prose,  
Criticism*. Ed. **Mary Lynn Johnson & John E. Grant**.  
(N.Y. & London: Norton, [1980]) A Norton Critical  
Edition 112 plates, 32 in colour <**BBS**> **B. Blake's Poetry  
and Designs: Illuminated Works, Other Writings, Criticism**.

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<sup>338</sup> N.B. The new Blake Trust publications carry the names of the Tate Gallery  
or Princeton University Press as publishers for the Blake Trust.



Second Edition. Ed. **Mary Lynn Johnson & John E. Grant**. (N.Y. & London: W.W. Norton & Company, [2007, copyright 2008]) Tall 8°, xxvi, 628+ pp., 102 reproductions (16 in colour); ISBN: 97802393924985

**1980:** “Preface” (pp. xxiii-xxvii), “Chronology of the Life and Times of William Blake” (pp. xxviii-xxxviii), maps of “Blake’s Britain”, “Blake’s London”, and “The Holy Land” (pp. xxxix-xlii), “A Note on the Texts” (pp. xliii-xlv), plus “Criticism” excerpted from **Coleridge, Lamb, J.T. Smith, Tatham, Crabb Robinson, Samuel Palmer, Jean Hagstrum** (*William Blake: Poet and Painter*), **M.K. Nurmi** (*Blake’s Marriage of Heaven and Hell*), **Martin Price** (*To the Palace of Wisdom*), **D.V. Erdman** (“America: New Expanses”), **Harold Bloom** (*The Visionary Company*), **E.J. Rose** (“The Symbolism of the Opened Center ...”), plus whole essays by **T.S. Eliot**, **Northrop Frye** (“Blake’s Treatment of the Archetype”), **R.H. Gleckner** (“Point of View and Context in Blake’s *Songs*”), and **Irene Tayer** (“The Woman Scaly”), pp. 481-601.

See **Mary Lynn Johnson & John E. Grant**, “The Norton Critical Edition of Blake: Addenda and Corrigenda”, *Blake*, XVI, 2 (Fall 1982), 107-110.

**2008:** “Preface to the Second Edition” (pp. xi-xii), “Introduction” (pp. xiii-xv), “Key Terms” (pp. xxv-xxvi), Illuminated Works (pp. 1-352), “Other Writings” (pp. 353-493); “Criticism”: “Comments by Contemporaries” (497-517, as in 1980 but omitting **Lamb** and adding **Robert Hunt**, “*From Mr Blake’s Exhibition (1809)*”, “Twentieth and Twenty-First-Century Perspectives” (pp. 519-598, **Frye**

and **Nurmi** continued from 1980; **Bloom's** *Visionary Company* replaced by his *Blake's Apocalypse*; and Hagstrum, Price, Erdman, Rose, T.S. Eliot, Gleckner, and Tayler replaced by excerpts from **Allen Ginsberg**, *Paris Review* [1966]; **W.J.T. Mitchell**, "Dangerous Blake"; **Joseph Viscomi**, "[Blake's Relief Etching Process: A Simplified Account]" "Condensed and adapted from *The Art of William Blake: Illuminated Prints* [Manchester Etching Workshop, 1983]; **Stephen C. Behrendt**, "'Something in My Eye': Irritants in Blake's Illuminated Texts", *Blake in the Nineties*, ed. Clark & Worrall; **Alicia Ostriker**, "Desire Gratified and Ungratified: William Blake and Sexuality"; **Nelson Hilton**, from his *Literal Imagination*; **Jon Mee**, *Dangerous Enthusiasm*; **Saree Makdisi**, *William Blake and the Impossible History of the 1790s*; **Julia Wright**, *Blake, Nationalism, and the Politics of Alienation*; **Morris Eaves**, "The Title-Page of The Book of Urizen" from *William Blake: Essays in Honour of Sir Geoffrey Keynes*, ed. Paley & Phillips; and **V.A. De Luca**, "A Wall of Words: The Sublime as Text"; "Textual Technicalities" (pp. 599-602), "William Blake's Life and Times: A Chronology" (pp. 603-610), "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 (2009),  
229-231

\**Blake's Selected Poems*. Selected by **David and Virginia Erdman**. (N.Y.: Dover Publications, Inc., 1995) Dover Thrift Editions 8°, ix, 83 pp. ISBN: 0486285170

Anon., "Note" (pp. iii-iv) says that "Mr. and Mrs. Erdman have brought together a valuable collection of Blake's work" selected from *Poetry and Prose*, ed. D.V. Erdman (1965) which "attempts to follow the lyrical impulse of the poet through the various phases of his writing ... from youth to middle age".

*La boda del Cielo y el Infierno*. (Primeros libros proféticos) Versión Castellana con Introducción y Notas por **Edmundo Gonzalez-Blanco**. (Madrid: Editorial Mundo Latino, 1928) In Spanish <BB>

"Introducción del Traductor" (pp. 5-82). The prose translations are organized into "Dogmas y Principios": *Marriage, All Religions are One*, and *There is No Natural Religion*; "Leyendas Simbolicas": *Tiriél, Thel*, and "Vision of the Last Judgement"; "Los Acontecimientos Contemporaneos": "A Song of Liberty" [from the *Marriage*] and *The French Revolution*; "Los Cosmogonia y los Grandes Simbolos": *Urizen, Ahania, The Book of Los, The Song of Los*, and *Europe*.

There is no explicit connection between this volume of "Primeros libros proféticos" (1928) and *Premiers livres prophétiques*, tr. Pierre Berger (1927). <BB>

The Spanish translation by N.N. (1947) seems to be adapted from this translation.

**N.B.** *BB* #113 did not notice that it includes Blake texts besides the *Marriage* of the title-page.

§*The Book of Thel, and The Marriage of Heaven and Hell.* ([United Kingdom:] Dodo Press, 2008) 6 x 9 cm, 45 pp.: ISBN: 1409936643

\**Los bosques de la noche (Poemas, Canciones y epigrammas).* Edición bilingüe y anotada de Jordi Doce. (Madrid, Buenos Aires, Valencia: Collección la Cruz del Sur, septiembre 2001) 8°; no ISBN In Spanish

It consists of "Introducción" (pp. 7-42); "Cronología" (pp. 43-48); "Nota a la edición" (pp. 49-50); "Bibliografía consultada" (pp. 51-55); lyrical poems in English and Spanish on facing pages (pp. 56-242); "Notas a los poemas" (pp. 243-254); "Correspondencia escogida" (pp. 255-288); "Blake y sus contemporaneos" (pp. 289-328).

§*Can I see another's woe* [from "On Another's Sorrow", *Experience*]. ([1979]) Poster illustrated and printed by Paul Peter Piech in 25 copies

\*"Catalogue descriptif des scenes, inventions historiques et poétique." Tr. **Christine Savinel**, *Cahiers du Musée national d'art moderne*, 56/57 ([Musée Pompidou, Paris] 1996), 189-209.

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

"The Chimney-Sweeper." *The Chimney Sweeper's Friend, and Climbing-Boy's Album*, ed. **James Montgomery (1824)**  
<**BB #238**>

The Blake section is reprinted in William Hone's *Every-Day Book, and Table Book (1825 ff.)*

**REVIEWS referring to Blake**

**Anon.**, "Art. VIII. *The Chimney Sweeper's Friend, and Climbing-Boys Album ...* Arranged by James Montgomery ... Price 9s. London, 1824", *Eclectic Review*, NS XXI (**June 1824**), 558-562 ("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., I, 8 (**15 July 1824**), 307-308 <California [Berkeley]> (Reprinted from the "Eclectic Review" [**June 1824** <**BBS p. 339**> see *BR* (2) 396])

§"The Chimney Sweeper [from *Songs of Innocence*]." *National Anti-Slavery Standard*, III, 1 (**9 June 1842**), 2.

§"The Chimney Sweeper [from *Songs of Innocence*]." *National Anti-Slavery Standard*, X, 23 (**1 Nov 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<sup>o</sup>, 1 leaf

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<sup>o</sup>

Perhaps this is the earliest recorded music for the poem (slightly adjusted as to wording); the composer may be "Mr. T.L. Hatley [*who*] has kindly provided a number of new airs, and revised the whole" (p. vi).

§*The Chimney Sweeper*. Illustrated by Paul Peter Piech. (Bushey Heath: Taurus Press [c. 1968])

*A Choice of Blake's Verse*. Ed. **Kathleen Raine**. (London, 1970) <**BB #240**> B. §(London: Faber and Faber, 1989)

*The Clouded Hills: Selections from William Blake*, ed. **Catharine Hughes** (1973) <**BB**>

#### REVIEWS

§**Anon.**, *Book World* [*Washington Post*], VII (12 Aug 1973), 13

§**Anon.**, *Books & Bookmen*, XIX (Dec 1973), 110

**Morris Eaves**, *Blake Newsletter*, VIII, 4 (Spring 1975), 139-140 (with another)

*The Complete Graphic Works of William Blake*, ed. **David Bindman** (1978, 1986) <**BBS**>

**REVIEWS**

§**Tom Phillips**, *Times Literary Supplement*, 24 March 1978, pp. 349-350 (with 2 others)

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

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

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

\***G.E. Bentley, Jr.**, "God's Plenty", *Blake*, XIV, 3 (Winter 1980-81), 161-163

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

\**The Complete Illuminated Books* With an introduction by **David Bindman** With 393 reproductions, 366 in colour. (London: Thames & Hudson in Association with The William Blake Trust, 2000) 4°, 480 pp., 393 reproductions; ISBN: 050051048 **B.** §(N.Y.: Thames & Hudson, 2001) Paperback **C.** (2005) ISBN: 9780500282458 [Paperback distributed in Canada by Penguin] **D.** §(London: Thames & Hudson, 2009) ISBN: 9780500600252+

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

**David Bindman.** "Introduction." Pp. 7-11.

Reproductions of Blake's works in Illuminated Printing, each preceded by a bibliographical description.

Pp. 17-405. (The reproductions from the Blake Trust series [1991-1995],<sup>339</sup> 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

**Anon.**, *Globe and Mail* [Toronto], 25 Nov 2000, pp. D48-49

\***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 Nov 2000

\***Jon Mee**, "Revisions of the Prophet", *Times Literary Supplement*, 1 Dec 2000 (with the Tate exhibition) (Bindman's book is "a wonderful achievement")

\***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")

§*New York Times Book Review*, CV (3 Dec 2000), 20

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<sup>339</sup> Except for *For the Sexes: The Gates of Paradise* which is taken from the 1968 Blake Trust volume.



§*Macleans*, CXIII (11 Dec 2000), 54

§**Richard Edmonds**, “Antiques and Collecting: A Lifelong Search for Truth and Beauty: Exquisite Books of William Blake’s Works Are More than Mere Additions to Your Library. They Are an Investment for the Future, says Richard Edmonds.” *Birmingham Post* [England], 26 May 2001

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

*The Complete Poems*, ed. **Alicia Ostriker** (Harmondsworth: Penguin Book, 1977) Penguin English Poets. **B.** §(1981) <**BBS A-B**> **C.** §(2004) Penguin English Poets

2004 has revisions of “Further Reading”.

#### REVIEWS

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

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

§**M.D.**, *English*, XXVII (1978), 200-201

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

*The Complete Poetry and Prose of William Blake*; see *The Writings of William Blake*, ed. **Geoffrey Keynes** (1925)

*The Complete Poetry and Prose of William Blake*; see *The Poetry and Prose of William Blake*, ed. **D.V. Erdman** (1965 ff.)

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

\**The Continental Prophecies: America: A Prophecy, Europe: A Prophecy, The Song of Los*. Ed. **D.W. Dörrbecker**. (London: Tate Gallery Publications in conjunction with the William Blake Trust, 1995) Blake's Illuminated Books Volume 4. 4<sup>o</sup>; ISBN: 18543715451

The work consists of colour reproductions of *America* (H), *Europe* (B), and *Song of Los* (A) with facing transcriptions, plus David Bindman, "General Editor's Preface" (p. 6), DWD, "Foreword" (p. 7), "The Continental Prophecies" (pp. 13-24), and explanations of "Themes and Contexts", "The Designs", "Plates, Printing[s], and Contexts" for *America* (pp. 27-79), *Europe* (pp. 141-206, 210-216), 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*, 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")

§*Times Literary Supplement*, 26 Sept 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)

\**Ct.E Khe: Selected Verse*. (Moscow: Progress Publishers, 1982) 8°, 558 pp.; no ISBN In Russian and English

[Introduction] (pp. 5-33).

The texts include *Poetical Sketches*, *Songs of Innocence and of Experience*, lyrics, Ballads (Pickering) Manuscript, *Thel*, *Marriage*, *Visions*, *French Revolution*, *America*, *Europe*, and excerpts from *Milton* (English facing Russian), with a "Kommentary" (pp. 497-555).

§*The Definitive William Blake*. Poetry Collection (Kindle Edition – April 8, 2008) §\**The Definitive William Blake Poetry Collection Illustrated with Art by William Blake*. ([No place, no publisher: ?2009]) 195 pp.; ISBN: 9781449568665

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

§"The Divine Image." *National Anti-Slavery Standard*, III, 7 (**21 July 1842**), 28.

*The Divine Image*. ([?N.Y., ?1948]) <**BBS dates it ?1949**>  
**B.** §*The Divine Image*. (N.Y., 1949). **C.** *The Divine Image*.  
Printed by Valenti Angelo for the Zamorano-Roxburghe  
joint meeting, San Francisco 1976.

A and B bear a note: "25 copies printed and  
illuminated by Valenti Angelo" (1897-1982).

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

§"A Dream." *National Anti-Slavery Standard*, <sup>III</sup>, 17 (**29  
Sept 1842**), 68.

*The Early Illuminated Books: All Religions are One, There  
is No Natural Religion, The Book of Thel, The Marriage of  
Heaven and Hell, Visions of the Daughters of Albion*. Ed.  
**Morris Eaves, Robert N. Essick, & Joseph Viscomi**  
(Princeton: The William Blake Trust/Princeton University  
Press, 1993) Blake's Illuminated Books Volume 3 4°;  
ISBN: 0691033870 **B.** §(Princeton: Princeton University  
Press, 1998) ISBN: 0691001472 (paperback).

The text consists of colour reproductions (with transcripts on facing pages or below the reproductions) of *All Religions are One* (A), *There is No Natural Religion* (parts of G and I, all of L), *The Book of Thel* (J), *The Marriage of Heaven and Hell* (F), and *Visions of the Daughters of Albion* (G), plus David Bindman, "General Editor's Preface" (p. 7), M.E., R.N.E., J.V., "Foreword" (p. 8), "Introduction" (pp. 9-15), "A Note on Texts and Variants" (pp. 16-17), and for each text an essay on "Plates and Printings" (21-41, 71-86, 113-140, 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.

The prints are reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000).

### REVIEWS

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

**Kenneth Baker**, *San Francisco Examiner & Chronicle*, 13 Feb 1994 (with another)

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

**Michael Ferber**, *Blake*, XXIX, 3 (Winter 1995-96), 88-90 ("an altogether splendid volume", with "the most lucid and succinct summary of Blake's methods of book production that I have ever seen" [p. 88])

**Ian Sinclair**, "Customising Biography", *London Review of Books*, 22 Feb 1996, 16-19 (with 6 others) (there is no indication that Sinclair has looked at *The Early Illuminated Books*)

See **John Commander**, "Dereliction", *London Review of Books*, 21 March 1996, p. 5 (deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review)

**S.L.M.**, *Gazette des Beaux-Arts*, 138<sup>e</sup>, 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 (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")

§*Times Literary Supplement*, 26 Sept 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]) Broadside

["The Ecchoing Green", called] "A Summer Evening on a Village Green" by William Blake the Painter. Pp. 274-275 of *Pictorial Calendar of the Seasons* Exhibiting the Pleasures, Pursuits, and Characteristics of Country Life for Every Month in the Year and Embodying the Whole of Aikin's Calendar of Nature Embellished with Upwards of One Hundred Engravings on Wood. Ed. **Mary Howitt**. (London: Henry G. Bohn, 1854) <*R.N. Essick*> B. (1862) <*R.N. Essick*>

The first stanza of the poem is omitted. This printing of "The Ecchoing Green" has designs related to Blake's but no indication of where Mary Howitt saw an original copy.

§*Ecrits prophétiques des dernières années, suivis de Lettres*. Tr. **Pierre Leyris**. ([Paris:] Editions José Corti, 2000) Texts in English and French

It includes extracts from *Jerusalem* (bilingual), *Laocoon* (French), *The Ghost of Abel* (French), “The Everlasting Gospel” (bilingual), annotations to various works, and a selection of letters.



"The Edition of the Works of Wm. Blake" printed by William Muir at "The Blake Press at Edmonton", England (1884-1936) <**BB, BBS**>

“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 & Co (c. 1884) lists as “Now Ready” *Visions, Thel, 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<sup>f</sup> 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<sup>f</sup> Quaritch in 1905. It is now in the U.S.A. **24 copies were sold by Mess<sup>rs</sup> Quaritch.**" <WSRO>

Ancient of Days [*Europe* pl. 1] (D)<sup>340</sup>

M: "Fifty copies ... were sold by Mr Quaritch (at 21/- each – All numbered) **between 18<sup>th</sup> May 1885 and 14<sup>th</sup> August**

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<sup>340</sup> 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".

**1919[.] P.S. Reference to documents shows me that the above statement is not quite correct, M<sup>r</sup> Pearson had sold nine copies before M<sup>r</sup> Quaritch began"; "Coloured from an original by Blake in the British Museum."**  
<WSRO>

*Book of Thel* [first version] (D)

M: "Copied from British Museum Copy [D]"; "Fifty Copies of this Book (all numbered) were produced and sold in 1884-90 at £2.2 0[.] M<sup>r</sup> 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<sup>r</sup> Quaritch, who continued the work'.] **He received and sold the remaining thirty copies between 27<sup>th</sup> April 1885 and 8<sup>th</sup> September 1890[.]** <WSRO>

*Book of Thel* [second version] (J)

Q: "**24 copies have been sold**"; M: "This copy of Thel [J] is coloured from one that M<sup>r</sup> Bernard Quaritch lent to me in 1885-6. He sold it afterwards to an American [*Amy Lowell, c. 1900*], so it is now in the U.S.A." With it are duplicates of pl. 2, 4, 6-7 identified (M) on a separate leaf: "**The four pages just before this are from originals [*from the Small Book of Designs*] in the B.M. print Room | They were coloured by [*Miss*] E.J. DrUITT**" as in colour-printing.  
<WSRO>

*Book of Thel* [third version] (A)

"**The Beckford copy**" (i.e., A), bought by Quaritch at the Beckford sale in 1883, sold to E.W. Hooper in 1891. Both the Second and Third Versions in the WSRO have inscriptions on the designs: Pl. 2 (titlepage): "**Lives** [**?Loves**] **of the plants**<sup>341</sup> **in Summer**"; pl. 4: "**Flowers**

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<sup>341</sup> Part II (1789) of Erasmus Darwin's *Botanic Garden* was called "The Loves

**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>

*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.<sup>342</sup> <WSRO>

*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**

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of the Plants".

<sup>342</sup> Another copy of Muir's *Europe* is inscribed: "This is an uncolored copy of Europe | It is of no special value | M<sup>r</sup> Muir offers it for your acceptance." <WSRO>

[A].<sup>343</sup> **"20 copies have been sold"**. The inscriptions are: Pl. 1 (titlepage): **"Union of the Elements"**; pl. 2: **"Earth"**; pl. 3: **"Fire"**; pl. 4: **"Water"**; pl. 5: **"Air"**; pl. 11: **"Dawn"**; pl. 14: **"The Body of Hector"**; pl. 15: **"Genius"**; pl. 16: **"Ugolino"**; pl. 20: **"A Dream"**;<sup>344</sup> pl. 21: **"Satan addressing the Sun"**; pl. 24: **"Arbitrary Power"**. It is reproduced from a colour-printed copy, and the only colour-printed copy is F, which was bought by R.M. Milnes in 1852 and sold by his son in 1903. There seems to be no other evidence that copy F (or any other copy) "belonged to D.G. Rossetti". <WSRO>

*Marriage of Heaven and Hell* [Third Version] (I)

M: "M<sup>r</sup> Muirs Master Copy of the **Fitzwilliam Heaven & Hell** | **about five copies were sold[.] The original is in the Fitzwilliam Museum Cambridge**". **"Copied in April 1886 by J.D. Wallis from the original in the Fitzwilliam Museum at Cambridge.** | Note the letter press should all be printed in red, not in yellow". The titlepage verso is inscribed in pencil "Richard Edward Kerrick | August 31<sup>st</sup> 1856" as in copy I. "Coloured thus £4.4.0". It bears annotations from the Beckford copy. <WSRO>

*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

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<sup>343</sup> The Crookshank Collection also has a copy of the First Version of Muir's facsimile of the *Marriage* made from copy A.

<sup>344</sup> Inscribed at the bottom in Muir's Brown ink: "The Background should be quite smooth | The reds in the Serpent should be brighter".

editor of *The Times* in the collection of R.N.Essick), but the other copies were coloured after Copy U <**BB, 422**>.

*On Homer's Poetry [&] 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*, 2 (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 Aug 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 M<sup>r</sup> Muir's Master Copy of the Song of Los copied from the original in the British Museum [A] | **21 copies were sold by Mess<sup>rs</sup> Quaritch.**" <WSRO>

*There is No Natural Religion (A, H, L)*

M: "M<sup>r</sup> 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>

*The Essential Blake*; see *The Portable Blake*

§*Eternity*. (Berkeley, California: Mayacamas Press, 1993)  
Broadside 35 x 28 inches

It is "He Who Binds to Himself a Joy".

§*El Evangelio Eterno*. Tr. **Evelio Riojas Robles**. (Mexico [City]: Ediciones Arsenal, 2006) 47 pp.; ISBN: 9709425736 In Spanish

*The Everlasting Gospel / L'évangile éternel*, tr. **Joëlle Abitbo** (1981) In French <**BBS**>

**REVIEW**

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

*Experience: A Poem by William Blake*. (N.Y.: The Saturday Press, 1930) 8°, 4 unnumbered pp.

The poem is 22 lines from *Vala* beginning "What is the price of Experience". According to the colophon, "Of this poem, ten copies were set in Oxford type by Margaret Brian Evans in July, 1930."

\**Favorite Works of William Blake: Three Full-Color Books*. ([N.Y.:] Dover Publications [1997?]) 12°; ISBN: 0486290867

*Favorite Works of William Blake* is merely a box containing the Dover *Songs of Innocence* (1971) <**BB**>.

*Songs of Experience* (1984) <**BBS**>, and *The Marriage of Heaven and Hell* (1994).

§*Fellow Labourers in the Great Vintage*. ([Buffalo, N.Y.: Institute of Further Studies, 1968) Broadside.

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

§*The Four Zoas* [Nights 1-2 only]. ([?Sydney, Australia]: Objective Systems Pty Ltd, 2006) Large Type Edition 16 pt Bold 69 pp.; ISBN: 1425083021

§*From the Preface to MILTON, 1804-1808*. ([San Francisco]: Arion Press, 2004) No ISBN  
A holiday greeting card.

§*The Gates of Paradise: For Children, For the Sexes*. Introductory volume by **Geoffrey Keynes** with Blake's preliminary sketches 3 vols. (London, 1968) The William Blake Trust <**BB #48**> **B**. (1968) 4 vols.

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

The prints of *For the Sexes* are reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000).

§*Golden Thoughts of William Blake* (Glasgow: D. Bryce & Son [1894?]) Golden Thoughts Series, 62

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

§*The Healing Power of Blake: A Distillation*. Ed. **John Diamond**, M.D. (Bloomington [Illinois]: Creativity Publishing, [copyright] 1998). B. Second Printing (March 1999). Sideways 8°, [180 unnumbered] pp.; ISBN: 1890995037 C. §(Square One Publishers, 2007)

Brief, unidentified snippets from Blake, sometimes only one or two lines per page, framed by "A Note on the [sideways] Layout" (p. [3]); "Preface" (pp. [5-7]); "Introduction" (pp. [9-12]); quotation about Blake's death (p. [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")

§*Die Hochzeit von Himmel und Hölle [und] Ausgewählte Dichtungen*. (Erfstadt: Area Verlag, 2005) 8°, 192 pp.; ISBN: 3899964292 In German



*The Marriage of Heaven and Hell*, “Auguries of Innocence”, *The Book of Thel*, *Visions of the Daughters of Albion*, *America*, *The Book of Los*, *The Book of Urizen*, *The Book of Ahania*, *Europe*, and selections from *The Four Zoas* entitled “Los und Enitharmon”, *The Marriage* tr. **Lillian Schacherl** (see *Marriage*, ed. Sir Geoffrey Keynes, German tr. by Lillian Schacherl (1975) <**BBS**, 100>), the rest reprinted from *William Blake: Ausgewählte Dichtungen*, tr. **Adolph Knoblauch** (1907). <**BB**>

*\*Holes in the Texture of Time: "Unwearied, labouring and weeping, he kept the Divine Vision in time of trouble": A reading of William Blake from his notebooks, letters and prophetic works.* (Hastings, East Sussex: Hastings Arts Pocket Press: a co-operative effort of artists and writers, [?1994]) Pickpockets N° 22. Square 12°, 16 pp.; ISBN: 1873422

A collection of excerpts.

“Holy Thursday.” [**Jane & Ann Taylor**] *City Scenes* (1818) B. (1828) <**BB**>

**1828 NEW LOCATION:** South Carolina

§*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

*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) 4 pp. A broadside

*\*The Illuminated Blake: All of William Blake's Illuminated Works with a Plate-by-Plate Commentary* by **David V. Erdman**. Garden City, N.Y., 1974 <BB> **B.** *\*The Illuminated Blake: Blake's Complete Illuminated Books. ...* (N.Y., 1992) <BBS> **C.** §(N.Y.: Dover, 2007) ISBN: 97680486272344

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

### REVIEW

§**Lincoln Kirstein**, *Nation*, CCXIX (16 Nov 1974), 503-504

§**Lawrence Lipking**, *Princeton Alumni Weekly*, 19 Nov 1974

§**W.H. Stevenson**, *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 Dec 1975, p. 9 (with 2 others)
- §**Dewey R. Faulkner**, "Starry Wheels and Living Forms", *Yale Review*, LXIV (Winter 1975), 271-274 (with another)
- §**Gene Bernstein**, *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], *Essays in Criticism*, XXV (1975), 372-377
- §*Times of India Magazine*, 1 Oct 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", *Partizan 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<sup>o</sup>, 14 loose leaves printed on one side only, in a portfolio; no ISBN

The "Jerusalem" lyric from *Milton* with "A collection of illustrations suggested by William Blakes [*sic*] *From Milton* [*sic*] comparing his satirical comments of the Eighteenth Century dawn of industrialization to the Political climate of England in the 1980's", "limited edition of 20" copies.

*The Indispensable Blake*; see *The Portable Blake*

*Izbrannoe* [*Selections*] Perevodakh [tr.] **S. Marshaka**. (Moskva, 1965) <**BBS**, 147, 167> B. \*(Moskva: Olma Press, 2000) 12<sup>o</sup>, 176 pp., 17 reproductions; ISBN: 5224013828 In Russian

Marshak, "Vilyam Bleik (1757-1827)", pp. 7-26.

*Jerusalem, Selected Poems and Prose*, ed. **Hazard Adams** (1970) <**BB**>

#### REVIEW

**Thomas H. Helmstadter**, *Blake Studies*, IV, 2 (Spring 1972), 163-166

*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.

*Jerusalem.* ([?London:] Spoon Print Press, 20[06]) 11 prints folding out in different directions, 60 copies

Not related to the earlier edition of the song from *Milton*; 60 copies signed by Linda Anne Landers.

*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 & Faulkner; N.Y.: Geo. C. Whitney, [c. 1890])

The front cover calls it *The Lamb, The Piper, by W. Blake. And Other Verses*. The other poems are the "Introduction" to *Innocence* and excerpts from Wordsworth's "Intimations Ode". The illustrations are terrible, according to R.N. Essick.

\**Lauschet der Stimme des Barden!* Tr. & ed. **Bernhard Langer**. (Fulda, Germany: Gallimathias, 1995) Memories 7 55 pp.; ISBN: 3925654062 In German and English

Langer, "Bio-Graffiti" (pp. 3-5). Selections from *Poetical Sketches, Songs, and All Religions are One* are given in parallel English and German texts (pp. 6-51).

§\**Libri Profetici*. Introduzione, Traduzione et Note di **Roberto Sanesi**. (Milano: Guanda, 1980) 22 cm, xxxi, 213 pp. **B.** (1986) Tascabili Bompiani 400 19 cm, 225 pp.; ISBN: 884521303X <**BBS**> **C.** (1987) L'Altra Biblioteca 13 8°, 184 pp.; ISBN: 8877100486 <**BBS**> **D.** (Milano: Tascabili Bompiani, 1995) xxxv, 225 pp.; ISBN: 8845226115 **E.** (Milano: Fabbri, 1997) I Grandi Classici della Poesia 20 cm., xxix, 225 pp. **F.** Con 9 Illustrazioni dell'Autore. (Milano: SE [1997]) Conoscenza Religiosa, 1 23 cm, 180 pp.; ISBN: 88771103566 In Italian and English

In 1987 are Roberto Sanesi, "Repertorio" (pp. 155-172), "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.*

§*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<sup>o</sup>, 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 Dec 1844**), 112

§"A Little Boy Lost." *National Anti-Slavery Standard*, VI, 17 (**25 Sept 1845**), 68.

§*Llibres profètics de Lambeth, I: profecies polítiques.*  
Versió i próleg de **Miquel Desclo**. (Barcelona: Proa, 1987) Els llibres de l'Ossa Menor, 147. 91 pp.; ISBN: 8475881785 In English and Catalan

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

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

*London*. Wood Engravings by Paul W. Nash (London: The Strawberry Press, 1995) 5 pp.; ISBN: 1872333184

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

*The Lyrical Poems of William Blake*, ed. **John Sampson**, introduction by **Walter Raleigh** (1905, 1906, 1921, 1926 <**BB #275A-D**>, N.Y.: Brentano's [?c. 1926], 1935) <**BB #275E**>, §(London: Senate, 1995) **F.** (Bibliolife, 2009) ISBN: 97811563979561

**1995** One version of the Senate edition has "Satan in His Original Glory" on the front cover, and another has Linnell's portrait of Blake.

### REVIEWS

**Lewis Nathaniel Chase**, "The Lyric Poems of William Blake. Another View of Prof. Walter Raleigh's Introduction to Them – Influences That Affected Blake's Genius", *New York Times*, 25 Aug 1905

§**Anon.**, *Times Literary Supplement*, 13 April 1906  
(with another)

§*The Marriage of Heaven and Hell: Office Drawn from the Lyric and Prophetic Work of William Blake (1727-1827) for Use of St. Mark's in-the-Bourie*. (N.Y.: 1920s)



*Matrimonio del Cielo y el Infierno*. Traducción y prólogo de **Diego Arenas**. (Montevideo: Editorial Arca; Buenos Aires: Editorial Galerna, 1979) Colección Aves de Arca. 94 pp. **<BBS§, erroneously listed as if it included only the Marriage, as on the titlepage>**

The text includes not only the *Marriage* but also *Visiones de las hijas de Albión* and "El viajero mental". The "Prologo" is pp. 9-20.

§*El Matrimonio del Cielo y del Infierno y Cantos de Inocencia y de Experiencia*. Tr. **Soledad Capurro**. (Madrid, 1979) Colección Visor de Poesía Vol. 87 **B**. (Madrid, 1983) 210 pp. **<BBS> C**. §3<sup>a</sup> edic (1997) **D**. §4<sup>a</sup> edic (2001) **E**. Prólogo de **Luis Cernuda**. 5<sup>a</sup> edic (2003) ISBN: 8475220878

Luis Cernuda, "William Blake" is reprinted from *Pensamiento poético en la lirica inglesa (Siglo XIX)* (Mexico [City]: Imprenta Universitaria, 1958)

*El Matrimonio* appeared by itself in 1977.

The translation is from the Keynes text, "aceptada generalmente como edición canónica".

§*A Memorable Fancy*. Illustrated by Linda Anne Landers. (London: Spoon Print Press, 2002)

\**MILTON A POEM and the Final Illuminated Books: The Ghost of Abel, On Homer's Poetry [and] On Virgil, Laocoön*. Ed. **Robert N. Essick & Joseph Viscomi**. (London: The

William Blake Trust/The Tate Gallery, 1993) Blake's Illuminated Works Volume 5 4<sup>o</sup>; ISBN: 1854371215

David Bindman, "General Editor's Preface" (p. 6); R.N.E., J.V., "Foreword" (p. 7); "*Milton a Poem: Introduction*" (pp. 9-41); reproduction of *Milton* (C) and additional prints (pp. 43-107); "The Printed Text of Milton" (p. 110) and transcript with notes (pp. 111-217); "The Final Illuminated Works: Introduction" (pp. 220-243); reproductions of *Ghost* (A), *On Homer* (A), "Laocoön" (B) and "Supplementary Illustrations" (pp. 244-252), plus "The Texts" (p.253) and transcriptions (pp. 254-277).

The prints are reproduced in colour in *The Complete Illuminated Books*, ed. David Bindman (2000).

### REVIEWS

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

**Kenneth Baker**, *San Francisco Examiner & Chronicle*, 13 Feb 1994 (with another)

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

**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*, 22 Feb 1996, 16-19 (with 6 others) (there is no indication that Sinclair has looked at *MILTON ... and the Final Illuminated Books*)

See **John Commander**, "Dereliction", *London Review of Books*, 21 March 1996, p. 5 (deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review)

**David Worrall**, *Year's Work in English Studies* for 1993 (1996), 323 ("splendid")

**S.L.M.**, *Gazette des Beaux-Arts*, 138<sup>e</sup> 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 (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")

§*Times Literary Supplement*, 26 Sept 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])

\**Milton: Ein Gedicht Mit einer Reproduktion des Originals. Anhang: Eine Vision des Jüngsten Gerichts Ins Deutsche übertragen, mit einem Nachwort und kommentiert von Hans-Ulrich Möhring.* (Wien [Austria]-Lana [Italy]: edition per procura, 1995) 8°, 294 pp., 52 reproductions; ISBN: 3901118233 In German

It is primarily a reproduction (pp. 9-59) of the Blake Trust colour facsimile of copy D (1967), except that **(1)** Only 12 prints (mostly full-page designs) are in colour, the rest being in black-and-white, **(2)** The rectos in the original are mostly printed here as versos; and **(3)** Pl. 2 from Copy B is added. In addition there are "Editorischer Hinweis" (p. 60); translation of *Milton* (pp. 61-125); "'Gottes Wege': Ein Nachwort" (pp. 129-181); "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])

§*Milton suivi de Le Jugement Dernier.* Tr. **P. Leyris.**  
(Paris: Joseph Corti, 1999) In French

\**Mushin no Uta, Ushin no Uta: Blake Shishu: Songs of Innocence and of Experience*[: *Blake's Poems*]. Tr. **Bunsho Jugaku.** (Tokyo: Kadokawa Shoten, 1999) Kadokawa Bunko [Kadokawa Library Edition] 206 pp., 54 reproductions; ISBN: 40422794017 In Japanese

The book consists of *Songs of Innocence and of Experience* and *The Marriage of Heaven and Hell* (pp. 9-202) plus a short essay by Shinichi Nakazawa, "Hachikiresona Muku [Overflowing Innocence]" (pp. 203-206).

Jugaku's translations of Blake's *Songs* appeared as *Muzen no Uta* [*Songs of Innocence*] (1932), *Munyo no Uta* [*Songs of Experience*] (1935), *Blake Jojoshisho* [*Selected Romantic Lyrics*] (1931-1957) revised in *Blake Shoshi* (1950, 1968). His translation of *The Marriage* first appeared in the first edition (1931) of *Blake Jojoshisho* [*Blake Lyrics*]; in the revised editions (1940-1997), the *Marriage* was omitted.

The 55 prints include 26 in colour of *Innocence* and 28 of *Experience* (27 in colour).

§*Mi-shire* [*From the Poetry of*] *vilyam blak.* Tr. **Joshua Kochav.** (Tel Aviv: Ofir, 1968) In Hebrew

§*My fingers emit spark of fire with expectations of my future labours* [from letter of 16 September 1800]. ([1982])  
Poster illustrated and printed by Paul Peter Piech

§*My Pretty Rose Tree* [from *Experience*]. ([1981]) Poster  
illustrated and printed by Paul Peter Piech

"The Nakedness of woman is the work of god." Proverb  
Number 25 of 70 Proverbs of Hell from William Blake's *The Marriage of Heaven and Hell*. Dry point etching and acrylic  
by Robert Shetterly. (Ellsworth, Maine: Dry-trap printing  
by The Borealis Press, 1992) Blake & Shetterly Series  
A folded card with a design not related to Blake.

§*Napišu Básn\_ Kytkám na Lysty*. Tr. **Zden\_k Hron**. (Praha  
[Czech Republic]: \_eskolovenenskys Spisovatel, 1981)  
Klub P\_atel Poezie. Vyb\_rová \_ada 205 pp. <**BBS**> B.  
§*Napišu Verse*. Second edition (1996) 198 pp.; ISBN:  
8071850616 and 988071850618 In Czech

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

*Obra Poetica*. Tr. [**Pablo Mañé Garzón**. Intro. **Mariano  
Vazquez Alonso**. Rev. **E. Caracciolo Trejo**.] (Barcelona:  
Ediciones 29, 1992) Coleccion "Uciencia", Vol. [3] 8°, 261  
pp.; ISBN: 8471753413

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

§*\*Obra Poética*. Tr. **Pablo Mañé Garzón**. (Barcelona: Ediciones 29, 1997, Primera edición en esta colección: 1992) 166 pp., 19 cm; ISBN: 8471754266 **B.** §Segunda edición (1998) **C.** §Tercera edición ... (2001) **D.** Cuarta edición (2004) 8<sup>o</sup>, 258 pp.

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

The ISBN codes indicates that this edition is distinct from the three editions of *Poesía Completa*, tr. Pablo Mañé Garzón (... 1984, 1986; 1986; 1980-1995).

*Obras Completas en Poesía: Edición Bilingüe*. Tr. **Pablo Mañé Garzón** (Madrid, 1980) Libros Rio Nuevo, 30 In Spanish and English <**BBS**> **B.** (1984)

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.

*Œuvres de William Blake*, tr. **Pierre Leyris**, Vol. I (1974), Vol. II (1977), Vol. III (1980), [Vol.] IV: *Vala ou les Quatre Vivants, et Annotations à divers ouvrages*, tr. **Jacques Blondel** (1983) In French <**BB, BBS**>

### REVIEWS

- Claude Jannoud**, *Le Figaro*, 29 June 1974, p. 8, in French, tr. Kathryn R. [Kremen] Gabriella in *Blake Newsletter*, VIII, 4 (Spring 1975), 121 <**BB #A1953**>
- §**Anon.**, *Quinzaine Littéraire*, CXC (1-15 July 1974), 7-9, in French (with a survey of “Blake en Français”)
- §**Françoise Wagener**, *Le Monde*, 12 July 1974, p. 16, in French (with an interview with Leyris)
- Anon.**, “Tigre! Tigre! burning bright”, *Times Literary Supplement*, 26 July 1974, p. 796 (praise) <**BB #A1035**>
- §**Claude Jannoud**, *Le Figaro*, 29 June 1974, p. 8, in French; tr. Kathryn R. [Kremen] Gabriella, *Blake Newsletter*, VIII, 4 (1975), 121 <**BB #A1953**>
- §**Françoise Moreau**, *Nouvelle Revue française*, No. 303 (1 April 1978), 137-138, in French
- §**David Fuller**, *Durham University Journal*, LXXVII, 1 (Dec 1984), 118-119
- §**Peter Marshall**, *Etudes anglaises*, XXXVIII (1985), 235-236
- §**Jean-Pierre Jossua**, *Revue des Sciences Philosophiques et Théologiques*, LXXII (1988), 331 (all 4 volumes) in French
- §**Martin Bidney**, *Blake*, XXIII, 2 (Fall 1989), 79-80 (Vol. IV)



§**Jean-Pierre Jossua**, *Revue des Sciences  
Philosophiques et Théologiques*, LXXII (1988),  
331, in French

§*Ol mi-shire blak ve-kits* [Duplicate title-page: *More from the  
Poetry of Blake and Keats.*] Tr. **Joshua Kochav**. (Tel Aviv:  
Ofir, 1980) In Hebrew <**BBS**>

§"On Another's Sorrow." *National Anti-Slavery Standard*, V,  
38 (**20 Feb 1845**), 152.

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

§*Pesni Nevinnosti opyta.* [Tr. **Sergeia Stepanova**,  
Kommentari **Aleksandry Glebouskoi.**] (Sankt-Peterburg:  
Severo-Zapad, 1993) 270 pp. In Russian

*The Piper* ["Introduction" to *Innocence*]. Designed and  
Illustrated by Roberta F.C. Waudby. (London: The Medici  
Society [1930s]) <**BBS, 160, dating it c. 1980 rather than  
the 1930s when Waudby flourished**>

\**Poemas do Manuscrito Pickering Sequidos d'Os Portões do  
Paraíso.* Tr. **Manuel Portela**. (Lisbon: Edições Antígona,  
1996) 8°, 77 pp.; ISBN: 9726080630 In Portuguese

Translation of the Pickering MS and *For the Sexes: The  
Gates of Paradise.*

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

A. *Poèmes choisis*. Tr. **Madeleine L. Cazamian**. (Paris: Aubier, 1944) Collection Bilingues des Classiques In French <**BB misdates it 1943**> B. §(Paris, 1950) <**BB**> C. *Poems / Poèmes*. Tr. M.L. Cazamian. (Paris: Aubier-Flammarion, 1968) Bilingue Aubier Flammarion [11] <**BB #297 and BBS, 161, list it separately from Poèmes Choisis**> D. *William Blake*. Ed. **M.L. Cazamian**. (Madrid: Ediciones Júcar, Feb 1984) Coleccion Los Poetas, 51 8°, 208 pp.; ISBN: 8433430513 In Spanish <**BBS**>

In 1943, the Introduction is pp. 9-92. The selections, facing each other in English and French, include *Songs*, *Thel*, *Urizen*, "The Everlasting Gospel", and extracts from *The Marriage* and *Milton*; in 1968 the poems are on facing pages (pp. 90-311); in 1984, the "Antologia" with selections, English facing Spanish, tr. Cristóbal Serra, are from the *Songs*, "Auguries of Innocence", *Marriage*, *Visions*, [*Vala*], *Milton*, *Jerusalem*, and "The Everlasting Gospel" (pp. 121-201).

In 1968 are "Introduction" (pp. 7-84), "Notes" (pp. 313-314), "Termes, Usités dans la Cosmogonie de Blake" (pp. 315-316).

In 1984 are the "Introduccion", tr. **Marie-Christine del Castillo & 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.

Chapter 5 of the Introduction is translated into Japanese in *Bokushin: Bungaku Kikan: Faunus* [*The Quarterly of Literature*], No. 5 (Jan 1976) [Special Issue:] *William Blake*

*yogen: to shinpi no sho: William Blake: [The Books of Prophecy and Mystery] <BBS>*

*Poems.* (London: David Campbell Publishers Ltd, 1994) Everyman's Library Pocket Poets 12°, 283 pp.; ISBN: 1857157109 **B. Poems.** (N.Y. & Toronto: Alfred A. Knopf, 1994) Everyman's Library Pocket Books 283 pp.

A "selection by **Peter Washington**" (p. 4) with no added matter whatever except "Contents" and "Index of First Lines". It does not seem to be significantly related to previous Everyman editions of *Poems & Prophecies*, ed. **Max Plowman** (1927 ff) <BB>, revised by **Geoffrey Keynes** (1959 ff.) <BB>, introduction by **Kathleen Raine** (1975 ff.) <BBS>, revised as *Selected Poems* by **P.H. Butter** (1982 ff.) <BBS>.

§[*Poems*]. (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.

\**Poems.* Selected and Introduced by **Patti Smith**. (London: Vintage Books, 2007) 8°, xiii, 173 pp.; ISBN: 9780099511632

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

The text of the *Poems* includes letters.

*Poems and Letters*, ed. **J. Bronowski** (1958 ff.) <**BBS**>

### REVIEW

§**Anon.**, *Times Literary Supplement*, 24 Oct 1958, p. 610

*The Poems & Prophecies of William Blake*. Ed. **Max Plowman**. (1927) Everyman's Library. **B.** §(1934) **C.** (1945) **C.** *Poems and Prophecies*. [Ed. **Max Plowman**.] (1950) **D.** *Blake's Poems and Prophecies*. Ed. **Max Plowman**. (1954) **E.** Supplementary Notes, Select Bibliography, and Revisions to the Notes by **Geoffrey Keynes**. (1959) <**BB**> **F.** (London: Dent; N.Y.: Dutton, 1963) Everyman's Library No. 792. 12° **F.** (1965) **G.** (1970) **H.** (1972) **I.** [Introduction by **Kathleen Raine**] (1975) **J.** (1978) **K.** (1984) **L.** (1991) <**BB, BBS**>

### REVIEWS

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

**Richard Le Galliene**, “Thunderous Visions of Titanic Half-formed Worlds”, *New York Times*, 19 Sept 1926

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

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

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 82

*Poems and Prose*. Introduction by **Robert Van de Weyer**. (London: Harper Collins, 1997) Fount Classics 12°, xii, 123 pp.; ISBN: 0006280315

"Introduction" (pp. vii-x).

*Poems of Blake*, ed. **Laurence Binyon** (1931) <**BB**>

**REVIEW**

§**E.M. Forster**, *Books* [N.Y.], 31 Aug 1931, p. 1

*The Poems of William Blake*. Ed. **W.B. Yeats**. (London, 1893) The Muses Library **B.** (N.Y., 1893) **C.** (London & N.Y. [1905]) **D.** *Mr. William Butler Yeats Introduces the Poetical Works of William Blake*. (London, 1910) Books that Marked Epochs **E.** *Poems of William Blake*. (N.Y., [1920]) Modern Library <**BB**> **F.** (N.Y., 1938) <**BBS**> **G.** (N.Y.: Carlton House [c. 1950]) viii, 278 pp. **H.** (London, 1969) The Muses Library <**BB**> **I.** (London, 1979) <**BBS**> **J.**

§*Collected Poems*. Ed. **W.B. Yeats** with a new introduction by **Tom Paulin**. (London & N.Y.: Routledge, 2002) xliii, 256 pp; ISBN: 041528984X **K.** §(2009) Echo Library ISBN: 9781406880625

G The Carlton House edition lacks the introduction present in all other printings.

J In the 2002 edition, Paulin's introduction is pp. xi-xvii.

**REVIEWS**

§**John Wren-Lewis**, *New Statesman*, 22 Aug 1969, p. 249

§**Anon.**, *Choice*, VII (Dec 1969), 1390

§ **Patrick Murray**, *Studies* [Dublin], LIX (1970), 215-218

*Poems of William Blake*, ed. **John Sampson**. (1921) <**BB**> **B**.  
(London: Studio Editions, 1995) ISBN: 05980769

**REVIEW**

§**Anon.**, *Times Literary Supplement*, 1 Dec 1921

*The Poems of William Blake* With [12] Illustrations from  
Blake's Illuminated Books. Ed. **Aileen Ward** (Cambridge  
[England], 1973) The Limited Editions Club 40 S, No.9  
<**BBS**> **B**. (Norwalk, Connecticut: Heritage Press, 1995) 4<sup>o</sup>,  
xxiv, 290 pp., no ISBN

\**Poems of William Blake*. Selected by **Amelia H. Munson**.  
(N.Y., 1964) <**BB**> **B**. Illustrations by William Blake.  
Collector's Edition Bound in Genuine Leather. (Norwalk,  
Connecticut: The Easton Press [1999]) 139 pp.

“William Blake” (pp. 1-9).

\**The Poems of William Blake*. Ed. **W.H. Stevenson**. Text by  
**David V. Erdman** (London: Longman, 1971) Longman's  
Annotated English Poets **B**. (London: Longman, 1972) <**BB**  
#296A-B> **C**. *Blake: The Complete Poems*. Ed. W.H.  
Stevenson. (London & N.Y. Longman, 1989) Longman  
Annotated English Poets <**BBS, 149**> **D**. Third Edition.  
(Harlow [England], London, N.Y., Boston, San Francisco,  
Toronto, Sydney, Tokyo, Singapore, Hong Kong, Seoul,  
Taipei, New Delhi, Cape Town, Madrid, Mexico City,  
Amsterdam, Munich, Paris, Milan: Pearson Longman, 2007)  
Longman's Annotated English Poets 8<sup>o</sup>, xxv, 929 pp., 24  
reproductions (including 3 on the covers); ISBN:  
9781405832809

**2007 John Barnard & 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.

### REVIEWS

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

§**Anon.**, “The Composite Art of Blake”, *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539 (with 12 others)

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

§**John Beer**, *Notes and Queries*, NS XX, 8 (Aug 1973), 305-307 (with 2 others)

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 7-8

§**Ira Livingston**, *English Language Notes*, XXVIII, 3 (1991), 61-63

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1990* (1991), 90

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

**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 titlepage, but his notes are "indispensable")

**François Piquet**, *Etudes anglaises*, XLVII (1994), 478, in French (an account of the "nouveau" of the second edition)

*Poems of William Blake*. Ed. **Peter Ackroyd**. (London: Sinclair Stevenson, 1995) 8°, 109 pp.; ISBN: 1856195627

"Introduction" (pp.vii-ix)

#### REVIEW

\***Alberto Manguel**, "Genius of Blake revealed: Ackroyd makes it clear we owe the poet a great many revelations about our senses", *Globe and Mail*, [Toronto] 13 Jan 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**

*The Poems, with Specimens of the Prose Works*. With a Prefatory Notice, Biographical and Critical, by **Joseph Skipsey**. (London: Walter Scott, 1885) The Canterbury



Poets <**BB #298A**> **B.** §([?1885]) **C.** (London: Walter Scott; N.Y.: Thomas Whittaker; Toronto: W.J. Gage & Co., 1888) **D.** §([?1899]) **E.** (London, Felling-on-Tyne, N.Y., & Melbourne, [?1904]) The Canterbury Poets <**BB #298B**>

1885 In the first edition there are framing lines around all text, and some title page words printed in red.

[?1885] The second edition has the title page reset and no framing lines or red printing,

1888 The 1888 edition has lines printed in red.

[?1899] The ?1899 edition has no framing lines.

§\**Poesía Completa: Edición Bilingüe.* Tr. **Pablo Mañé Garzón.** (Barcelona, 1980) Libros Rio Nuevo No. 29-30. Sería Vol. 21-22. 2 vols. **B.** §\*Corregida y revisada por **E. Caracciolo Trejo.** (Barcelona, 1984) 2 vols. **C.** §(Barcelona, 1992) 320 pp. <**BBS**> **D.** (Barcelona: Ediciones 29, 1995) Libros Rio Nuevo XIV 8<sup>o</sup>, 463 pp.; ISBN: 8471753723 In Spanish and English

In 1995, Pablo Mané Garzón, "Prologo" (pp. 15-21); Mariano Vazquez Alonso, "Introduccion" (pp. 25-42), poems (English and Spanish on facing pages) from *Poetical Sketches, An Island in the Moon, Thel, Tiriél, Innocence, Experience, Notebook, The French Revolution, and Visions*, plus, oddly in an edition of *Poesía, The Marriage of Heaven and Hell* (pp. 45-463). Of course most of Blake's poetry is omitted in this edition of his "Poesía Completa".

The ISBN number indicates that this is a different edition from Mané's *Poesía Completa* of ... 1984 and 1986.

§\**Poesía Completa*. Edición Bilingüe. Prólogo, **Pablo Mañé [Garzon]**; introducción **Mariano Vázquez Alonso**; corrección y revisión, **E. Caracciolo Trejo**; [traducción, **Pablo Mañé**]. [Second edition.] (1984) C. §(Barcelona: Ediciones 29, 1986) 2 vols., 15 cm, 452 pp.; ISBN: 8471751860 In Spanish  
The ISBN number indicates that this is a different edition from Mañé's *Poesía Completa* (1980, 1984, 1992, 1995) and his *Obra Poética* (1992, 1997).

§*Poesía Completa*. [traducción, **Pablo Mañé Garzón**] ([Madrid]: Hyspamérica, 1986) Biblioteca personal 4 21 cm, 246 pp.; ISBN: 8459912175 In Spanish  
The ISBN numbers and the pagination indicate that this is a different edition from Mañé's *Poesía Completa* (... 1984; 1986 and 1980, 1984, 1992, 1995) and his *Obra Poética* (1997).

*Poesia Completa*; see *William Blake: Poesia Completa*

*Poesía completa*. Prólogo, **Pablo Mañé [Garzon]**; introducción, **Mariano Vázquez Alonso**; corrección y revisión, **E. Caracciolo Trejo** (Barcelona: Ediciones 29, 1986), Río nuevo, 2 vols., 452 pp.; ISBN: 8471751860 <**BBS**> ... **D.** §(Barcelona, 1995)

*Poesía completa*. Versión, prólogo y presentación **Francesc LL. Cardona** Doctor en Historia y Catedrático. (Barcelona: Edicomunicación, 1999) Colección Cultura 8°, 286 pp.; ISBN: 847672893X In Spanish

“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*, *Tiriél*, *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 Poesia*, tr. Pablo Mañè Garzón (1984) with the same strange list of titles (though lacking *Visions of the Daughters of Albion*).

§*Poesía romántica inglesa: Blake, Wordsworth, Taylor [?Samuel Taylor Coleridge<sup>345</sup>] y otros.* [Tr. **M(arià). Manent y Juan G. de Luaces.**] (Barcelona: Orbis, 1983) *Historia universal de la literatura*, 92. 141 pp.; ISBN: 8475303838 In Spanish B. §1988. Biblioteca de clásicos universales, 21

§*Poesie.* Introduzione di **Sergio Perosa**; tr. **Giacomo Conserva**. (Roma: Newton Compton, 1976) Paperbacks Poeti, 45 19 cm, 197 pp. B. (Roma: Grandi Tascabili Economici Newton, 1991) Grandi Tascabili Economici, 93 22 cm, 197 pp. In Italian

§*Poesie.* Tr. **G. Conserva**. (1991) 8°, 208 pp. In Italian

§*Poesie e visioni: Maledizione e veggenza dell'ultimo dei bardi.* (1996) 8°, 144 pp.; ISBN: 8871229142 In Italian

§*Poetic Genius.* Ed. **Steve Ricketts**. (Guelph, Ontario: Rickman Press, 2004) 8°, 66 pp.; ISBN: 980973174779

A selection of Blake's lyrics, from the *Songs*.

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<sup>345</sup> Note that in Spain STC would be listed as Taylor Coleridge, Samuel.

*\*The Poetical Works of William Blake, Lyrical and Miscellaneous.* Ed. **William Michael Rossetti**. (London, 1874) The Aldine Edition of the British Poets <BB> **B.** \*(London, 1875) <BB> **C.** \*(Boston, 1875) **D.** §(1879) **E.** \*Third Edition. (London, 1888) **F.** §(1882) **G.** §(1883) **H.** (London: George Bell and Sons, 1885) **I.** §(1888) **M.** §(1893) <BBS A-M> **N.** §(London: George Bell and Sons, 1905) **O.** §(1906) **P.** (\*1911) <BB> **Q.** §(1913) **R.** (London, 1914) Bohn's Popular Library <BBS N-P> **S.** §(1924)

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

*The Poetical Works of William Blake*, ed. **John Sampson** (1905) <BB>

#### REVIEWS

§**Paul Elmer More**, "William Blake", *New York Evening Post*, 1905, reprinted as pp. 212-138 of his *Shelburne Essays: Fourth Series* (1906) <BB #2244>

§**Anon.**, *Times Literary Supplement*, 13 April 1906 (with 2 others)

*Poetical Works*, ed. **John Sampson** (1913) <BB>

The Penguin edition of Blake's *Selected Poems* (1996) was apparently selected from John Sampson's edition (1913).

*The Poetical Works of William Blake, Lyrical and Miscellaneous*, ed. **William Michael Rossetti** (1874-1914) <BB>

**REVIEW**

[**Coventry Patmore**], "Blake", *St. James Gazette*, 31 March 1887; reprinted as pp. 97-102 of Patmore's *Principle in Art, etc.* (1889, 1890) <**BB #2368**>

*The Poetical Works of William Blake*, ed. **Edwin J. Ellis** (1906) <**BB**>

**REVIEWS**

**Anon.**, "Poetical Works of William Blake: A Noteworthy New Edition of the Writings of the Inspired Engraver", *New York Times*, 21 April 1906, "Published by arrangement with the London Times"

§**Anon.**, "William Blake", *Times Literary Supplement*, 11 Jan 1907 (with 3 others)

*The Poetical Works of William Blake*, ed. **John Sampson** (1913) <**BB**>

**REVIEW**

§**Anon.**, *Times Literary Supplement*, 5 Feb 1914

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

*The Poetry and Prose of William Blake*. Ed. **David V. Erdman**. Commentary by **Harold Bloom**. (1965) **B**. [Second Printing], 1966) **C**. Third Printing. **D**. Fourth Printing (1970) <**BB #304A-D**> ... **F**. *The Complete Poetry and Prose of William Blake*. Newly Revised Edition. (Berkeley & Los

Angeles: University of California Press, 1982) **G.** *The Poetry and Prose of William Blake.* (N.Y., 1982) **H.** (1988) <**BBS p. 162**> **I.** *The Complete Poetry and Prose of William Blake. With a New Foreword and Commentary by Harold Bloom.* Ed. **David V. Erdman.** (Berkeley: University of California Press, 2008) 1022 pp., 6" x 9"; ISBN: 97800520256378

The 1988 edition is available on-line both at [http://www.english.uga.edu/Blake\\_Concordance](http://www.english.uga.edu/Blake_Concordance) and at <http://www.blakearchive.org.uk/cgi.bin/nph.1965/blake/erdman/erd>.

In the 2008 printing, only the 1½ pp. "Foreword" is new.

See Wayne C. Ripley, "Erdman's Pagination of *The Four Zoas*", *Blake*, XXXVI (2003), 140-143: The renumbering of *Vala* pp. 19-21, 87-90, 105-116 in the Erdman-Magno reproduction [1987] is followed "inconsistently" in the text and ignored "completely" in the notes to Erdman's edition of *The Complete Poetry and Prose* [1988], so Ripley provides four tables of corrections to the *Poetry and Prose*.

See **Erdman**, "Improving the Text of *The Complete Poetry & Prose of William Blake*", *Blake*, XX, 2 (Fall 1986), 49-52

See **Blake Concordance On-Line**, which is based on it.

## REVIEWS

### 1965

§**F.W. Bateson**, *New York Review of Books*, 28 Oct 1965, pp. 24-25

§**Aileen Ward**, *Herald Tribune* [N.Y.], 23 Jan 1966, pp. 4, 14 (with another)

§**Robert Kirsch**, *Los Angeles Times*, 4 Feb 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 (Jan 1968), 263-266 (with another)

**1970**

§**Rodney M. Baine**, *Georgia Review*, XXV (Fall 1971), 380-381

**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**

\***Shirley Dent**, “Bruised without mercy”, *Times Literary Supplement*, 15 May 2009, p. 22 (with another) (an “essential” book)

*Poetry by William Blake* (Winterport, Maine: Borrower's Press, 1978) A thumb-sized book (1.5 x 2.0 cm), 300 copies

## REVIEW

**G.E. Bentley, Jr.**, “The Least Blake”, *Blake* XVI  
(Winter 1981-82), 148

§*Poetry of William Blake*. Preface by **P.K. Roy**. (Jaipur,  
India: ABD Publishers, 2006) vi, 353 pp.; ISBN:  
8183760503

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

*A Poison Tree*. (Stoke Ferry, Norfolk: Daedalus Press [c.  
1989]) Poemcard 21.

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

*The Portable Blake*, ed. **Alfred Kazin** (1946) **B.** *The  
Indispensable Blake* (1950). **C.** *The Portable Blake* (1953).  
**D.** *The Essential Blake* (1968). ... **U.** *The Portable Blake*  
(1974). <**BB**> **V.** \**The Essential Blake*. Ed. **Stanley Kunitz**.  
(N.Y.: Ecco Press, 1987) The Essential Poets Volume 4. 12<sup>o</sup>,  
ix, 92 pp.; ISBN: 0880011386 (paperback) <**BBS**> **W.**  
§(N.Y.: Fine Communications, 1996) 112 pp.; ISBN:  
1567311598 **X.** Selected with an Introduction by **Stanley  
Kunitz**. (N.Y.: HarperCollins, 2007) 12<sup>o</sup>, xxiv, 101 pp.; ISBN:  
100060887931

The “Introduction” is reprinted as “An Introduction to  
William Blake”, pp. 36-88 of his *The Inmost Leaf: A Selection  
of Essays* (N.Y.: Harcourt, Brace and Company, 1955) <**BB**  
**#1991misdates it 1941**>

*The Portable Blake* is the basis for *Zwischen Feuer und  
Feuer: Poetische Werke*, tr. Thomas Eichhorn (1996).  
2007 Daniel Halperin, “Foreword” (pp. xiii-xiv); Kunitz,  
“Introduction” (pp. xv-xxii).



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§**Lloyd Frankenberg**, “Commanded by Spirits: The Portable Blake”, *New York Times*, 23 March 1947

**Northrop Frye**, “Blake on Trial Again”, *Poetry: A Magazine of Verse*, LXIX (1947), 223-228 (with another) **B**. Pp. 185-188, 446-447 of *Northrop Frye on Milton and Blake* (2005)

**Northrop Frye**, *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)

§*Primeros libros proféticos: Poemas*. Prólogo y traducción de **Augusti Bartra**. (Mexico [City], 1961) Colección Poemas y ensayos. 1993 pp. In Spanish. <**BBS**> **B**. §[Second Edition] (Mexico [City]: Universidad Nacional Autónoma de Mexico, 1990) 193 pp.

§*A Printing House in Hell*. (Pittsburgh: The Laboratory Press, 1930) Students' Project (Carnegie Institute of Technology Library Press) Specimen No. 103 Broadside 35 x 20".

*The Prophetic Writings of William Blake*, ed. **J.D. Sloss & J.P.R. Wallis** (1926, 1957, 1964) <**BB**>

### REVIEWS

§**Anon.**, *Times Literary Supplement*, 22 Jan 1926, p. 493

§**J.C. Squire**, *Observer*, 20 May 1926

- §**S. Foster Damon**, *Saturday Review of Literature*, 4 Dec 1926, pp. 357-358 (with another)
- §**P. Berger**, *Revue anglo-américaine*, IV (1926), 66-68, in French
- Thomas Wright**, "William Blake", *Reader*, II (1926-27), 27-31 <**BB #3019**>

§*Prorockè Knihy*. Tr. **Zden\_k Hron**. (Praha [Czech Republic]: BB. Art, 2002) 15 cm, 103 pp.; ISBN: 8072577468  
In Czech

\**Prosa Escogida: Prólogo, selección y traducción* de **Bel Atreides**. (Barcelona: DVD ediciones, April 2002) Colección Los Cinco Elementos, 21 190 pp.; ISBN: 8495007681 In Spanish

"Prólogo" (pp. 7-14) and "Bibliografía" (pp. 181-183).  
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 Pais (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)

§*Proverbes de l'enfer: calligraphie Lalou*. Tr. **Angela Esdaile**. (1996) ISBN: 2841030601 In French and English  
Text from the *Marriage*.

§*Proverbs of Hell*. (Ellsworth, Maine: Borealis Press, [?1992])

A series of cards with dry-point etchings by Robert Shetterly.

\**Proverbs O Hell Fae the Merriage o heevin and hell, 1793 bi William Blake* Translated ti Scots bi **William Hershaw**. ([Fife:] Scievin Press, 1988) Small 4°, Echt pp. and covers, no ISBN In Scots

\**Public Address: Zu einer deutschen Ausgabe der dichterischen Gesamtwerke von William Blake (1757-1827)* Tr. **Hans-Ulrich Möhring**. (Loppenhausen: Möhring, (Marz, 1993) In German

A selection from the illuminated books.

§*Pu-lai-k'o shih hsuan: Chou Wen-ping i*. (Taipei: Wu Chou, mia 62, 1973) 121 pp. In Chinese

§\**een Rhapsodie, Samengesteld uit den Geschriften van William Blake en uit de Geschriften over hem met een Vertaling van Het huwelijk van Hemel en Hel en Het Eeuwige Evangelie*. Tr. **E.J. Welz & B.W. Visser**. ('s Graveland [Holland]: De Driehoek, 1949) 144 pp. In Dutch

Translation of *The Marriagte of Heaven and Hell* and “The Everlasting Gospel”.

§*Roofd 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".

§*Seçme \_iirler [Poems].* Tr. **Tozan Alkan.** (Istanbul: Bordo Siyah Klasik Yayınlar, 2005) In Turkish

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

#### REVIEW

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

"Seishin no Tabibito: 'The Mental Traveller'." Tr. **Koji Toki.** *Uriika: Eureka*, V, 9 (1973), 158-159. In Japanese <**BSJ**>

§*Select Poems of William Blake.* (Edinburgh: the Royal Blind Asylum and School, 1920) In "interpoint braille"

I have records of works in braille called §*Selections from the Poems of William Blake* (Edinburgh: SPB, 1920) <**BBS**> and §*Selections from William Blake* (Edinburgh: Royal Blind School, 1920). It seems likely that these are all the same work, variously transcribed.

*Selected Poems.* Ed. **Stanley Gardner.** (London: University of London Press, 1962) The London English Literature Series **B.** (1965) <**BB #315A-B**> ... **D.** §Fourth Impression. (1973)

\**Selected Poems*. Ed. **P.H. Butter**. (London, Melbourne, Toronto: Dent, 1982) Everyman's Library. ISBN: 0460011251(pbk) B. §(1986) C. §(1988) D. §(1989) E. (London: J.M. Dent; [Rutland] Vermont: Charles E. Tuttle, 1991) The Everyman Library <**BBS**> F. (London: J.M. Dent; "Vermont": Charles E. Tuttle, 1993) 12°; ISBN: 0460873091 G. (1994) H. §(Penguin, 1996) I. (London: Phoenix Poetry, 2003) 8°, [vi], 144 pp.; ISBN: 0753816555

"[Chronology of] Blake's Life" (pp. ix-xii in 1982; expanded as "Chronology of Blake's Life and Times", pp. xii-xxi in 1993-94) "Introduction" (pp. xiii-xxvii in 1982; pp. xiii-xxvi in 1991; pp. xxii-xxxiii in 1993-94), "Notes" (pp. 195-263 in 1982; pp. 205-263 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

§**D. J. Enright**, "Visions and Particulars", *Times Literary Supplement*, 14 Jan 1983, p. 29

For a correction, see **P.H. Butter**, "William Blake", *Times Literary Supplement*, 4 Feb 1983, p. 109 (*pace* Enright's review, "Sooner murder an infant ..." means that "it is better to murder the infant desire...", not the infant itself) <**BBS**, 430>

§**Bernard Beatty**, *British Journal for Eighteenth-Century Studies*, VII (1984), 130

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

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 80

§*Selected Poems*. (London: Bloomsbury Publishing, 1994) Bloomsbury Poetry Classics B. (N.Y.: St. Martin's Press, March 1995) 12<sup>o</sup>, 127 pp.; ISBN: 0312119372

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

*Selected Poems*. (N.Y.: Gramercy Books, 1995) 8<sup>o</sup>, 224 pp., ISBN: 0-517-12367 **B**. §Introduction by **Christopher Moore**, N.Y.: 1995. (N.p.: State Street Press, 2002) 224 pp.; ISBN: 0681741767

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

*\*Selected Poems*. (London, N.Y., Ringwood [Victoria, Australia], Toronto, Auckland: Penguin Books, 1996) Penguin Popular Classics 12<sup>o</sup>, x, 242 pp.; ISBN: 0140622195

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

§*Selected Poems*. Scelta dei Testi a Traduzione Francese di **Georges Bataille**: *Poèmes choisis*; Versione Italiano di **Giuseppe Ungaretti**: Poesie Scelte a Cura di **Annamaria Laserra**. (Torino [Italy]: Einaudi [1996]) Scrittori Tradotti da Scrittori, 69 Serie Trilingue, 10 17 cm, 224 pp.; ISBN: 8806139215 Text in English, French, and Italian.

English and French texts are on facing pages with Italian in footnotes. Georges Bataille, "William Blake", tr. **Andrea Zanzotto** (pp. 85-114); Georges Bataille, "Frommenti su William Blake" (pp. 149-163); Georges Bataille, "Lettore e traduttore di William Blake", tr. Annamaria Leserra (pp. 165-217); A.L., "Nota bibliographica" (pp. 218-220).

\**Selected Poems*. (London: CRW Publishing, 2004) Collector's Poetry Library 12°, 159 pp.; ISBN: 1904919278

**Peter Harness**, "Introduction", pp. 9-12.

\**Selected Poems*. Edited and with an Introduction and Notes by **G.E. Bentley, Jr.** (London [&c]: Penguin Books, 2005 [i.e., 2006]) 8°, xxxv, 362 pp.; ISBN: 9780140424461

The work consists of "Introduction" (pp. xi-xxxv), "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).

Previous Penguin editions include *William Blake*, ed. **Jacob Bronowski** (1958-85) <**BBS**>, *The Portable Blake*, ed. **Alfred Kazin** (1976) <**BBS**>, *Complete Poems*, ed. **Alicia Ostriker** (1977, 1981) <**BBS**>, still in print, *Songs of Innocence and of Experience* (1995), and *Selected Poems* (1996).

§*Selected Poems*. ([?Sydney, Australia]: Objective Systems Pty Ltd, 2006) Large Type Edition 16pt Bold 8°, 150 pp.; ISBN: 1424055370

§*Selected Poems*. ([?Boston]: Adamant Media Corporation, 2006) Elibron Classics series 4°, 149 pp.; ISBN: 0543895068

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

### REVIEW

§**Anon.**, *Times Literary Supplement*, 24 Nov 1927

\**Selected Poems of William Blake*. Ed. **F.W. Bateson**. (London: Heinemann, 1957) B. §Reprinted with Corrections (1961) C. §(1963) D. §(1964) E. (1965) F. (1966) <**BB**> G. §(1968) **H.** §(1969) I. §(1971) **J.** §(1974) **K.** (1976) The Poetry Bookshelf

"Introduction" (pp. xi-xxx); the "Notes" (pp. 91-140) are original and illuminating.

### REVIEWS

§**John Wain**, *Observer*, 18 March 1957)

§**Anon.**, *Times Literary Supplement*, 12 April 1957, p. 228 (severe)



**Frederick W. Bateson & 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  
(1958), 345-346

[*Selected Poems of William Blake*]. Tr. **Yuan Kejia**<sup>346</sup> et al.  
(Beijing: Beijing's People's Literature Press, 1957) 176 pp.  
In Chinese

[*Selected Poems of William Blake*]. Tr. **Zha Liangzheng**.  
(Beijing: People's Literature Press, 1957) In Chinese

§*The Selected Poems of William Blake*. Introduction, notes,  
and bibliography by **Bruce Woodcock**. (Ware: Wordsworth  
editions, 2000) The Wordsworth Poetry Library

See also *The Works of William Blake with an  
Introduction and Bibliography* [no editor named] (Ware,

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<sup>346</sup> Probably this is the same as Yuan, K'o-chin (1957) in *BB* #3063.

Hertfordshire: Wordsworth Editions Ltd, 1994) The Wordsworth Poetry Library

§\**Selected Poems of William Blake*. (Taipeh: Bookman Books, 2007) 21 cm, xi, 367pp.; ISBN: 9789574451791 [Editor not named in WorldCat]

*Selected Poetry*, ed. **W.H. Stevenson** (1988) <**BBS**>

### REVIEWS

**M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1988* (1989), 116

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

§*Selected Poetry*. Ed. **Michael Mason**. (Oxford & N.Y.: Oxford University Press, 1996) World's Classics. **B.** (1998) Oxford World's Classics 12<sup>o</sup>, xvi, 311 pp.; ISBN: 0192834894 **C.** §(2008) xii, 311 pp.

"Introduction" (pp. vii-xii: "How should the modern reader approach William Blake?" [p. vii]); "Notes" (pp. 270-303).

This seems to be the same as his *William Blake* (1994) in the Oxford Poetry Library.

*Selected Poetry and Prose*, ed. David Fuller; see *William Blake: Selected Poetry and Prose*

*Selected Poetry and Prose of William Blake*. Ed. **Northrop Frye** (1953) <**BB**>

Frye's "Introduction" (pp. xiii-xxviii) is reprinted on pp. 221-236, 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)

\**Selected Works*. Ed. **David Stevens**. (Cambridge:  
Cambridge University Press, 1995) Cambridge Literature 8<sup>o</sup>,  
144 pp., ISBN: 0521485460

Judith Baxter, "Cambridge Literature" (p. 5): it was  
"prepared for students in schools and colleges"; David  
Stevens, "Introduction" (pp. 6-7); each poem has a section of  
"Activities and approaches", and at the end are Resource Notes  
(pp. 126-144).

*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.

Based on the [?Sampson] edition from London: Oxford University Press.

*Selections from the Writings of William Blake*, ed. **Laurence Houseman** (1893) <**BB**>

### REVIEW

§**Anon.**, *New York Times*, 25 June 1893

**William Butler Yeats**, “The Writings of William Blake”, *Bookman*, IV (1893), 146-147; *The Uncollected Prose by W.B. Yeats* [Vol.] I: First Reviews and Articles 1886-1896, ed. John P. Frayne (London, 1970), pp. 280-283; §(N.Y., 1970) (Yeats has “hard things” to say of it in comparison to his own “correct text”: “What excuse can be offered for an inaccurate edition like this one?”) <**BB #3052, BBS, 692**>

§*Selections of William Blake’s Proverbs of Hell*. (San Francisco: Thomas Ingmire of the Scriptorium St Francis, 1975) 350 copies

\**Sete Livros Iluminados*. Tr. **Manuel Portela**. (Lisboa [Portugal]: Antígona, 2005) 8<sup>o</sup>, 175 pp., 32 good colour reproductions; ISBN: 9726081815 In Portuguese and English

Manuel Portela, “Introdução: Oficina Gráfica & Forja Divina: a gravura como cosmogonia” (pp. 5-22); “Notas da Introdução” (pp. 23-24); “Notas Textuais” (pp. 25-31); “Pequeno glossário mitológico de William Blake” adapted from Damon’s *Blake Dictionary* (1965) (pp. 159-173) – 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, [1921]) 4°

The poems are "Piping Down the Valleys Wild" ["Introduction"], "The Shepherd", "Nurse's Song", "Spring", "Opportunity" ("He who bends to himself a joy", of course **not** from *Innocence*), "Infant Joy", and "Night", sold either separately or "The set complete in Decorated Portfolio". The 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*>

Despite the title, the text includes poems from *Songs of Experience* and Blake's Notebook. There are seven charming pasted-on sepia vignettes on india paper, apparently from 18th century engravings, the initial letter to each poem is printed in red, "A Poison Tree" in *Experience* (pp. 56-57) is entitled "Christian Forbearance" (as in Notebook p. 114), and "A Cradle Song" (from Notebook p. 114) is inserted in *Experience* without Blake's authorization.

*Songs of Innocence and [of] Experience: Pecniy Neviynostiy iy Opiyta*. (St. Petersburg: Severo-Zapad, 1993) 12°; ISBN: 5835202318 In Russian and English

A. Glebovskaya, "Predvareniye" (pp. 5-23); English and Russian texts of the *Songs*, *Thel*, *Marriage*, and "The Mental Traveller" on facing pages, plus "Kommentaree" (pp. 226-267).

*Songs of Innocence & [of] Experience*. (London: Phoenix, 1996) Square 16°, [vi], 58 pp.; ISBN: 1857995414

The text of the *Songs* and poems from the *Notebook* and the Pickering MS is apparently taken from *Selected Poems* [ed. P.H. Butter] (1981) <**BBS**> [which in turn is taken from *Poems & Prophecies*, ed. Max Plowman (1927)]. <**BB**>

*Songs of Innocence and of Experience Shewing the Two Contrary States of the Human Soul.* Engraved by Derek Cowan. (Cumberland [British Columbia]: Cowan & Tetley, 2001) Edition of Twenty Horizontal folio, 13 leaves printed on one side only, no ISBN

Text and un-Blake-like white-line designs for three poems from *Innocence* and eleven from *Experience*.

*Songs of Innocence and [of] Experience with Other Poems By W. Blake and Some Copyright Poems Not in Any Other Edition* [Ed. **R.H. Shepherd**] (London: Basil Montague Pickering, 1866) **B.** (1868) <**BB**> **C.** §(Bibliolife, 2009) 126 pp; ISBN: 9781143261688

**1866** The copy in the Essick Collection bears the vainglorious bookplate and inscription of Richard C. Jackson about

Gilchrist's so called life of Blake in 1863. ... such was my father's disgust at Gilchrist's Journalistic performance, that he would not allow him to use any of his Blakean material.<sup>347</sup>

No significant Blakean material has been traced to R.C. Jackson's father.

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<sup>347</sup> "Gilchrist's Journalistic performance" presumably refers to his essays in *The Eclectic Review*, *Literary Gazette*, and *Critic*.

*Songs of Innocence* [pl. 3, 6, 8, 16, 18, 24, 27] and *Songs of Experience* [pl. 29, 33-34, 36, 43, 46-48, 53]. (Manchester [England]: Manchester Etching Workshop, 1983)

Printed by Paul Ritchie from the electrotypes in the Victoria & Albert Museum consisting of **(1)** 40 copies of a “Facsimile Edition” hand-coloured in imitation of *Songs* (B) and **(2)** 35 copies of a “Monochrome Edition” with two copies of pl. 34 watercoloured after copies B and T. <**BBS**>

According to a flyer of “Aug. 2005”, Jacqueline Marshall (of Lymm, Cheshire), “a colourist for the Manchester Etching Workshop” edition of the *Songs*, still has “a few prints [*which*] were never coloured” and which she would be “willing to colour ... to order ... from, my own master set”: Two complete sets at £2,500, plus individual prints of all save “The Divine Image” at £60 (“A Cradle Song” pl. 1) to £300 (“The Little Girl Found” pl. 2, which “takes well over five hours” to colour).

*Songs of Innocence and Experience and Other Works*, ed. **R. B. Kennedy** (1972) <**BB**>

### REVIEW

§**David Jay**, “Minimum Meddling”, *Times Educational Supplement*, 23 April 1971 (in part a review)

*Songs of Innocence and [of] Experience The Book of Thel*. ([No place<sup>348</sup>]: Dodo Press [2005]) Narrow 4<sup>o</sup>, 45 pp.; ISBN: 1406502200

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

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<sup>348</sup> It was “Printed in the United States”, but the address is <[www.dodopress.co.uk](http://www.dodopress.co.uk)>.



§*Songs of Innocence and of Experience and The Book of Thel.* (Cirencester: The Echo Library, 2005) 8°, 53 pp; ISBN: 1847020216 **B.** (2007) ISBN: 9781406825343

This is distinct from the work with the same title published by Dodo Press (2005), 45 pp., and a different ISBN.

§*Songs of Innocence, Songs of Experience, The Marriage of Heaven and Hell.* Tr. **Yuriko Doi.** ([?Tokyo]: Heibonsha Library, 1995) Small 8°, 174 pp.; ISBN: 4582761208 In Japanese

*Spring.* Spoon Print Press with wood engravings by Linda Ann Landers. (London: Circle Press, 1993)

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

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

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

*Stikhi [Poems]* Tr. **S. Marshkom, V. Toporov, A. Sergeif, V. Mikushevich.** (Moscow: Eksmo-Press, 1982) 12° In Russian and English

§\**Syner og Fakta: Lyrik, "Profetiske bøger" og prosa.* Med forord af **Jørgen Sonne**. (København: Gyldendal, 1987) 161 B. §(1998) Klassikerbiblioteket ISBN: 9788798218883 In Danish

§*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)

*These Metres Meet: Six Poems by William Blake.* (San Francisco: The Pentad Press, 1975) 4°, 10 pp.

The poems are all from *Songs of Experience*.

“The Tiger.” P. 102 of *Pictures, Scriptural and Historical, or, the Cabinet History: with Poetical Selections, Religious and Moral, for the Use of Children, Intended as a Sequel to the Poetical Primer.* Ed. **Mrs [Rose] Lawrence**. (Liverpool: Evans, Chegwin and Hall; London: Longman, Rees and Co., 1831) B. § (1833)

Apparently these were poems with which she has amused her son. She didn't remember “The Tyger” very well.

"Tiger (The)" and "The Little Black Boy". Pp. 36-37, 103-104 of *The Estray: A Collection of Poems.* [Ed. **Henry Wadsworth Longfellow**] (Boston: William D. Taylor, 1847)

*The Tiger. Illustration by Theodore Ross and printed by Carl J.H. Anderson, Franklin Printing Company, Philadelphia.*

*The paper is Linweave, Text, White Antique Finish.* ([No place:] Linweave Limited Editions, 1931) A sheet folded to make 4 leaves with a strange design

§*Tiikeri (The Tyger).* ([Helsinki?], 2002) In Finnish

A pamphlet with translations of "The Tyger" for use in school discussions of problems in translating poetry.

\**tiriél, el libro de thel.* edición crítica de **jordi doce.** (santa cruz de tenerife: artemisaediciones, 2006) clásica 8°, 160 pp., 18 black-and-white plates including all 9 known designs for *Tiriél* and *Thel* (H); ISBN: 8496374394

Doce, "en los valles de har" (pp. 7-29); text in English and Spanish on facing pages of *Tiriél* (pp. 42-83) and *Thel* (pp. 111-129); 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

§*Trentadue poesie.* (1997) I miti poesia 44. ISBN: 8804432225 In Italian

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

§*The Tyger*. Illustrated by Linda Anne Landers. (London: Spoon Print Press, 1996) 60 copies

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

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

*The Tyger*. Illustrated by Neil Waldman. (San Diego, N.Y., London: Harcourt Brace & Company, 1993) 4<sup>o</sup>; ISBN: 0152923756

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

#### REVIEWS

§*Booklist*, XC (1993), 6202

§*Library Talk*, VII, 7 (May 1994), 38

§*Horn Book Guide*, V (1994), 152

§*School Library Journal*, XL (1994), 18

§*Emergency Librarian*, XX (Jan 1995), 48

*The Tyger*. (2002)

A folded envelope held by a Japanese bone fastener with, pasted inside, a fold-out leaf with Blake's poem and new designs, inscribed "2002" and "Linda Anne Landers".

§*The Tyger: O tygres*. Tr. **Augusto de Campos**. (Sao Paulo: [no publisher], 1977) 8 pp. In English and Portuguese

\**Tygrys i inne wiersze* [The Tyger and other verse]. W przekładzie i z komentarzami **Tadeusza Slawka**. ([Katowice:] Sfera, 1993) 12°, text on pp. 5-21; ISBN: 8390099403 In Polish

§*Überfliegen*. [Geschnitten; Michael Hoffmann.] ([Elsterberg, Germany: P. Zaumnseil], 1994) 55 cm (very large), 19 leaves B. (Hartkirchen [Germany]: K.Schmid, 1994) In German

\**The Urizen Books: The First Book of Urizen, The Book of Ahania, The Book of Los*. Ed. **David Worrall**. (London: Tate Gallery Publications in conjunction with the William Blake Trust, 1995) Blake's Illuminated Books Volume 6 4°, ISBN: 185437155X **B.** §(Princeton: Princeton University Press, 1998) ISBN: 0691001464 (pbk)

The work has colour reproductions of *Urizen* (D), *Ahania* (A), *Book of Los* (A) with facing transcriptions, plus David Bindman, "General Editor's Preface" (p. 6), David Worrall, "Foreword" (p. 7), "Introduction: Blake's Urizen Books" (pp. 9-15) and accounts of "Themes and Contexts" and "The Designs" for *Urizen* (pp. 19-59), *Ahania* (pp. 153-163), *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).

The prints are reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000).

### REVIEWS

**Iain Sinclair**, "Customising Biography", *London Review of Books*, 22 Feb 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")

§*Times Literary Supplement*, 26 Sept 1997, 18+ (with 5 others)

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

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

**Deirdre Toomey**, "Printed Perfect", *Yeats Annual*, No. 14 (2001), 360-364 (with 5 others) (The Blake Trust volumes are produced "to an almost unbelievably high standard" [p. 361])

§*Versei* (1977). In Hungarian

§\**Versek és Prófeciák [Poems and Prophecies]*. Ed. **Miklós Szenczi**. (Budapest: Európa Kiadó, 1957) In Hungarian

A generous selection, including lyrics, *TheL*, *Visions*, *America*, *Europe*, *Urizen*, *Song of Los*, *Ghost of Abel*, and substantial passages from *Vala*, *Milton*, and *Jerusalem*; the translators included **Sándor Weöres**.

§\*"El Viajero Mental (The Mental Traveller)." Tr. **Pablo Neruda**. *Cruz y Raya: Revista de Afirmacion y Negacion*, VII (1934), 107-109. In Spanish B. (Nedeln-Liechtenstein: Kraus Reprint, 1975) Biblioteca del 36: Revistas Literarias en la Segunda Republica Español Pp. 285-289.

\**Videniia strashnogo suda [Vision of the Last Judgement]*. Tr. **V. Chukhno**. (Moskva: Eksmo Press, 2002) 8°, 384 pp., 64 reproductions (including 16 from *The Gates of Paradise* and all of *Job*); ISBN: 5040096712 In Russian

An anthology derived from *The Portable Blake*, ed. Alfred Kazin (1946), *Poems of William Blake*, ed. W.B. Yeats (1978), and *Poems and Prophecies [sic]* [ed. Max Plowman] (Everyman, 1927).

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

§\**Viliyam Balayki: bih rivayet; William Blake Rendered into Persian* by duktar **Mahdi Mishgini**. (Kanada: [no publisher], 2000) 500 pp. In English and Persian

§*Visiones*. Tr. **Enrique Caracciolo Trejo**. (Mexico [City]: Editorial Era, 1974) Biblioteca Era: poesia. B. *Antologia*

*bilingüe*. Ed. & tr. Enrique Caracciolo Trejo. (Madrid: El Libro de Bolsillo Alianza Editorial, 1987) 8°, 237 pp.; ISBN: 8420602388 <**BBS**> C. (1996) In Spanish and English

In the 1987 and 1996 editions, the text of *Visiones* is slightly revised, and "Por razones de espacio" *Vala*, *Milton*, and *Jerusalem* are omitted. In 1987 and 1996 the work consists of E.C.T., "Introducción" (pp. 9-14), "Bibliografía sugerrida" (pp. 15-16), "Vocablos de sentido especial en la cosmogonia de Blake" (pp. 223-226), "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).

§\**Visioni di William Blake*. Tr. **Giuseppe Ungaretti**. [Ed. **Mario Diacono**.] (Milano: A. Mondadori, 1965) Lo Specchio, I poeti del Nostro Tempo 20 cm, 544 pp. **B**. Introduzione di **Aldo Tagliaferri**. (Milano: A. Mondadori, 1973) Oscar 19 cm, xxv, 395 pp. C. (1980) Oscar, 1030, 15 D. (1993) Oscar Poesia, 79 ISBN: 8804374039 In Italian

#### REVIEWS

§**Anon.**, *Times Literary Supplement*, 19 May 1966, p. 458

**Claudio Gorlier**, "Il Blake di Ungaretti", *Paragone*, No. 196 (1966), 142-145, in Italian <**BB #1712**>

§*The Voice of the Ancient Bard*. (London: Spoon Print Press, 1994) 4 leaves.

Illustrated by Linda Ann Landers.

§*Walking Round Cambridge with William Blake: Auguries of Innocence illustrated by Rose Harries*. (Oldham: Incline



Press, [2008]) 27 cm, 160 copies

The illustrations are scenes of modern street life in Cambridge correlated to "Auguries of Innocence".

*William Blake*, ed. **Jacob Bronowski** (1958) <**BB**>

### REVIEW

§**Anon.**, "Blake the Revolutionary," *Times Literary Supplement*, 24 Oct 1957

*William Blake*. Ed. **Michael Mason** (Oxford & N.Y.: Oxford University Press, 1988) The Oxford Authors <**BBS, q.v.**> **B.** §(1992) **C.** (1994) The Oxford Poetry Library 8<sup>o</sup>; ISBN: 0192823051 **D.** (§(1995) **E.** §(1998) Oxford World's Classics

"Introduction" (pp. vii-xii), "Notes" (pp. 270-303). The "Introduction" urges readers "to read beyond *Songs of Innocence and Experience* [*sic*]" and embark on Blake's "blank-verse narrative writing" (pp. xi, x)

This seems to be the same text as Mason's *Selected Poetry* (1996) World's Classics and (1998) Oxford World's Classics, though with different ISBN.

### REVIEWS

**D.W. Dörrbecker**, *Blake*, XXII, 2 (Fall 1988), 38-39

§**Michael Baron**, *English*, XXXVII (1988), 262-268 (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 (Oct 1990), 455-462 (with 5 others)
- §**Stewart Crehan**, *British Journal for Eighteenth-Century Studies*, XIII (1990), 257-258
- §**J.M.Q. Davies**, *Review of English Studies*, NS XLI (1990), 128-130
- §**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
- §**Brian Wilkie**, *Modern Language Review*, LXXXV (1990), 418
- E.B. Murray**, *Blake*, XXIV, 4 (Spring 1991), 145-152 (with 2 others)

"William Blake." Pp. 51-154 of *Twarde Dnosnu: Tradycja romantyczna w poezji języka angielskiego* [*The Romantic Tradition in Poetry in English*]: *Blake, Wordsworth, Coleridge, Shelley, Keats, Longfellow, Tennyson, Fitzgerald, Hardy*. Tr. & ed. **Zygmunta Kubiaka** (Kraków: Oficyna Literacka, 1993) 8<sup>o</sup>; ISBN: 8385158634 In Polish

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

§*William Blake*. Tr. **George Bataille**, dessins de André Masson. (Saint Clément de Rivière: Fata Morgana, 2008) 18 x 25 cm, 71 pp.; ISBN: 9782851947178+ In French

*William Blake: An Introduction*, ed. Anne Malcolmson (1967)  
<BB #359>

### REVIEW

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

\**William Blake: a Friends' Centre Saturday School April 29th 1978*. ([Brighton: Ray Watkinson, 1978]) 4°, 10 pp.

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

**William Blake Archive** <[www.blakearchive.org](http://www.blakearchive.org)>

N.B. Reproductions in the William Blake Archive are accompanied by transcriptions of texts and notes.

To the 43 copies of Blake's works in Illuminated Printing in the Archive before 1992 were added

### Works in Illuminated Printing

*America* (F, M)

*The Book of Thel* (L and R)

*Europe* (G, H)

*First Book of Urizen* (A, B, C, D, F)

*Jerusalem* (F)

*Marriage* (G, K, L, M)

*Milton* (A)

*Song of Los* (A, C-E)

*Songs of Innocence and of Experience* (A-B [copy B for the first time in colour], V, Y)

*Visions of the Daughters of Albion* (a, A, B, E, O, P)

### **Works in Manuscript**

“The Order in which the Songs of Innocence and Experience ought to be paged”

### **Watercolours and Drawings**

*Job* (the Linnell set and the reduced drawings) and the sketch book for the *Job* watercolours from the Butty's and Linnell sets of *Job*

Blair's *Grave* (the 19 watercolours sold in 2006 plus “The Widow Embracing the Turf”)

Milton, *Comus* (Thomas, Huntington set)

Milton, “On the Morning of Christ's Nativity” (Thomas set in the Whitworth Art Gallery)

Milton, *Paradise Lost* (Butty's, Linnell, and Thomas sets)

Milton, *Paradise Regained*

### **Engravings**

12 Large Colour Prints (23 prints)

Blair's *Grave* (Schiavonetti's engravings) and Blake's engraving of “Death's Door”

Hayley, *Ballads* (1805), 5 prints

Hayley, *Designs to a Series of Ballads* (1802), 14 prints

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**

the Ashmolean Museum (Oxford)

Birmingham Museum and Art Gallery

British Library

British Museum (London)  
 R.N. Essick (Altadena)  
 Fitzwilliam Museum (Cambridge)  
 Fogg Art Museum (Harvard)  
 J. Paul Getty Museum (Los Angeles)  
 Glasgow University Library  
 Houghton Library (Harvard)  
 Huntington Library and Art Galleries (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)

### **Commercial Engravings**

Two sets of Blake's 16 engravings for Stedman's *Surinam* (1796), one with contemporary commercial colouring

### **Miscellaneous**

a biography of Blake by Denise Vultee and the editors, with 109 reproductions

Alexander S. Gourlay, glossary of Blake terms<sup>349</sup>  
chronology of Blake's life and works

\***Joseph Viscomi**, "Illuminated printing", *The Cambridge Companion to William Blake*, ed. Morris Eaves (2003), 37-62, was incorporated in the Archive with almost 90 additional reproductions

In 2005 the Archive was "designated an Approved Edition by the Modern Language Association", its first electronic "seal".

### 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

§**Guernsey, Lisa**. "Searchable Archive Zooms In on William Blake's Illuminated Books." *Chronicle of Higher Education Information Technology* (17 Sept 1997)

§**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, & Joseph Viscomi**, "William Blake Archive Update", *Blake*, XXXII (Winter 1998-99), 87 (announcement of "a major

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<sup>349</sup> See also Alexander Gourlay, "Glossary of Terms, Names, and Concepts in Blake", pp. 272-287 of *The Cambridge Companion to William Blake*, ed. Morris Eaves (2003).

new wing of the site, devoted to documentation and supplementary materials 'About the Archive'")

**Anon.**, "'Fearful Symmetry' Now in Pixels Bright", *New York Times*, 22 July 1999 (a long, well-informed promotional release on the first phase of the electronic "William Blake Archive" at the 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",<sup>350</sup> especially for undergraduates [p. 123])

**Morris Eaves, Robert N. Essick, Joseph Viscomi, & 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 & Simpson)  
**B.** Also accessible in Viscomi's "Collected Essays on Blake and His Times", q.v.

**Andrew Cooper & Michael Simpson**, "Looks Good in Practice, But Does it Work in Theory? Rebooting the Blake Archive", *Wordsworth Circle*, XXXI (2000), 63-68 (a continuation of the debate in *Wordsworth Circle* [1999]; though Cooper & Simpson are "avid users of the Archive", they think

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<sup>350</sup> Mary Lynn Johnson, "The Iowa Blake Videodisc Project: A Cautionary History", *Wordsworth Circle*, XXX (1999), 131-135.

Eaves, Essick, Viscomi, & Kirschenbaum seem "myopic" [p. 63])

**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")

\***H[itchock], S[usan] T[ylor]**, "A Romantic of the 21st century." *C[harlottes]ville Weekly*, 20-26 Feb 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")



\***Anon.**, "The William Blake Archive", *Among Friends of Jackson Library* (2001), 8 (a very brief description)

\***Joseph Viscomi**, "Digital Facsimiles: Reading the William Blake Archive", *Computers and the Humanities*, XXXVI (2002), 27-48, reproductions of 24 objects **B.**. Also accessible in his "Collected Essays on Blake and His Times", q.v. ("The Archive's exceptionally high standards of site construction, digital reproduction, and electronic editing have made possible reproductions that are more accurate in color, detail, and scale than the finest commercially published reproductions and facsimiles, and texts that are more faithful to Blake's own than any collected edition has provided" [p. 47])

**Karl Kraus**, "'Once Only Imagined': An Interview with Morris Eaves, Robert N. Essick, and Joseph Viscomi", *Studies in Romanticism*, XLI, 2 (Summer 2002), 143-199 (the essay is also accessible electronically <<http://www.rc.umd.edu/>> and repeated in **§Kari Kraus**, "Once Only Imagined", *Romanticism & Complexity*, ed. Hugh Roberts [College Park, Maryland: University of Maryland Press, 2001] Romantic Circles Praxis Series An electronic text, no pagination.) (In the "interview" "*conducted via email*", Viscomi says: "the Archives' full impact on scholarship has yet to emerge" [pp. 144, 172])

**\*Morris Eaves, Robert N. Essick, & 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. & 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.

**Steven E. Jones,** "The William Blake Archive: An Overview", *Literature Compass* (Feb 2006), On line <[www.Blackwell-compass.com](http://www.Blackwell-compass.com) and [www.Blakewell-synergy.com](http://www.Blakewell-synergy.com)> (it includes the history of the Archive from 1996 and a summary of its intentions and practices)

*William Blake[:] Poesia Completa.* Tr. **Francesc Ll. Cardona.** (Barcelona: Edicomunicación, 1999) 286 pp.; ISBN: 847672893X In Catalan

The poems here are a selection, not completa.

*\*William Blake: Poetry for Young People.* Ed. **John Maynard.** Illustrations by Alessandra Cimatoribus. (N.Y.: Sterling Publishing Co., 2007) 4°, 48 pp.; ISBN: 9780806936475

\*"Introduction." Pp. 4-9. The illustrations would give the heeby-jeebies to the children I know. The poems include head-notes and helpful annotations such as "Tyger – tiger" and "groand – groaned".

§ *William Blake Od mi-shire ve-Keats* [*More Poems by Blake and Keats*]. [Tr. **Joshu Kochov**.] (Tel Aviv: Ofir, 1980) 32 pp. In Hebrew

§\* *William Blake para Niños = William Blake yo tsja ts' ittr'i.* / *William Blake en español, kja Tñangiche, Carlos Lopez Beltran, en Mazahua kja* [Tr. **Carlos López Beltrán & Fausto Gudarrama**.] Ilustraciones [by] Roberto Reborá. (Mexico [City]: Del Rey Momo, 2001) Literatura Infantil 18 cm, 24 pp.; ISBN: 970186185X “Texto en español y mazahua”

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

*William Blake: Selected Poems*, ed. **Denis Saurat** (1947) <**BB**>

### REVIEW

[**R.J. Lynd**] “John O’London”, “The Fame of Blake”, *John O’London’s Weekly*, LVI (1947), 601; reprinted in Lynd’s *Books and Writers* (1952), 62-66 <**BB #2154**>

*William Blake: Selected Poetry*, ed. **Michael Mason**; see *Selected Poetry*

\**William Blake: Selected Poetry and Prose*. Ed. **David Fuller**. (Harlow [England], London, N.Y., Reading [Massachusetts], Toronto, Don Mills [Ontario], Sydney,

Tokyo, Singapore, Hong Kong, Seoul, Taipei, Cape Town, Madrid, Mexico City, Amsterdam, Munich, Paris, Milan: Longman, 2000) Longman Annotated Texts 8<sup>o</sup>, xii, 376 pp.; ISBN: 0582307392 PPR; 0582307406 CSD **B.** §Revised Edition (Harlow: Pearson, Longman, 2008) xii, 376 pp.; ISBN: 9781408204139

"Introduction" consisting of "Versions of Blake" (pp. 1-11), "Poetry and Designs" (pp. 11-18), and a very interesting section on "Modernizing Blake's Text" (pp. 18-26). Each poem is preceded by a description of the design and a critical summary.

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

*William Blake's Laöcoon: A Last Testament* (1976) The William Blake Trust <**BBS**>

#### REVIEW

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

*William Blake's Works in Conventional Typography*, ed. **G.E. Bentley, Jr** (1984) <**BBS**>

#### REVIEW

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

*William Blake's Writings. Volume I: Engraved and Etched Writings. Volume II: Writings in Conventional Typography and in Manuscript.* Ed. **G.E. Bentley, Jr.** (Oxford:

Clarendon Press, 1978 [i.e., Special edition for Sandpiper Books Ltd., 2001])

An unaltered reprint. <**BBS**>

**REVIEWS**

**Grevel Lindop**, *Critical Quarterly*, XXI (Autumn 1979), 86

**Graham Reynolds**, *Apollo*, XCI (Feb 1980), 169  
("essential to those for whom every jot and tittle of Blake's writings was essential")

**Désirée Hirst**, *Review of English Studies*, NS XXXI (Nov 1980), 475-477

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

**Jean-Jacques Mayoux**, *Etudes anglaises*, XXXIII (1980), 466-467, in French

**E.B. Murray**, *Blake*, XIV, 3 (Winter 1980-81), 148-161

**John Beer**, *Modern Language Review*, LXXVI (1981), 676-682

**John E. Grant**, "Review Article: Who Shall Bind the Infinite and Arrange It in Libraries? *William Blake's Writings and Blake Books*", *Philological Quarterly*, LXI (Summer 1982), 277-304 (with another)

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

**Michael Gassenmeier**, *Anglia*, CII (1984), 248-259 (with another)

*Works of William Blake, Poetic, Symbolic and Critical.* Ed. **Edwin John Ellis & William Butler Yeats.** In Three Volumes. (London; Quaritch, 1893) <**BB**>

For Quaritch's business records of the edition, see February 2007 Charles Cox Catalogue and G.E. Bentley, Jr., "The Publication of Ellis and Yeats, *The Works of William Blake* (1893)", *Blake*, XLII (2008-2009), 109-111.

### REVIEWS

*Methodist Times*, 5 Jan 1893 ("We have just seen the proof-sheets")

*Times* [London], 19 Jan 1893 (based on a flyer)

*Saturday Review*, 4 Feb 1893

**Lionel Johnson**, "The Works of William Blake", *Academy*, No. 1112 (1893), 163-165. **B.** Reprinted as "William Blake" in pp. 81-90 of his *Post Liminium: Essays and Critical Papers*, ed. Thomas Whitemore (London: Elkin Mathews, 1911) <**BB gives Limum**>

§*Athenaeum*

§*Daily Telegraph* [London]

§*Speaker*

§*Standard* [London]

§*Sun* [N.Y.]

§*Theosophist*

§*Tribune* [N.Y.]

**William Norman Guthrie**, "William Blake: *The Mystic*", *Sewanee Review*, V (1897), 438-456 <**BB #1765**>

*The Works of William Blake with an Introduction and Bibliography.* (Ware, Hertfordshire: Wordsworth Editions

Ltd, 1994) The Wordsworth Poetry Library 8°, xviii, 332 pp.; ISBN: 1853264121

Anon., "Introduction" (pp. v-ix), "Further Reading" [5 entries] (p. x). The "Works" consist of poetry only (except for the *Marriage*); *Vala*, *Milton*, and *Jerusalem* are represented by selections only.

*The Writings of William Blake*, 3 vols., ed. **Geoffrey Keynes** (1925); *Poetry and Prose of William Blake*, ed. **Geoffrey Keynes** (1927-1975); *The Complete Writings of William Blake*, ed. **Geoffrey Keynes** (1957 ff.) <BB #370, 303> N. *Poetry and Prose of William Blake* ([Philadelphia]: Wharton Press, 2008) ISBN: 9781409792253

## REVIEWS

### 1925

§**Thomas Wright**, *New Statesman*, 22 Aug 1925, pp. 517-528

§**Anon.**, "The Complete Blake", *Times Literary Supplement*, 8 Oct 1925 (with another)

§**P. Berger**, *Langues modernes*, XXIII (1925), 575-576, in French

§**S.C. Chew**, *Nation*, 2 June 1926, pp. 611-612

§**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 Aug 1927, p. 13 (with another)

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

§**B.S.**, *Nottingham Gazette*, 26 Aug 1927 (with 3 others)

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

**1957**

**Anon.**, “Blake’s Own Words”, *Times* [London], 24 Oct 1957, p. 13 (“a volume of beauty, scholarship, and inestimable value”)

§**Anon.**, *Times Literary Supplement*, 1 Nov 1957, p. 658

**Geoffrey Keynes**, “The Nonesuch Blake”, *Times Literary Supplement*, 8 Nov 1957, p. 673 <**BB**, **851**, *q.v.*>

**Horace Gregory**, *New York Times Book Review*, 24 Nov 1957, pp. 5, 42

For objections, see **Carl Colodne**, **John E. Grant**, and **Stephen A. Larrabee**, “Blake”, *New York Times Book Review*, 5 Jan 1958 <**BB** #1412>, and **Gregory**, “A Reply”, *New York Times Book Review*, 5 Jan 1958 <**BB** #1744>

§**Désirée Hirst**, *New Statesman*, 30 Nov 1957 (with another)

**W.W. Robson**, *Spectator*, CXCIX (6 Dec 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 Dec 1957), 833, 869-870, 894; CC (3, 10 Jan 1958), 18, 47 <**BB**>

§**J[acob] Bronowski**, “The Mind of Blake”, *Listener*, 5 Dec 1957 (with another)



**Meg Greenfield**, "The Prophetic Visions of William Blake", *Reporter*, XVIII (9 Jan 1958), 38-40, 42, 44 <**BB #1742**>

**D.V. E[rdman]**, *Philological Quarterly*, XXXVII (1958), 144

§**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)

§**John Holloway**, "English Blake," *Spectator*, 1 April 1966, pp. 407-408

§**Anon.**, *Times Literary Supplement*, 18 Aug 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 (Jan 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

§*Yongguk Nangnam sisa* = *Selected English Romantic Poems -- William Blake oe.* Ed. **Sisa Yongosa**. (Seoul: T'ukpyols: Sisa Yongosa, 1990) 247 pp. In Korean

\**Zemirtes Koka* [*Under the Myrtle Tree*]. [Tr. **Olga Lisovska**] (Riga: Liesma, 1981) 203 pp. In Latvian  
**Tamara Zalite**, "Viljams Bleiks" (pp. 5-14); **O. Lisovska**, "Komentari" (pp. 103-104).

*Zwischen Feuer und Feuer: Poetische Werke*. Tr. & ed. **Thomas Eichhorn**; afterword by **Susanne Schmid**. (Munich: Deutscher Taschenbuch Verlag, 1996) 501 pp.; ISBN: 342302397X In German and English

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<sup>o</sup> 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.