

Exhibition, which I have *not* yet seen. I mentioned the pictures from Sterne to Mr. Walker. He says that there were several; one, a garden scene, with Uncle Toby and Obadiah planting in the garden; but that of "Le Fèvre's Death"¹ he speaks of as incomparable, but cannot tell where it now is, as they were scattered abroad, being disposed of by means of a raffle. He supposes it is in Westmoreland; promises to make every inquiry about it. Accept, also, of my thanks for *Cowper's* third volume, which I got, as you directed, of Mr. Johnson. I have seen Mr. Rose; he looks, though not so well as I have seen him, yet tolerably, considering the terrible storm he has been through! He says that the last session was a severe labour; indeed it must be so to a man just out of so dreadful a fever. I also thank you for your very beautiful little poem on the king's recovery; it is one of the prettiest things I ever read, and I hope the king will live to fulfil the prophecy and die in peace: but at present, poor man, I understand he is poorly indeed, and times threaten worse than ever. I must now express my sorrow and my hopes for our good Miss Poole, and so take my leave for the present, with the joint love of my good woman,

¹ "The Death of Le Fèvre" (see Ward and Roberts' *Romney*, vol. ii. p. 200, where Adam Walker's own description of the picture is quoted).

who is still stiff-kneed but well in other respects.—

I am, dear Sir, yours most sincerely,

WILLIAM BLAKE.

38.

TO WILLIAM HAYLEY.

28th May 1804.

DEAR SIR,—I thank you heartily for your kind offer of reading, etc. ; I have read the book through attentively and was much entertained and instructed, but have not yet come to the *Life of Washington*. I suppose an American would tell me that Washington did all that was done before he was born, as the French now adore Bonaparte and the English our poor George ; so the Americans will consider Washington as their god. This is only Grecian, or rather Trojan,¹ worship, and perhaps will be revised in an age or two. In the meantime I have the happiness of seeing the Divine countenance in such men as Cowper and Milton more distinctly than in any prince or hero. Mr. Phillips has sent a small poem ; he would not tell the author's name, but desired me to inclose it for you with Washington's *Life*.

Mr. Carr called on me, and I, as you desired,

¹ cp. *Milton*, p. 20, ll. 53, 54 : p. 25, l. 49 ; *Jerusalem*, p. 52 : p. 98, l. 46.

gave him a history of the reviewing business, as far as I am acquainted with it. He desires me to express to you that he would heartily devote himself to the business in all its laborious parts, if you would take on you the direction; and he thinks it might be done with very little trouble to you. He is now going to Russia; hopes that the negotiations for this business are not wholly at an end, but that on his return he may still perform his best, as your assistant in it. I have delivered the letter to Mr. Edwards, who will give it immediately to Lady Hamilton. Mr. Walker I have again seen; he promises to collect numerous particulars concerning Romney, and send them to you; wonders he has not had a line from you; desires me to assure you of his wish to give every information in his power. Says that I shall have "*Lear and Cordelia*"¹ to copy if you desire it should be done. Supposes that Romney was about eighteen when he painted it; it is therefore doubly interesting. Mr. Walker is truly an amiable man; spoke of Mr. Greene² as the oldest friend of Romney, who knew most concerning him of anyone; lamented the little differ-

¹ See note 1, p. 153.

² Thomas Greene, of Slyne, Lancaster (1737-1810), solicitor; a friend of Romney from childhood. Romney painted several portraits of him (see *Romney*, by Humphry Ward and W. Roberts, 1904, vol. ii. p. 64).

ence that subsisted between you, speaking of you both with great affection. Mr. Flaxman has also promised to write all he knows or can collect concerning Romney, and send to you. Mr. Sanders has promised to write to Mr. J. Romney immediately, desiring him to give us liberty to copy any of his father's designs that Mr. Flaxman may select for that purpose; doubts not at all of Mr. Romney's readiness to send any of the cartoons to London you desire; if this can be done it will be all that could be wished. I spoke to Mr. Flaxman about choosing out proper subjects for our purpose; he has promised to do so. I hope soon to send you Flaxman's advice upon this article. When I repeated to Mr. Phillips your intention of taking the books you want from his shop, he made a reply to the following purpose: "I shall be very proud to have Mr. Hayley's name in my books, but please to express to him my hope that he will consider me as the sincere friend of Mr. Johnson, who is (I have every reason to say) both the most generous and honest man I ever knew, and with whose interest I should be so averse to interfere, that I should wish him to have the refusal first of anything before it should be offered to me, as I know the value of Mr. Hayley's connection too well to interfere between my best friend and him." This Phillips spoke

with real affection, and I know you will love him for it, and will also respect Johnson the more for such testimony; but to balance all this I must, in duty to my friend Seagrave,¹ tell you that Mr. Rose repeated to me his great opinion of Mr. Johnson's integrity, while we were talking concerning Seagrave's printing. It is but justice, therefore, to tell you that I perceive a determination in the London booksellers to injure Seagrave in your opinion, if possible. Johnson may be very honest and very generous, too, where his own interest is concerned; but I must say that he leaves no stone unturned to serve that interest, and often (I think) unfairly. He always has taken care, when I have seen him, to rail against Seagrave, and I perceive that he does the same by Mr. Rose. Mr. Phillips took care to repeat Johnson's railing to me, and to say that the country printers could not do anything of consequence. Luckily he found fault with the paper which Cowper's *Life* is printed on, not knowing that it was furnished by Johnson. I let him run on so far as to say that it was scandalous and unfit for such a work; here I cut him short by asking if he knew who furnished the paper. He answered: "I hope Mr. J. did not." I assured him that he did, and here he left off, desiring

¹ See note 1, p. 128.

me to tell you that the *Life of Washington* was not put to press till the 3rd of this month (May), and on the 13th he had delivered a dozen copies at Stationer's Hall, and by the 16th five hundred were out. This is swift work if literally true, but I am not apt to believe literally what booksellers say; and on comparing *Cowper* with *Washington*, must assert that, *except paper* (which is Johnson's fault), *Cowper* is far the best, both as to type and printing. Pray look at *Washington* as far as page 177. You will find that the type is smaller than from 177 to 308, the whole middle of the book being printed with a larger and better type than the two extremities; also it is carefully hot-pressed. I say thus much, being urged thereto by Mr. Rose's observing some defects in Seagrave's work, which I conceive were urged upon him by Johnson; and as to the time the booksellers would take to execute any work, I need only refer to the little job which Mr. Johnson was to get done for our friend Dally. He promised it in a fortnight, and it is now three months and is not yet completed. I could not avoid saying thus much in justice to our good Seagrave, whose reply to Mr. Johnson's aggravating letters have been represented to Mr. Rose in an unfair light, as I have no doubt; because Mr. Johnson has, at times, written such

letters to me as would have called for the sceptre of Agamemnon rather than the tongue of Ulysses, and I will venture to give it as my settled opinion that if you suffer yourself to be persuaded to print in London you will be cheated every way; but, however, as some little excuse, I must say that in London every calumny and falsehood uttered against another of the same trade is thought fair play. Engravers, painters, statuaries, printers, poets, we are not in a field of battle, but in a city of assassinations. This makes your lot truly enviable, and the country is not only more beautiful on account of its expanded meadows, but also on account of its benevolent minds. My wife joins with me in the hearty wish that you may long enjoy your beautiful retirement.

I am, with best respects to Miss Poole, for whose health we constantly send wishes to our spiritual friends, yours sincerely,

WILLIAM BLAKE.

P.S.—Mr. Walker says that Mr. Cumberland is right in his reckonings of Romney's age.¹ Mr. W. says Romney was two years older than himself, consequently was born 1734.

¹ Romney was born 15th December 1734; died, 15th November 1802. He went to Italy 20th March 1773, and returned to London 1st July 1775.

Mr. Flaxman told me that Mr. Romney was three years in Italy; that he returned twenty-eight years since. Mr. Humphrey,¹ the painter, was in Italy the same time with Mr. Romney. Mr. Romney lodged at Mr. Richter's, Great Newport Street, before he went; took the house in Cavendish Square immediately on his return; but as Flaxman has promised to put pen to paper, you may expect a full account of all he can collect. Mr. Sanders does not know the time when Mr. R. took or left Cavendish Square house.

39.

TO WILLIAM HAYLEY.

SOUTH MOLTON STREET,
22nd June 1804.

DEAR SIR,—I have got the three sublime designs of Romney now in my lodgings, and find them all too grand as well as too undefined for mere outlines; and indeed it is not only my opinion but that of Mr. Flaxman and Mr. Parker,² both of whom I have consulted, that to give a true idea of Romney's genius, nothing less than some finished

¹ Ozias Humphrey, miniaturist (see note 1, p. 198).

² James Parker, one of Blake's fellow-apprentices with Basire; was in partnership with Blake, as printseller and engraver, from 1784-87.

engravings will do, as outline entirely omits his chief beauties; but there are some which may be executed in a slighter manner than others, and Mr. Parker, whose eminence as an engraver makes his opinion deserve notice, has advised that four should be done in the highly finished manner, and four in a less finished; and on my desiring him to tell me for what he would undertake to engrave one in each manner, the size to be about 7 inches by $5\frac{1}{4}$, which is the size of a quarto printed page, he answered: "Thirty guineas the finished, and half the sum for the less finished; but as you tell me that they will be wanted in November, I am of opinion that if eight different engravers are employed, the eight plates will not be done by that time; as for myself" (note Parker now speaks), "I have to-day turned away a plate of four hundred guineas because I am too full of work to undertake it, and I know that all the good engravers are so engaged that they will be hardly prevailed upon to undertake more than one of the plates on so short a notice." This is Mr. Parker's account of the matter, and perhaps may discourage you from the pursuit of so expensive an undertaking. It is certain that the pictures deserve to be engraved by the hands of angels, and must not by any means be done in a careless or too hasty manner. The price Mr. Parker has affixed to each is exactly

what I myself had before concluded upon. Judging as he did that if the Fuseli *Shakespeare*¹ is worth twenty-five guineas, these will be at least worth thirty, and that the inferior ones cannot be done at any rate under fifteen. Mr. Flaxman advises that the best engravers should be engaged in the work, as its magnitude demands all the talents that can be procured.

Mr. Flaxman named the following eight as proper subjects for prints:²

- i. "The Vision of Atossa from *Æschylus*."
- ii. "Apparition of Darius."
- iii. "Black-eyed Susan," a figure on the seashore embracing a corse.
- iv. "The Shipwreck," with the man on horseback, and which I have.
- v. "Hecate": a very fine thing indeed, which I have.
- vi. "Pliny": very fine, but very unfinished, which I have.
- vii. "Lear and Cordelia," belonging to Mr. Walker.

¹ See note 4, p. 131.

² i. See note 2, p. 135; ii. See note 1, p. 135; iii. Probably the same as "Twas when the Seas were Roaring," above: see note 3, p. 131; iv. An oil sketch, illustrating a story told in the travels of Thunberg, of a horseman, named Woltemad, at the Cape of Good Hope, rescuing from the sea the sufferers in a shipwreck; engraved by Blake in line, for the *Life of Romney*; v. See pp. 147 and 176, a figure with a torch and snake; vi. See pp. 134 and 176; vii. See note 1, p. 153; viii. See p. 134.

viii. One other which I omitted to write down and have forgot, but think that it was a figure with children, which he called a "Charity."

I write immediately on receiving the above information, because no time should be lost in this truly interesting business.

Richardson is not yet published. My "Head of Romney"¹ is in very great forwardness. Parker commends it highly. Flaxman has not yet seen it, but shall soon, and then you shall have a proof of it for your remarks also. I hope by this time Flaxman has written to you, and that you will soon receive such documents as will enable you to decide on what is to be done in our desirable and arduous task of doing justice to our admired, sublime Romney. I have not yet been able to meet Mr. Braithwaite² at home, but intend very soon to call again, and (as you wish) to write all I can collect from him. Be so good as to give me your earliest decision on what would be safe and not too venturesome in the number of projected engravings, that I may put it into a brain to be properly executed.

We both rejoice in the generous Paulina's³ return, with recovered strength, to her delightful villa; please to present our sincerest affections to

¹ It was not used for the *Life*.

² See note 2, p. 142.

³ Miss Poole.

her. My wife continues to get better, and joins me in my warmest love and acknowledgments to you, as do my brother and sister.—I am, dear Sir,
yours sincerely, WILLIAM BLAKE.

40.

TO WILLIAM HAYLEY.

20th September 1804.

DEAR SIR,—I hope you will excuse my delay in sending the books which I have had some time, but kept them back till I could send a proof of "The Shipwreck,"¹ which I hope will please. It yet wants all its last and finishing touches, but I hope you will be enabled by it to judge of the pathos of the picture. I send Washington's second volume, five numbers of Fuseli's *Shakespeare*,² and two volumes with a letter from Mr. Spilsbury,³ with whom I accidentally met in the Strand. He says that he relinquished painting as a profession, for which I think he is to be applauded: but I conceive that he may be a much better painter if he practises secretly and for amusement, than he could ever be if employed in the drudgery of fashionable daubing

¹ See note 2, iv. p. 164.

² See note 4, p. 131.

³ Probably this is Jonathan Spilsbury (brother of John Spilsbury, the engraver), who exhibited portraits at the Royal Academy from 1776–1807.

for a poor pittance of money in return for the sacrifice of art and genius. He says he never will leave to practise the art, because he loves it, and this alone will pay its labour by success, if not of money, yet of true art, which is all. I had the pleasure of a call from Mrs. Chetwynd¹ and her brother, a giant in body, mild and polite in soul, as I have, in general, found great bodies to be; they were much pleased with Romney's designs. Mrs. C[hetynd] sent to me the two articles for you, and for the safety of which by the coach I had some fear, till Mr. Meyer² obligingly undertook to convey them safe. He is now, I suppose, enjoying the delights of the Turret of lovely Felpham; please to give my affectionate compliments to him. I cannot help suggesting an idea which has struck me very forcibly, that the "Tobit and Tobias"³ in your bedchamber would make a very beautiful engraving, done in the same manner as the "Head of Cowper,"⁴ after Lawrence; the heads to be finished, and the figures to be left exactly in imitation of the first strokes of the painter. The expression of those truly pathetic

¹ A Mr. Chetwynd was among Romney's sitters.

² William Meyer, son of the miniaturist, who was Romney's friend.

³ Painted at Earham in the autumn of 1797; Hayley and his son are the models (see Ward and Roberts's *Romney*, vol. ii. p. 202).

⁴ See note 1, p. 93; a chalk engraving by Blake in the second volume of Hayley's *Life of Cowper*:—T. Lawrence, R.A.: *ad vivum* del., 1793. W. Blake, sculp. 1802.

heads would then be transmitted to the public, a singular monument of Romney's genius in that slightest branch of art. I must now tell my wants, and beg the favour of some more of the needful. The favour of ten pounds more will carry me through this plate and the "Head of Romney," for which I am already paid. You shall soon see a proof of him in a very advanced state. I have not yet proved it, but shall soon, when I will send you one. I rejoice to hear from Mr. Meyer of Miss Poole's continued recovery. My wife desires with me her respects to you, and her, and to all whom we love, that is, to all Sussex.—I remain, your sincere and obliged humble servant,

WILL. BLAKE.

41.

TO WILLIAM HAYLEY.

23rd October 1804.

DEAR SIR,—I received your kind letter with the note to Mr. Payne, and have had the cash from him. I should have returned my thanks immediately on receipt of it, but hoped to be able to send, before now, proofs of the two plates, the "Head of R[omney]" and "The Shipwreck," which you shall soon see in a much more perfect state. I write

immediately because you wish I should do so, to satisfy you that I have received your kind favour.

I take the extreme pleasure of expressing my joy at our good Lady of Lavant's¹ continued recovery: but with a mixture of sincere sorrow on account of the beloved Counsellor.² My wife returns her heartfelt thanks for your kind inquiry concerning her health. She is surprisingly recovered. Electricity is the wonderful cause; the swelling of her legs and knees is entirely reduced. She is very near as free from rheumatism as she was five years ago, and we have the greatest confidence in her perfect recovery.

The pleasure of seeing another poem from your hands has truly set me longing (my wife says I ought to have said us) with desire and curiosity; but, however, "Christmas is a-coming."

Our good and kind friend Hawkins³ is not yet in town—hope soon to have the pleasure of seeing him, with the courage of conscious industry, worthy of his former kindness to me. For now! O Glory! and O Delight! I have entirely reduced that spectrous fiend⁴ to his station, whose annoy-

¹ Miss Poole.

² Samuel Rose (see note 2, p. 140).

³ See p. 52.

⁴ The Spectre, in Blake's writings, is the reasoning power in man, which, if not kept in proper subjection, is continually restraining his imagination and assailing it with doubts and fears; it is the author

ance has been the ruin of my labours for the last passed twenty years of my life. He is the enemy of conjugal love, and is the Jupiter of the Greeks, an iron-hearted tyrant, the ruiner of ancient Greece. I speak with perfect confidence and certainty of the fact which has passed upon me. Nebuchadnezzar¹ had seven times passed over him; I have had twenty. Thank God I was not altogether a beast as he was; but I was a slave bound in a mill² among beasts and devils. These beasts and these devils are now, together with myself, become children of light and liberty, and my feet and my wife's feet are free from fetters. O lovely Felpham, parent of immortal friendship, to thee I am eternally indebted for my three years' rest

of the philosophy which militates against faith; it is the introducer of the tyranny of law and dogma (which, in his opinion, was the ruin of ancient Greek thought); its commonest, as well as its most deadly, manifestation is *education*; in *art* it is the academic rule.

¹ The outcast monarch is the subject of one of Blake's "printed drawings": a terrible picture of wild insanity, used paradoxically by Blake to symbolise the bestial existence of man under the domination of Reason.

² Cp. a line which is found engraved beneath some examples of Blake's print of "Glad Day": "Albion rose from where he labour'd at the Mill with Slaves, | . . ." The mill is, in art, the mechanical method pursued by those who believe that genius can be acquired by taking pains, who "turn that which is soul and life into a mill or machine" (*Public Address*, Gilchrist, 1880, vol. ii. p. 169); in philosophy, it is logic:—cp. *Marriage of Heaven and Hell*: "I in my hand brought the skeleton of a body, which in the mill was Aristotle's *Analytics*."

from perturbation and the strength I now enjoy. Suddenly, on the day after visiting the Truchsessian Gallery¹ of pictures, I was again enlightened with the light I enjoyed in my youth, and which has for exactly twenty years² been closed from me as by a door and by window-shutters. Consequently I can, with confidence, promise you ocular demonstration of my altered state on the plates I am now engraving after Romney, whose spiritual aid has not a little conduced to my restoration to the light of Art. Oh! the distress I have undergone, and my poor wife with me: incessantly labouring and incessantly spoiling what I had done well. Every one of my friends was astonished at my faults, and could not assign a reason; they knew my industry and abstinence from every pleasure for the sake of study, and yet—and yet—and yet there wanted the proofs of industry in my works. I thank God with entire confidence that it shall be so no longer—he is become my servant who domineered over me, he is even as a brother who was my enemy. Dear Sir, excuse my enthusiasm or rather madness, for I am really drunk with intellectual vision whenever I take a pencil or graver into my hand, even as I used to be in my youth, and as I have not been for

¹ A collection of pictures by old masters exhibited in London by one Joseph, Count Truchsess. For full particulars, see Gilchrist (1880) vol. i. pp. 216–18.

² See note 2, p. 67.

twenty dark, but very profitable, years. I thank God that I courageously pursued my course through darkness. In a short time I shall make my assertion good that I am become suddenly as I was at first,¹ by producing the "Head of Romney" and "The Shipwreck" quite another thing from what you or I ever expected them to be. In short, I am now satisfied and proud of my work, which I have not been for the above long period.

If our excellent and manly friend Meyer is yet with you, please to make my wife's and my own most respectful and affectionate compliments to him, also to our kind friend at Lavant.—I remain, with my wife's joint affection, your sincere and obliged servant,

WILL. BLAKE.

42.

TO WILLIAM HAYLEY.

18th December 1804.

DEAR SIR,—I send, with some confidence, proofs of my two plates, having had the assistance and approbation of our good friend Flaxman. He approves much (I cannot help telling you so much) of "The Shipwreck."² Mrs. Flaxman also, who is a

¹ See note 2, p. 98.

² See note 2, p. 164.

good connoisseur in engraving, has given her warm approbation, and to the plate of "The Portrait,"¹ though not yet in so high finished a state. I am sure (mark my confidence), with Flaxman's advice, which he gives with all the warmth of friendship both to you and me, it must be soon a highly finished and properly finished print; but yet I must solicit for a supply of money, and hope you will be convinced that the labour I have used on the two plates has left me without any resource but that of applying to you. I am again in want of ten pounds; hope that the size and neatness of my plate of "The Shipwreck" will plead for me the excuse for troubling you before it can be properly called finished, though Flaxman has already pronounced it so. I beg your remarks also on both my performances, as in their present state they will be capable of very much improvement from a few lucky or well-advised touches. I cannot omit observing that the price Mr. Johnson gives for the plates of Fuseli's *Shakespeare*² (the concluding numbers of which I now send) is twenty-five guineas each. On comparing them with mine of "The Shipwreck," you will perceive that I have done my duty, and put forth my whole strength.

Your beautiful and elegant daughter *Venusea*

¹ Of Romney (see note 1, p. 165).

² See note 4, p. 131.

grows in our estimation on a second and third perusal. I have not yet received the *History of Chichester*. I mention this not because I would hasten its arrival before it is convenient, but fancy it may have miscarried. My wife joins me in wishing you a merry Christmas. Remembering our happy Christmas at lovely Felpham, our spirits seem still to hover round our sweet cottage and round the beautiful Turret. I have said *seem*, but am persuaded that distance is nothing but a phantasy. We are often sitting by our cottage fire, and often we think we hear your voice calling at the gate. Surely these things are real and eternal in our eternal mind, and can never pass away. My wife continues well, thanks to Mr. Birch's Electrical Magic, which she has discontinued these three months.—I remain your sincere and obliged

WILLIAM BLAKE.

43.

TO WILLIAM HAYLEY.

SOUTH MOLTON STREET,
28th December 1804.

DEAR SIR,—The death of so excellent a man as my generous advocate¹ is a public loss, which

¹ Samuel Rose (see note 2, p. 140).

those who knew him can best estimate, and to those who have an affection for him like yours, is a loss that only can be repaired in eternity, where it will indeed with such abundant felicity, in the meeting him a glorified saint who was a suffering mortal, that our sorrow is swallowed up in hope. Such consolations are alone to be found in religion, the sun and the moon of our journey ; and such sweet verses as yours in your last beautiful poem must now afford you their full reward.

Farewell, Sweet Rose ! Thou hast got before me into the celestial city. I also have but a few more mountains to pass : for I hear the bells ring and the trumpets sound to welcome thy arrival among Cowper's glorified band of spirits of just men made perfect.

Now, my dear Sir, I will thank you for the transmission of ten pounds to the dreamer over his own fortunes : for I certainly am that dreamer ; but though I dream over my own fortunes, I ought not to dream over those of other men, and accordingly have given a look over my account book, in which I have regularly written down every sum I have received from you ; and though I never can balance the account of obligations with you, I ought to do my best at all times and in all circumstances. I find that you was right in supposing that I had been paid for all I have done ; but when I wrote last re-

questing ten pounds, I thought it was due on "The Shipwreck" (which it was), but I did not advert to the twelve guineas which you lent me when I made up thirty pounds to pay our worthy Seagrave¹ in part of his account. I am therefore that twelve guineas in your debt, which if I had considered, I should have used more consideration, and more ceremony also, in so serious an affair as the calling on you for more money; but, however, your kind answer to my request makes me doubly thank you.

The two cartoons which I have of "Hecate" and "Pliny" are very unequal in point of finishing: the "Pliny"² in a sketch, though admirably contrived for an effect equal to Rembrandt. But the "Hecate"³ is a finished production, which will call for all the engraver's nicest attention. Indeed it is more finished than "The Shipwreck"; it is everybody[']s favourite who have seen it, and they regularly prefer it to "The Shipwreck" as a work of genius. As to the price of the plates, Flaxman declares to me that he will not pretend to set a price upon engraving. I think it can only be done by some engraver. I consulted Mr. Parker on the subject, before I decided on "The Shipwreck," and it was his opinion, and he says it still is so, that a print of that size cannot be done under thirty guineas, if finished, and, if a sketch, fifteen guineas; as, therefore, "Hecate" must be a

¹ See note 1, p. 128.

² See pp. 134 and 164.

³ See p. 147.

finished plate, I consider thirty guineas as its price, and the "Pliny" fifteen guineas.

Our dear friend Hawkins¹ is out of town, and will not return till April. I have sent to him, by a parcel from Col. Sibthorpe's, your desirable poetical present for Mrs. Hawkins. His address is this: To John Hawkins, Esq., Dallington, near Northampton. Mr. Edwards is out of town likewise.

I am very far from showing the portrait of Romney as a finished proof. Be assured that with our good Flaxman's good help, and with your remarks on it in addition, I hope to make it a "supernaculum." "The Shipwreck," also, will be infinitely better the next proof. I feel very much gratified at your approval of my "Queen Catherine":² beg to observe that the print of "Romeo and the Apothecary"³ annexed to your copy is a shamefully worn-out impression, but it was the only one I could get at Johnson's. I left a good impression of it when I left Felpham last in one of Heath's *Shakespeare*: you will see that it is not like the same plate with the worn-out impression. My wife joins me in love and in rejoicing in Miss Poole's continued health.—I am, dear Sir, yours sincerely,

WILL. BLAKE.

¹ See pp. 52 and 169.

^{2, 3} The two prints engraved by Blake after Fuseli for Chalmers' *Shakespeare*.

P.S.—I made a very high finished drawing of Romney as a companion to my drawing of the "Head of Cowper"¹ (you remember), with which Flaxman is very much satisfied, and says that when my print is like that I need wish it no better, and I am determined to make it so at least. W. B.

44.

TO WILLIAM HAYLEY.

22nd January 1805.

DEAR SIR,—I hope this letter will outstrip Mr. Phillips's,² as I sit down to write immediately on returning from his house. He says he is agreeable to every proposal you have made, and will himself immediately reply to you. I should have supposed him mad if he had not: for such clear and generous proposals as yours to him he will not easily meet from anyone else. He will, of course, inform you what his sentiments are of the proposal concerning the three dramas. I found it unnecessary to mention anything relating to the purposed application of the profits, as he, on reading your letter, expressed his wish that you should yourself set a price, and that he would, in his letter to you, explain his reasons for wishing it. The idea of publishing one volume

¹ See note 2, p. 87.

² See note 1, p. 148.

a year he considers as impolitic, and that a handsome general edition of your works would be more productive. He likewise objects to any periodical mode of publishing any of your works, as he thinks it somewhat derogatory, as well as unprofitable. I must now express my thanks for your generous manner of proposing the *Ballads* to him on my account, and inform you of his advice concerning them; and he thinks that they should be published *all together* in a volume the size of the small edition of the *Triumphs of Temper*, with six or seven plates.¹ That one thousand copies should be the first edition, and, if we choose, we might add to the number of plates in a second edition. And he will go equal shares with me in the expense and the profits, and that Seagrave is to be the printer. That we must consider all that has been printed as lost, and begin anew, unless we can apply some of the plates to the new edition. I consider myself as only put in trust with this work, and that the copyright is for ever yours. I therefore beg that you will not suffer it to be injured by my ignorance, or that it should in any way be separated from the

¹ *Ballads*, by William Hayley, Esq., founded on Anecdotes relating to Animals, with Prints designed and engraved by William Blake. Chichester: printed by J. Seagrave, for Richard Phillips, Bridge Street, Blackfriars, London, 1805: contains five plates, all by Blake. For the quarto edition, which has different plates, see note 1, p. 112.

grand bulk of your literary property. Truly proud I am to be in possession of this beautiful little estate; for that it will be highly productive, I have no doubt, in the way now proposed; and I shall consider myself a robber to retain any more than you at any time please to grant. In short, I am tenant at will, and may write over my door, as the poor barber did, "Money for live here."

I entreat your immediate advice what I am to do, for I would not for the world injure this beautiful work, and cannot answer for P.'s proposal till I have your directions and commands concerning it; for he wishes to set about it immediately, and has desired that I will give him my proposal concerning it in writing.—I remain, dear Sir, your obliged and affectionate

WILL. BLAKE.

45.

TO WILLIAM HAYLEY.

25th April 1805.

DEAR SIR,—This morning I have been with Mr. Phillips, and have entirely settled with him the plan of engraving for the new edition of the *Ballads*. The prints, five in number, I have engaged to finish by 28th May. They are to be as highly finished as I can do them, the size the

same as the seven plates, the price twenty guineas each, half to be prepaid by P. The subjects I cannot do better than those already chosen, as they are the most eminent among animals, viz. : the Lion, the Eagle, the Horse, the Dog. Of the dog species, the two ballads are so pre-eminent, and my designs for them please me so well, that I have chosen that design in our last number, of the dog and crocodile, and that of the dog defending his dead master from the vultures. Of these five I am making little high finished pictures,¹ the size the engravings are to be, and I am hard at it to accomplish in time what I intend. Mr. P. says he will send Mr. Seagrave the paper directly.

The journeymen printers throughout London are at war with their masters, and are likely to get the better. Each party meets to consult against the other. Nothing can be greater than the violence on both sides ; printing is suspended in London, except at private presses. I hope this will become a source of advantage to our friend Seagrave.

The idea of seeing an engraving of Cowper by the hand of Caroline Watson² is, I assure you, a

¹ The original sketch, in india ink, for the "Ballad of the Eagle" is in the collection of W. Graham Robertson, Esq. : the remainder have disappeared.

² Romney's crayon portrait of Cowper, engraved by Blake for the first edition of Hayley's *Life of Cowper*, was re-engraved by Caroline Watson, in 1805, for the frontispiece of the 8vo edition.

pleasing one to me. It will be highly gratifying to see another copy by another hand, and not only gratifying, but improving, which is much better.

The town is mad: young Roscius,¹ like all prodigies, is the talk of everyone. I have not seen him, and perhaps never may. I have no curiosity to see him, as I well know what is within compass of a boy of fourteen; and as to real acting, it is, like historical painting, no boy's work.

Fuseli is made Master of the Royal Academy. Banks,² the sculptor, is gone to his eternal home. I have heard that Flaxman means to give a lecture on sculpture at the Royal Academy on the occasion of Banks' death. He died at the age of seventy-five, of a paralytic stroke: and I conceive Flaxman stands without a competitor in sculpture.

I must not omit to tell you that, on leaving Mr. Phillips, I asked if he had any message to you, as I meant to write immediately. He said: "Give my best respects, and tell Mr. Hayley that I wish very much to be at work for him." But perhaps I ought to tell you what he said to me previous to this, in the course of our conversation. His words were: "I feel somewhat embarrassed at the idea of setting a value on any works of Mr. Hayley, and fear that he will wish me to do so." I asked him

¹ Master Betty.

² Thomas Banks, the sculptor, died 2nd February 1805.

how a value was set on any literary work. He answered the probable sale of the work would be the measure of estimating the profits, and that would lead to a valuation of the copyright. This may be of no consequence; but I could not omit telling you.

My wife continues in health, and desires to join me in every grateful wish to you and to our dear respected Miss Poole.—I remain, yours with sincerity,

WILLIAM BLAKE.

P.S.—Your desire that I should write a little advertisement at the beginning of the *Ballads* has set my brains to work, and at length produced the following. Simplicity, as you desire, has been my first object. I send it for your correction or condemnation, begging you to supply its deficiency or to new create it according to your wish:¹

“The public ought to be informed that the *Ballads* were the effusions of friendship to countenance what their author is kindly pleased to call talents for designing and to relieve my more laborious engagement of engraving those portraits which accompany the *Life of Cowper*. Out of a number of designs, I have selected five, and hope that the public will approve of my rather giving a few highly laboured plates than a greater number

¹ The words were never used for the purpose intended.

and less finished. If I have succeeded in these, more may be added at pleasure."

WILL. BLAKE.

46.

TO WILLIAM HAYLEY.

4th June 1805.

DEAR SIR,—I have fortunately, I ought to say providentially, discovered that I have engraved one of the plates for that ballad of "The Horse"¹ which is omitted in the new edition; time enough to save the extreme loss and disappointment which I should have suffered had the work been completed without that ballad's insertion. I write to entreat that you would contrive so as that my plate may come into the work, as its omission would be to me a loss that I could not now sustain, as it would cut off ten guineas from my next demand on Phillips, which sum I am in absolute want of; as well as that I should lose all the labour I have been at on that plate, which I consider as one of my best; I know it has cost me immense labour. The way in which I discovered this mistake is odd enough. Mr. Phillips objects altogether to the

¹ It appears as the last plate of the 12mo edition of the *Ballads* (1805). See Plate.



The Horse

Pubd June 28 1805 by R. Phillips N^o 6 Bridge Street Black Friars.



insertion of my Advertisement, calling it an appeal to charity, and says it will hurt the sale of the work ; and he sent to me the last sheet by the penny (that is, the twopenny) post, desiring that I would forward it to Mr. Seagrave. But I have enclosed it to you, as you ought and must see it. I am no judge in these matters, and leave all to your decision, as I know that you will do what is right on all hands. Pray accept my and my wife's sincerest love and gratitude. WILL. BLAKE.

47.

Extract from a Letter from JOHN FLAXMAN to
WILLIAM HAYLEY.

BUCKINGHAM STREET,
18th October 1805.

. . . Mr. Cromek¹ has employed Blake to make a set of forty drawings from Blair's poem of *The Grave*, twenty of which he proposes to have

¹ This is the beginning of a disgraceful business, in which Blake fell a too easy victim to this astute rascal. The whole story is too well known to be repeated. The upshot of it was that in the end Cromek only accepted *twelve* designs, for which he paid the trivial sum of twenty guineas, on the express understanding that the artist was to engrave them himself and receive additional remuneration for the work ; this promise was afterwards repudiated, and L. Schiavonetti was employed to do the engraving. The illustrations appeared in 1808 and were well received : "a success," writes Mr. Swinburne,

engraved by the designer and to publish them, with the hope of rendering service to the artist. Several members of the Royal Academy have been highly pleased with the specimens, and mean to encourage the work. I have seen several compositions; the most striking are: "The Gambols of Ghosts according with their affections previous to the final Judgment";¹ "A Widow embracing the turf which covers her Husband's Grave";² "Wicked Strong Man Dying";³ "The Good Old Man's Soul received by Angels."⁴

48.

Extract from a Letter from JOHN FLAXMAN to
WILLIAM HAYLEY.

14th November 1805.

. . . you will be glad to hear that Blake has his hands full of work for a considerable time to

"on which the shameful soul of Cromek fed exultingly and fattened scandalously." Blake has several epigrams on Cromek, such as:

"A petty sneaking knave I knew—
Oh! Mr. Cromek, how do ye do?"

See Gilchrist (1880), pp. 246-90; Swinburne's *William Blake*, new edition (1906), pp. 52-63. See also pp. 193-7 and 202-3 of the Letters.

¹ Lost: was not engraved.

² Gilchrist (1880), vol. ii. p. 217, No. 81. Now in the possession of Miss Louisa Salaman. Was not engraved.

³, ⁴ These two were engraved.

come, and if he will only condescend to give that attention to his worldly concerns which everyone does that prefers living to starving, he is now in a way to do well. . . .

49.

TO WILLIAM HAYLEY.

SOUTH MOLTON STREET,
11th December 1805.

DEAR SIR,—I cannot omit to return you my sincere and grateful acknowledgments for the kind reception you have given my new projected work.¹ It bids fair to set me above the difficulties I have hitherto encountered. But my fate has been so uncommon that I expect nothing. I was alive and in health and with the same talents I now have all the time of Boydell's, Machlin's, Bowyer's, and other great works. I was known to them and was looked upon by them as incapable of employment in those works ; it may turn out so again, notwithstanding appearances ; I am prepared for it, but at the same time sincerely grateful to those whose kindness and good opinion has supported me through all hitherto. You, dear Sir, are one who has my particular gratitude, having conducted me through three that would have been the

¹ The designs for Blair's *Grave*.

darkest years that ever mortal suffered, which were rendered through your means a mild and pleasant slumber.¹ I speak of spiritual things, not of natural; of things known only to myself and to spirits good and evil, but not known to men on earth. It is the passage through these three years that has brought me into my present state, and I *know* that if I had not been with you I must have perished. Those dangers are now passed and I can see them beneath my feet. It will not be long before I shall be able to present the full history of my spiritual sufferings² to the dwellers upon earth and of the spiritual victories obtained for me by my friends. Excuse this effusion of the spirit from one who cares little for this world, which passes away, whose happiness is secure in Jesus our Lord, and who looks for suffering till the time of complete deliverance. In the meanwhile I am kept happy, as I used to be, because I throw myself and all that I have on our Saviour's Divine Providence. Oh! what wonders are the children of men! Would to God that they would consider it,—that they would consider their spiritual life, regardless of that faint shadow called natural life, and that they would promote each

¹ cp. the opening words of *Jerusalem*: "After my three years' slumber on the banks of the ocean."

² See note 1, p. 115.

other's spiritual labours, each according to its rank, and that they would know that receiving a prophet as a prophet is a duty which if omitted is more severely avenged than every sin and wickedness beside. It is the greatest of crimes to depress true art and science. I know that those who are dead from the earth, and who mocked and despised the meekness of true art (and such, I find, have been the situation of our beautiful, affectionate *Ballads*), I know that such mockers are most severely punished in eternity. I know it, for I see it and dare not help. The mocker of art is the mocker of Jesus. Let us go on, dear Sir, following His cross: let us take it up daily, persisting in spiritual labours, and the use of that talent which it is death to bury, and of that spirit to which we are called.¹

Pray present my sincerest thanks to our good Paulina, whose kindness to me shall receive recompense in the presence of Jesus. Present also my thanks to the generous Seagrave, in whose debt I have been too long, but perceive that I shall be able to settle with him soon what is between us. I have delivered to Mr. Sanders the three works of Romney, as Mrs. Lambert told me you wished to have them. A very few touches will finish

¹ Compare the whole of this passage with the introduction (prose) to the fourth chapter of *Jerusalem* (ed. Maclagan & Russell, Bullen, 1904, pp. 92, 93).

"The Shipwreck"; those few I have added upon a proof before I parted with the picture. It is a print that I feel proud of, on a new inspection.—Wishing you and all friends in Sussex a merry and happy Christmas, I remain ever your affectionate,
WILL. BLAKE and his wife CATHERINE BLAKE.

50.

To the Editor of the *Monthly Magazine*.¹

SIR,—My indignation was exceedingly moved at reading a criticism in *Bell's Weekly Messenger* (25th May) on the picture of Count Ugolino, by Mr. Fuseli,² in the Royal Academy Exhibition; and your magazine being as extensive in its circulation as that paper, and as it also must, from its nature, be more permanent, I take the advantageous opportunity to counteract the widely diffused malice which has for many years, under the pretence of admiration of the arts, been assiduously sown and

¹ Sir Richard Phillips. See note I, p. 148.

² See note 4, p. 66. Blake was always an enthusiastic admirer of Fuseli's work, and was also on the most friendly terms with the artist himself; an epigram which he wrote on him is amusing enough to be worth quoting:

"The only Man that e'er I knew
Who did not make me almost spew
Was Fuseli: he was both Turk and Jew—
And so, dear Christian Friends, how do you do?"

planted among the English public against true art, such as it existed in the days of Michael Angelo and Raphael. Under the pretence of fair criticism and candour, the most wretched taste ever produced has been upheld for many, very many years ; but now, I say, now its end has come. Such an artist as Fuseli is invulnerable, he needs not my defence : but I should be ashamed not to set my hand and shoulder, and whole strength, against those wretches who, under pretence of criticism, use the dagger and the poison.

My criticism on this picture is as follows : Mr. Fuseli's Count Ugolino is the father of sons of feeling and dignity, who would not sit looking in their parent's face in the moments of his agony, but would rather retire and die in secret, while they suffer him to indulge his passionate and innocent grief, his innocent and venerable madness and insanity and fury, and whatever paltry, cold-hearted critics cannot, because they dare not, look upon. Fuseli's Count Ugolino is a man of wonder and admiration, of resentment against man and devil, and of humiliation before God ; prayer and parental affection fill the figure from head to foot. The child in his arms, whether boy or girl signifies not (but the critic must be a fool who has not read Dante, and who does not know a boy from a girl), I say, the child is as beautifully drawn as it is coloured—in both, inimitable ; and the effect of the

whole is truly sublime, on account of that very colouring which our critic calls black and heavy. The German-flute colour, which was used by the Flemings (they call it burnt bone), has possessed the eye of certain connoisseurs that they cannot see appropriate colouring, and are blind to the gloom of a real terror.

The taste of English amateurs has been too much formed upon pictures imported from Flanders and Holland; consequently our countrymen are easily brow-beat on the subject of painting; and hence it is so common to hear a man say: "I am no judge of pictures." But oh, Englishmen! know that every man ought to be a judge of pictures, and every man is so who has not been connoisseured out of his senses.

A gentleman who visited me the other day said: 'I am very much surprised at the dislike which some connoisseurs show on viewing the pictures of Mr. Fuseli; but the truth is, he is a hundred years beyond the present generation.' Though I am startled at such an assertion, I hope the contemporary taste will shorten the hundred years into as many hours; for I am sure that any person consulting his own reputation, or the reputation of his country, will refrain from disgracing either by such ill-judged criticisms in future.—Yours,

WM. BLAKE.

51.

From R. H. CROMEK to BLAKE.

64 NEWMAN STREET, *May* 1807.

SIR,—I received, not without great surprise, your letter demanding four guineas for the *sketched* vignette dedicated to the Queen.¹ I have returned the drawing with this note, and I will briefly state my reasons for so doing. In the first place I do not think it merits the price you affix to it, *under any circumstances*. In the next place, I never had the remotest suspicions that you would for a moment entertain the idea of writing *me* to supply money to create an honour in which I cannot possibly participate. The Queen allowed *you*, not *me*, to dedicate the work to *her*! The honour would have been yours exclusively; but that you might not be deprived of any advantage likely to contribute to your reputation, I was willing to pay Mr. Schiavonetti *ten* guineas for etching a plate from the drawing in question.

Another reason for returning the sketch is, that I *can do without it*, having already engaged to give a greater number of etchings than the price of the book will warrant; and I neither have,

¹ Now in the Print Room of the British Museum.

nor ever had, any encouragement from *you* to place you before the public in a more favourable point of view than that which I have already chosen. You charge me with *imposing upon you*. Upon my honour I have no recollection of anything of the kind. If the world and I were to settle accounts to-morrow, I do assure you the balance would be considerably in my favour. In this respect I am more sinned against than sinning; but if I cannot recollect any instances wherein I have imposed upon *you*, several present themselves in which I have imposed upon myself. Take two or three that press upon me.

When I first called on you, I found you without reputation; I *imposed* on myself the labour, and a herculean one it has been, to create and establish a reputation for you. I say the labour was herculean, because I had not only to contend with, but I had to battle with a man who had predetermined not to be served. What public reputation you have, the reputation of eccentricity excepted, I have acquired for you; and I can honestly and conscientiously assert, that if you had laboured through life for yourself as zealously and as earnestly as I have done for you, your reputation as an artist would not only have been enviable, but it would have put it out of the power of an individual as obscure as myself either

to add to or take from it. I *also imposed on myself*, when I believed what you so often have told me, that your works were equal, nay superior, to a Raphael or to a Michael Angelo! Unfortunately for me as a publisher, the public awoke me from this state of stupor, this mental delusion. That public is willing to give you credit for what real talent is to be found in your productions, *and for no more.*

I *have imposed on myself* yet more grossly in believing you to be one altogether abstracted from this world, holding converse with the world of spirits! simple, unoffending, a combination of the *serpent* and the *dove*. I really blush when I reflect how I have been cheated in this respect. The most effectual way of benefiting a designer whose aim is general patronage, is to bring his designs before the public, through the medium of engraving. Your drawings have had the *good* fortune to be engraved by one of the first artists in Europe, and the specimens already shown have already produced you orders that I verily believe you otherwise would not have received. Herein I have been gratified; for I was determined to bring you food as well as reputation, though, from your late conduct, I have some reason to embrace your wild opinion, that to manage genius, and to cause it to produce good things, it is

absolutely necessary to starve it; indeed, this opinion is considerably heightened by the recollection that your best work, the illustrations of *The Grave*, was produced when you and Mrs. Blake were reduced so low as to be obliged to live on half a guinea a week!

Before I conclude this letter, it will be necessary to remark, when I gave you the order for the drawings from the poem of *The Grave*, I paid you for them more than I could afford; more in proportion than you were in the habit of receiving, and what you were perfectly satisfied with; though, I must do you the justice to confess, much less than I think is their real value. Perhaps you have friends and admirers who can appreciate their merit and worth as much as I do. I am decidedly of opinion that the twelve for *The Grave* should sell at least for sixty guineas. If you can meet with any gentleman who will give you this sum for them, I will deliver them into his hands on the publication of the poem. I will deduct the twenty guineas I have paid you from that sum, and the remainder forty ditto shall be at your disposal.

I will not detain you more than one minute. Why did you so *furiously rage* at the success of the little picture of "The Pilgrimage"? Three thousand people have now *seen it and have*

approved of it. Believe me, yours is "*the voice of one crying in the wilderness!*"

You say the subject is *low* and *contemptibly treated*. For his excellent mode of treating the subject, the poet has been admired for the last 400 years; the poor painter has not yet the advantage of antiquity on his side, therefore, with some people, an apology may be necessary for him. The conclusion of one of Squire Simkin's letters to his mother in the *Bath Guide* will afford one. He speaks greatly to the purpose:

"Very well know,
Both my subject and verse is exceedingly low;
But if any *great critic* finds fault with my letter,
He has nothing to do but to send you a better."

With much respect for your talents, I remain,
Sir, your real friend and well-wisher,

R. H. CROMEK.

52.

TO RICHARD PHILLIPS.¹

17 SOUTH MOLTON STREET,
14th October 1807.

SIR,—A circumstance has occurred which has again raised my indignation.

¹ Editor of *the Monthly Magazine* (see note 1, p. 148). The letter is marked by the recipient: "Recd. 27th October 1807, with no p."

I read in *The Oracle and True Briton* of 13th October, 1807, that a Mr. Blair, a surgeon, has, with *the cold fury of Robespierre*, caused the police to seize upon the person and goods or property of an astrologer and to commit him to prison. The man who can read the stars often is oppressed by their influence, no less than the Newtonian who reads not and cannot read is oppressed by his own reasonings and experiments. We are all subject to error: who shall say, except the natural religionists that we are not all subject to crime.

My desire is that you would inquire into this affair, and that you would publish this in your *Monthly Magazine*. I do not pay the postage of this letter, because you, as Sheriff, are bound to attend to it.

WILLIAM BLAKE.

53.

TO OZIAS HUMPHREY.¹

18th February 1808.

The design of "The Last Judgment,"² which I have completed, by your recommendation, for the Countess of Egremont, it is necessary to give

¹ Ozias Humphrey, R.A. (1742-1810), miniature painter.

² See Gilchrist (1880), vol. ii. p. 218, No. 89. The picture is still at Petworth House, its original home. It is a *water-colour* drawing, 19 $\frac{7}{8}$ × 15 $\frac{3}{4}$ in.; signed "W. Blake, inv. & del., 1808." A similar design,





A VISION OF THE LAST JUDGMENT

some account of; and its various parts ought to be described, for the accommodation of those who give it the honour of their attention.

Christ seated on the throne of judgment: before His feet and around Him the heavens, in clouds, are rolling like a scroll, ready to be consumed in the fires of angels, who descend with the four trumpets sounding to the four winds.

Beneath, the earth is convulsed with the labours of the resurrection. In the caverns of the earth is the Dragon with seven heads and ten horns, chained by two angels; and above his cavern, on the earth's surface, is the Harlot, seized and bound by two angels with chains, while her palaces are falling into ruins, and her counsellors and warriors are descending into the abyss, in wailing and despair.

Hell opens beneath the Harlot's seat on the left hand, into which the wicked are descending.

The right hand of the design is appropriated to the resurrection of the just; the left hand of less elaborately executed, is in the possession of Sir John Stirling Maxwell, Bart., M.P.; it is dated 1806. Cp. also the engraving of "The Last Judgment" in Blair's *Grave* (1808). A *fresco* of the same subject, containing about a thousand figures and measuring about 7 feet by 5 feet, was finished by Blake during the last years of his life; this picture, which has now disappeared, is probably the one described in the "Vision of the Last Judgment," printed in Gilchrist (1880), vol. ii. pp. 185-200, with which the present description should be compared. Cp. also the description printed in Blair's *Grave*. A fair number of slight sketches in pencil, etc., for the subject are in existence.

the design is appropriated to the resurrection and fall of the wicked.

Immediately before the throne of Christ are Adam and Eve, kneeling in humiliation, as representatives of the whole human race. Abraham and Moses kneel on each side beneath them. From the cloud on which Eve kneels, is seen Satan, wound round by the serpent, and falling headlong. The Pharisees appear on the left hand, pleading their own righteousness before the throne of Christ and before the Book of Death, which is opened on clouds by two Angels. Many groups are falling from before the throne, and from the sea of fire which flows before the steps of the throne, on which are seen the seven lamps of the Almighty, burning before the throne. Many figures, chained and bound together, and in various attitudes of despair and horror, fall through the air, and some are scourged by spirits with flames of fire into the abyss of Hell which opens beneath, on the left hand of the Harlot's seat; where others are howling and descending into the flames, and in the act of dragging each other into Hell, and of contending and fighting with each other on the brink of perdition.

Before the throne of Christ on the right hand, the just, in humiliation and in exultation, rise through the air with their children and families,

some of whom are bowing before the Book of Life, which is opened on clouds by two angels. Many groups arise in exultation ; among them is a figure crowned with stars, and the moon beneath her feet, with six infants around her—she represents the Christian Church. Green hills appear beneath with the graves of the blessed, which are seen bursting with their births of immortality. Parents and children, wives and husbands, embrace and arise together, and in exulting attitudes tell each other that the New Jerusalem is ready to descend upon earth ; they arise upon the air rejoicing. Others, newly awaked from the grave, stand upon the earth embracing and shouting to the Lamb, who cometh in the clouds with power and great glory.

The whole upper part of the design is a view of Heaven opened, around the throne of Christ. In the clouds, which roll away, are the four living creatures filled with eyes, attended by seven angels with seven vials of the wrath of God, and above these, seven angels with the seven trumpets. These compose the cloud which, by its rolling away, displays the opening seats of the blessed ; on the right and the left of which are seen the four-and-twenty elders seated on thrones to judge the dead.

Behind the seat and throne of Christ appear the Tabernacle with its veil opened, the Candlestick on the right, the Table with the Shew-

bread on the left, and, in the midst, the cross in place of the Ark, the Cherubim bowing over it.

On the right hand of the throne of Christ is Baptism, on His left is the Lord's Supper—the two introducers into eternal life. Women with infants approach the figure of an apostle, which represents baptism; and on the left hand the Lord's Supper is administered by angels, from the hands of another aged apostle. These kneel on each side of the throne, which is surrounded by a glory: in the glory many infants appear, representing eternal creation flowing from the Divine Humanity in Jesus, who opens the scroll of judgment, upon His knees, before the living and the dead.

Such is the design, which you, my dear sir, have been the cause of my producing, and which, but for you, might have slept till the Last Judgment.

WILLIAM BLAKE.

54.

Extract from a Letter from R. H. CROMEK to
GEORGE CUMBERLAND.

14th August 1808.

. . . Through the d—d carelessness of my printer your name is omitted in the list¹; a mis-

¹ Of the subscribers to Blair's *Grave* (a presentation copy of the book accompanied the letter.)

fortune that I deplored, and almost raved about for three days and three nights.

You are the only person in Bristol who thoroughly understand the inventions of Blake. Your name has also some influence, and consequently the affair is to the last degree unlucky. However, it is past.

Your packet went to Blake. I sent him two copies, but he has not had the common politeness to thank me for them.

55.

From GEORGE CUMBERLAND to BLAKE.

CULWORTH, 18th December 1808.

DEAR BLAKE,—A gentleman of my acquaintance, to whom I was showing your incomparable etchings last night, was so charmed with them that he requested me to get a complete set of all you have published in the way of books coloured as mine are; and at the same time he wishes to know what will be the price of as many as you can spare him; if all are not to be had, being willing to wait your own time in order to have them as those of mine are. With regard to the money, I will take care that it shall be received and sent to you through my son as fast as they are procured.

I find by a letter from my son that the picture you sent he asked you for, which I do not approve, as I certainly had no such thing in contemplation when I sent you those very slight sketches from Raphael. I am, however, very glad that you found them acceptable, and shall certainly send you a few more as soon as I can light upon them among my papers. The "Holy Family" is, like all your designs, full of genius and originality. I shall give it a handsome frame and show it to all who come to my house. When you answer this, pray tell me if you have been able to do anything with the bookseller. Something of that kind would be no bad thing, and might turn out a great one, if a competition could be raised among the genuine qymehars¹ [?] of talents of every sort. You talked also of publishing your new method of engraving. Send it to me, and I will do my best to prepare it for the press. Perhaps when done you might, with a few specimens of plates, make a little work for subscribers of it, as Du Crow did of his *Aqua Tinta*, selling about six pages for a guinea to non-subscribers. But if you do not choose this method, we might insert it in *Nickleson's Journal* or *The Monthly Magazine*, with reference to you for explanations.

¹ Seems to be a fictitious word; at anyrate it is not easy to make anything else out of it from the MS.

With best regards to you and yours, I am
always, your sincere friend, G. CUMBERLAND.

[Note by writer]. Your line, dear George, is
at the end of the sheet.

DEAR GEORGE,¹—Go, on receipt of this, to Black
Friars, and when you have been to Sir R. Phillips
to know if he got my twenty-four pages of
biography, sent by Fromont's coach, carriage paid,
and booked on Wednesday last, take the above to
Mr. Blake, and get him to answer it *directly* on the
sheet of paper on which you write your answer as
to the receipt of the *Biography of Grignon*, but say
nothing to his brother as to where I publish it as
yet. I shall return his papers. All well, and all
desire love, etc.—Yours, G. C.

P.S.—If you have my letter through Sir R.
Phillips—it is come safe.

56.

TO GEORGE CUMBERLAND.

19th December 1808.

DEAR CUMBERLAND,—I am very much obliged
by your kind ardour in my cause, and should

¹ His son.

immediately engage in reviewing my former pursuits of painting if I had not so long been turned out of the old channel into a new one, that it is impossible for me to return to it without destroying my present course. New varieties, or rather new pleasures, occupy my thoughts; new profits seem to arise before me so tempting that I have already involved myself in engagements that preclude all possibility of promising anything. I have, however, the satisfaction to inform you that I have myself begun to print an account of my various inventions in Art, for which I have procured a publisher,¹ and am determined to pursue the plan of publishing, that I may get printed without disarranging my time, which in future must alone be designing and painting. When I have got my work printed I will send it you first of anybody. In the meantime, believe me to be your sincere friend,

WILL. BLAKE.

¹ The scheme seems to have fallen through. He alludes to it again in the prospectus issued 15th May 1809, where, speaking of the art of fresco-painting, he says: "The art has been lost: I have recovered it. How this was done, will be told, together with the whole process, in a work on Art, now in the press." In the *Descriptive Catalogue* (1809), again, he promises a discussion upon the question of the introduction of oil-painting "in another work on painting." The latter work appears to have taken the place of the proposed treatise.¹

57.

TO DAWSON TURNER.¹17 SOUTH MOLTON STREET, 9th June 1818.

SIR,—I send you a list² of the different works you have done me the honour to inquire after. They are unprofitable enough to me, though expensive to the buyer. Those I printed for Mr. Humphry³ are a selection from the different books of such as could be printed without the writing, though to the loss of some of the best things; for they, when printed perfect, accompany poetical personifications and acts, without which poems they never could have been executed.

		£	s.	d.
America	18 prints folio . . .	5	5	0
Europe	17 do. folio . . .	5	5	0
Visions	8 do. folio . . .	3	3	0
Thel	6 do. quarto . . .	2	2	0
Songs of Innocence	28 do. octavo . . .	3	3	0
Songs of Experience	26 do. octavo . . .	3	3	0
Urizen	28 do. quarto . . .	5	5	0
Milton	50 do. quarto . . .	10	10	0
12 large prints, ⁴ size of each about 2 ft. by 1½ ft.,				
historical and poetical, printed in colours. Each 5 5 0				

¹ (1775–1858), born at Great Yarmouth; botanist and antiquary, patron of art, and especially of the Norwich School of water-colour drawing.

² See p. 223, and Gilchrist (1880), vol. ii. p. 286.

³ Probably Ozias Humphrey, the miniaturist.

⁴ These are the prints which may best be described as *Printed Drawings*; in which first the outline and then the colours were

These last twelve prints are unaccompanied by any writing. The few I have printed and sold are sufficient to have gained me great reputation as an artist, which was the chief thing intended. But I have never been able to produce a sufficient number for general sale by means of a regular publisher. It is therefore necessary to me that any person wishing to have any or all of them should send me their order to print them on the above terms, and I will take care that they shall be done at least as well as any I have yet produced.—I am, sir, with many thanks for your very polite approbation of my works, your most obedient servant,

WILLIAM BLAKE.

58.

11th October 1819, Monday Evening.

DEAR SIR,¹—I will have the pleasure of meeting you on Thursday at 12 o'clock; it is quite as convenient to me as any other day. It appears to me that neither time nor place can make any real difference as to perfect independence of judgment,

stamped off from a mill-board on to the drawing paper—the pigment being tempered with a mixture of copal varnish and glue. The most famous of them is the "Creation of Adam."

¹ It is uncertain to whom this note was addressed. It is most likely to have been John Linnell, whose acquaintance Blake had made the year before.

and if it is more convenient to Mr. Heaphy¹ for us to meet at his house, let us accommodate him in what is indifferent, but not at all in what is of weight and moment to our decision.—Hoping that I may meet you again in perfect health and happiness, I remain, dear Sir, yours truly,

WILLIAM BLAKE.

59.

TO MRS. LINNELL.²

11th October 1825.

DEAR MADAM,—I have had the pleasure to see Mr. Linnell³ set off safe in a very comfortable coach. And I may say I accompanied him part of the way on his journey in the coach. For we both got in, together with another passenger, and entered into conversation, when at length we found that we were all three proceeding on our journey. But as I had not paid, and did not wish to pay for or take

¹ Probably Thomas Heaphy (1775–1835), engraver and water-colour artist.

² Addressed to Collins' Farm, North End, Hampstead.

³ John Linnell (1792–1882), portrait and landscape painter: pupil of John Varley and fellow-pupil of Mulready. He was introduced to Blake by George Cumberland (see note 1, p. 53) in 1818, and remained until the end a generous patron and friend. He commissioned both the illustrations of the *Book of Job* and the designs from the *Divina Commedia*, as well as a series of water-colour drawings from *Paradise Regained* and a number of other designs.

so long a ride, we, with some difficulty, made the coachman understand that one of his passengers was unwilling to go, when he obligingly permitted me to get out—to my great joy. Hence I am now enabled to tell you that I hope to see you on Sunday morning as usual, which I could not have done if they had taken me to Gloucester.—I am, dear Madam, yours sincerely,

WILLIAM BLAKE.

60.

TO JOHN LINNELL.¹

FOUNTAIN COURT, STRAND,
10th November 1825, Thursday Evening.

DEAR SIR,—I have, I believe, done nearly all that we agreed on. And if you should put on your considering cap, just as you did last time we met, I have no doubt that the plates² would be all the better for it. I cannot get well, and am now in bed, but seem as if I should be better to-morrow. Rest does me good. Pray take care of your health this wet weather; and though I write, do not venture out on such days as to-day has been. I

¹ Addressed to Cirencester Place, Fitzroy Square.

² For the illustrations of the *Book of Job*. Invented and engraved by William Blake, 1825.

hope a few more days will bring us to a conclusion.
—I am, dear Sir, yours sincerely,

WILLIAM BLAKE.

61.

TO JOHN LINNELL.

1st February 1826.

DEAR SIR,—I am forced to write, because I cannot come to you. And this on two accounts. *First*, I omitted to desire you would come and take a mutton chop with us the day you go to Cheltenham, and I will go with you to the coach. Also, I will go to Hampstead to see Mrs. Linnell on Sunday, but will return before dinner (I mean if you set off before that). And *second*, I wish to have a copy of *Job* to show to Mr. Chantrey.¹

For I am again laid up by a cold in my stomach. The Hampstead air, as it always did, so I fear it always will do this, except it be the morning air; and that, in my cousin's time, I found I could bear with safety, and perhaps benefit. I believe my constitution to be a good one, but it has many peculiarities that no one but myself can know. When I was young, Hampstead, Highgate,

¹ Francis Legatt Chantrey, R.A. (1781–1842), sculptor; knighted in 1835; founder of the Chantrey Bequest.

Hornsey, Muswell Hill, and even Islington,¹ and all places north of London, always laid me up the day after, and sometimes two or three days, with precisely the same complaint, and the same torment of the stomach; easily removed, but excruciating while it lasts, and enfeebling for some time after. Sir Francis Bacon would say, it is want of discipline in mountainous places. Sir Francis Bacon is a liar: no discipline will turn one man into another, even in the least particle; and such discipline I call presumption and folly. I have tried it too much not to know this, and am very sorry for all those who may be led to such ostentatious exertions against their eternal existence itself; because it is a mental rebellion against the Holy Spirit, and fit only for a soldier of Satan to perform.

Though I hope in a morning or two to call on you in Cirencester Place, I feared you might be gone, or I might be too ill to let you know how I am, and what I wish.—I am, dear Sir, yours sincerely,

WILLIAM BLAKE.

¹ These names (with the exception of Hornsey) acquired a symbolic significance in the prophetic books: cp. *Jerusalem*, p. 16, l. 1.; *ibid.* p. 27; etc. etc.

62.

TO JOHN LINNELL.

*Tuesday Night.*¹

DEAR SIR,—I return you thanks for the two pounds you now send me. As to Sir Thomas Lawrence,² I have not heard from him as yet, and hope that he has a good opinion of my willingness to appear grateful, though not able, on account of this abominable ague, or whatever it is. I am in bed, and at work. My health I cannot speak of, for if it was not for the cold weather I think I should soon get about again. Great men die equally with the little. I am sorry for Ld. Ls.—he is a man of very singular abilities—as also for the D. of C.; but perhaps—and I verily believe it—every death is an improvement of the state of the departed. I can draw as well in bed as up, and perhaps better; but I cannot engrave. I am going on with Dante,³ and please myself.—I am, dear Sir, yours sincerely,

WILLIAM BLAKE.

¹ The letter is not dated, but seems to belong to the early part of 1826.

² Sir Thomas Lawrence (the painter) was a great admirer of Blake's work, and purchased several drawings from him to add to his magnificent collection.

³ The last days of Blake's life were occupied with a series of water-colour drawings (for Linnell) from the *Divina Commedia*; the volume containing them is still in the possession of the Linnell

63.

TO JOHN LINNELL.

19th May 1826, Friday Evening.

DEAR SIR, — I have had another desperate shivering fit. It came on yesterday afternoon—after as good a morning as I ever experienced. It began by a gnawing pain in the stomach, and soon spread a deadly feel all over the limbs, which brings on the shivering fit; when I am forced to go to bed, where I contrive to get into a little perspiration, which takes it quite away. It was night when it left me, so I did not get up. But just as I was going to rise this morning, the shivering fit attacked me again and the pain, with the accompanying deathly feel. I got again into a perspiration, and was well again, but so much weakened that I am still in bed. This entirely prevents me from the pleasure of seeing you on Sunday at Hampstead, as I fear the attack again when I am away from home.—I am, dear Sir, yours sincerely,

WILLIAM BLAKE.

family; they number ninety-eight in all, and are in various stages of completeness; the greater part being the merest suggestions in pencil. Seven of them were engraved by the artist (see note 1, p. 219).

64.

TO JOHN LINNELL.

2nd July 1826.

MY DEAREST FRIEND, — This sudden cold weather has cut up all my hopes by the roots. Everyone who knows of our intended flight into your delightful country concurs in saying: "Do not venture till summer appears again." I also feel myself weaker than I was aware, being not able, as yet, to sit up longer than six hours at a time; and also feel the cold too much to dare venture beyond my present precincts. My heartiest thanks for your care in my accommodation, and the trouble you will yet have with me. But I get better and stronger every day, though weaker in muscle and bone than I supposed. As to pleasantness of prospect, it is all pleasant prospect at North End. Mrs. Hurd's¹ I should like as well as any; but think of the expense, and how it may be spared, and never mind appearances.

I intend to bring with me, besides our necessary change of apparel, only my book of drawings from Dante, and one plate shut up in the book. All will go very well in the coach, which, at present, would be a rumble I fear I could not go through.

¹ Linnell's lodgings, before he went to Collins' Farm.

So that I conclude another week must pass before I dare venture upon what I ardently desire—the seeing you with your happy family once again, and that for a longer period than I had ever hoped in my healthful hours.—I am, dear Sir, yours most gratefully,

WILLIAM BLAKE.

65.

TO JOHN LINNELL.

5th July 1826.

DEAR SIR,—I thank you for the receipt of five pounds this morning, and congratulate you on the receipt of another fine boy. Am glad to hear of Mrs. Linnell's health and safety. I am getting better every hour. My plan is diet only; but if the machine is capable of it, shall make an old man yet. I go on just as if perfectly well, which indeed I am, except in those paroxysms, which I now believe will never more return. Pray let your own health and convenience put all solicitude concerning me at rest. You have a family, I have none; there is no comparison between our necessary avocations.—Believe me to remain, dear Sir, yours sincerely,

WILLIAM BLAKE.

66.

To JOHN LINNELL.

16th July 1826, Sunday Afternoon.

DEAR SIR,—I have been, ever since taking Dr. Young's addition to Mr. Fincham's prescription for me (the addition is dandelion), in a species of delirium, and in pain too much for thought. It is now past: as I hope. But the moment I got ease of body, began pain of mind, and that not a small one. It is about the name of the child,¹ which certainly ought to be Thomas, after Mrs. Linnell's father. It will be brutal, not to say worse, in my opinion and on my part. Pray reconsider it, if it is not too late. It very much troubles me, as a crime in which I shall be the principal. Pray excuse this hearty expostulation, and believe me to be, yours sincerely,

WILLIAM BLAKE.

P.S.—Fincham is a pupil of Abernethy's. This is what gives me great pleasure. I did not know it before yesterday—from Mr. Fincham.

¹ It was in the end called James: the next being given Blake's name of William.

67.

To JOHN LINNELL.

1st August 1826.

DEAR SIR,—If this notice should be too short for your convenience, please to let me know. But finding myself well enough to come, I propose to set out from here as soon after ten as we can on Thursday morning. Our carriage will be a *cabriolet*. For though getting better and stronger, I am still incapable of riding in the stage, and shall be, I fear, for some time; being only bones and sinews, all strings and bobbins like a weaver's loom. Walking to and from the stage would be, to me, impossible; though I seem well, being entirely free both from pain and from that sickness to which there is no name. Thank God! I feel no more of it, and have great hopes that the disease is gone.—I am, dear Sir, yours sincerely,

WILLIAM BLAKE.

68.

To JOHN LINNELL.

February 1827.

DEAR SIR,—I thank you for the five pounds received to-day. Am getting better every morn-



PAOLO AND FRANCESCA

ing, but slowly, as I am still feeble and tottering ; though all the symptoms of my complaint seem almost gone. The fine weather is very beneficial and comfortable to me. I go on, as I think, improving my engravings of Dante¹ more and more ; and shall soon get proofs of these four which I have ; and beg the favour of you to send me the two plates of Dante which you have, that I may finish them sufficiently to make show of colour and strength.

I have thought and thought of the removal. I cannot get my mind out of a state of terrible fear at such a step. The more I think, the more I feel terror at what I wished at first, and thought a thing of benefit and good hope. You will attribute it to its right cause—intellectual peculiarity, that must be myself alone shut up in myself, or reduced to nothing. I could tell you of visions and dreams upon the subject. I have asked and entreated Divine help ; but fear continues upon me, and I must relinquish the step that I had wished to take, and still wish, but in vain.

¹ Blake was at work upon seven engravings from the Dante series : they were published in 1827, in the unfinished state in which he left them at his death. The subjects are all taken from the *Inferno*. The finest of the set is the "Paolo and Francesca," here reproduced ; it is an illustration of the last line of the fifth canto : "e caddi, come corpo morto cade" ; where Dante swoons with pity at the story of the one and the tears of the other, while the two are rejoining the whirlwind of lovers.

220 LETTERS OF WILLIAM BLAKE

Your success in your profession is, above all things to me, most gratifying. May it go on to the perfection you wish, and more. So wishes also yours sincerely,

WILLIAM BLAKE.

69.

TO JOHN LINNELL.

15th March 1827.

DEAR SIR, — This is to thank you for two pounds, now by me received on account. I have received a letter from Mr. Cumberland, in which he says he will take one copy of *Job* for himself, but cannot, as yet, find a customer for one; but hopes to do somewhat by perseverance in his endeavours. He tells me that it is too much finished, or over-laboured, for his Bristol friends, as they think. I saw Mr. Tatham,¹ senior, yesterday. He sat with me above one hour, and looked over the Dante. He expressed himself very much pleased with the designs as well as the engravings, and hopes soon to get proofs of what I am doing. — I am, dear Sir, yours sincerely,

WILLIAM BLAKE.

¹ Father of the author of the *Life*.

70.

TO JOHN LINNELL.¹

DEAR SIR,—I am still far from recovered, and dare not get out in the cold air. Yet I lose nothing by it. Dante goes on the better, which is all I care about.

Mr. Butts is to have a proof copy for three guineas; this is his own decision, quite in character. He called on me this week.—Yours sincerely,
WILLIAM BLAKE.

71.

TO GEORGE CUMBERLAND.

12th April 1827.

I have been very near the gates of death, and have returned very weak, and an old man, feeble and tottering, but not in spirit and life, not in the real man, the imagination, which liveth for ever. In that I am stronger and stronger, as this foolish body decays. I thank you for the pains you have taken with poor *Job*. I know too well that the great majority of Englishmen are fond of the indefinite, which they measure by Newton's²

¹ The letter is undated.

² Newton is continually alluded to by Blake as the type of materialistic science and abstract philosophy (see note 2, p. 91).

doctrine of the fluxions of an atom, a thing which does not exist. These are politicians, and think that republican art is inimical to their atom, for a line or a lineament is not formed by chance. A line is a line in its minutest subdivisions, straight or crooked. It is itself, not intermeasurable by anything else. Such is *Job*. But since the French Revolution Englishmen are all intermeasurable by one another: certainly a happy state of agreement, in which I for one do not agree. God keep you and me from the divinity of yes, and no too—the yea, nay, creeping Jesus¹—from supposing up and down to be the same thing, as all experimentalists must suppose.

You are desirous, I know, to dispose of some of my works, but having none remaining of all I have printed, I cannot print more except at a great loss. I am now painting a set of the *Songs of Innocence and Experience* for a friend at ten guineas. The last work I produced is a poem entitled *Jerusalem, the Emanation of the Giant Albion*, but find that to print it will cost my

¹ cp. "Everlasting Gospel" (Sampson's ed. of the *Poems*, p. 250, ll. 21, 22):

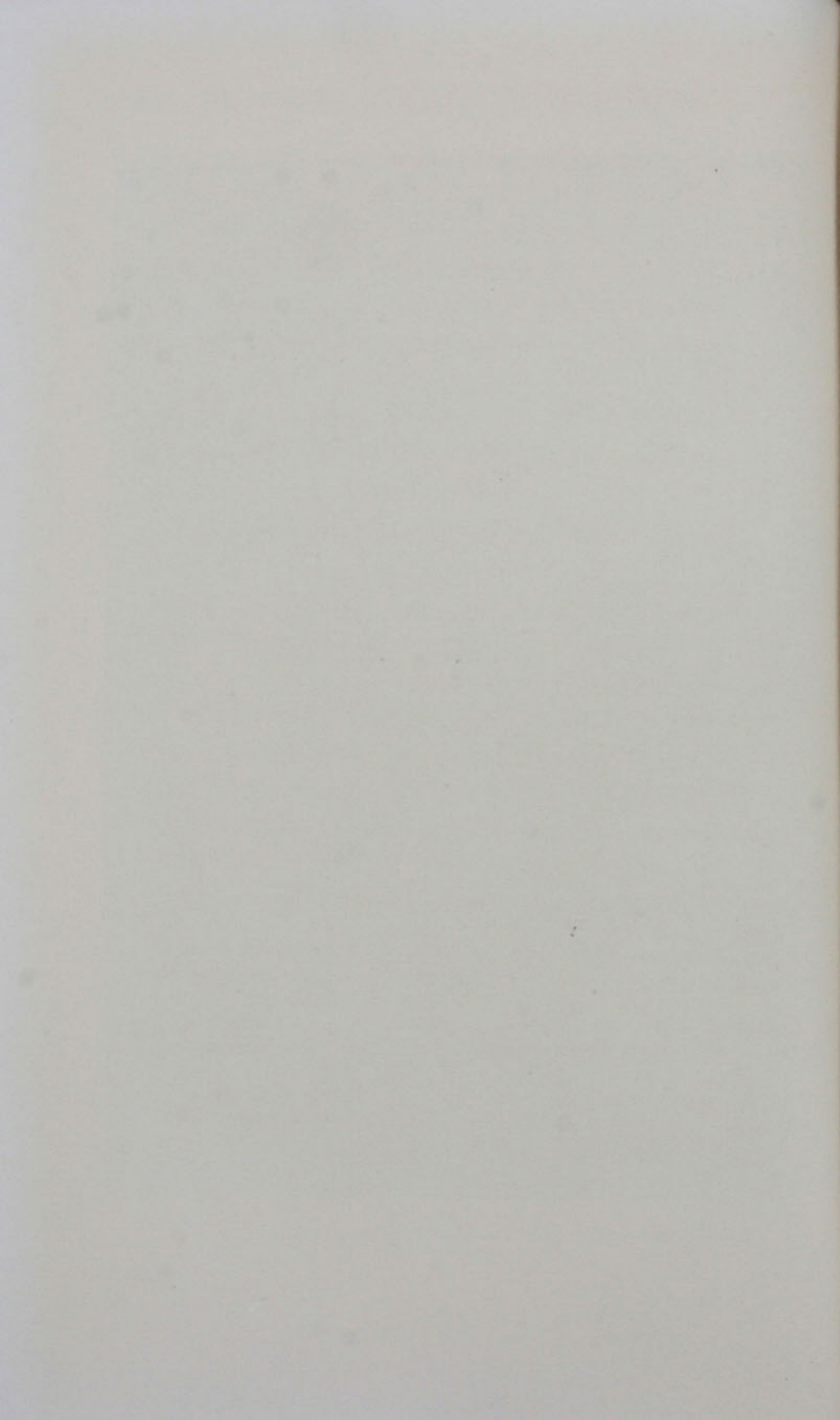
"If he had been Antichrist, creeping Jesus,
He'd have done anything to please us:
Gone sneaking into the synagogues
And not used the Elders & Priests like Dogs.
Humble toward God, Haughty toward Man,
This is the Race that Jesus ran."

All Human Forms identified even Tree Metal Earth & Stone, all
Human Forms identified being going forth & returning wearied
into the Planetary lives of Years Months Days & Hours repasing
And then Awaking into his Bosom in the Life of Immortality.
And I heard the Name of their Emanations they are named Jerusalem

*The End of The Song
of Jerusalem*



THE UNION OF JERUSALEM WITH GOD



time the amount of twenty guineas. One I have finished, but it is not likely I shall find a customer for it.¹

As you wish me to send you a list with the prices, they are as follows:²

	£	s.	d.
America	6	6	0
Europe	6	6	0
Visions, etc.	5	5	0
Thel	3	3	0
Songs of Innocence and Experience	10	10	0
Urizen	6	6	0

*The little card*³ I will do as soon as possible.

¹ *Jerusalem, the Emanation of the Giant Albion*, 1804. Printed by W. Blake, Sth. Molton St. First edition in ordinary type, edited by MacLagan & Russell, and published by A. H. Bullen, 1904. The actual copy referred to in this letter, the only one finished (*i.e.* both printed and illuminated) during Blake's lifetime, is that which subsequently passed into the hands of Frederick Tatham and with which his MS. *Life of Blake*, here printed for the first time, is bound up. It is printed in orange, and coloured, with extreme beauty, by hand. The volume is now the property of Captain Archibald Stirling, by whose courtesy the *Life* and the portrait of Mrs. Blake by George Richmond contained in it are able to appear in the present book. The approximate date of the *printing* of this copy of *Jerusalem* is given by the date of the water-mark, 1820. The paper of the example in the British Museum (Print Room) has the date 1818, which may, I suspect, be taken as about the date of the completion of the work. The British Museum copy and the only other copy of which I know (in America) are both printed in black and white, and uncoloured. The Crewe copy, so much admired by Gilchrist, is water-marked 1830 (three years after Blake's death) and printed in chocolate colour.

² cp. p. 207.

³ Engraving on copper, measuring $1\frac{3}{8} \times 3\frac{1}{8}$ in. A minutely executed allegorical design surrounds the name *Mr. Cumberland*. It is reproduced in Gilchrist (1880), vol. i. p. 399. The following

Flaxman is gone,¹ and we must soon follow, every one to his own eternal house, leaving the delusions of Goddess Nature and her laws to get into freedom from all the laws of the numbers—into the mind, in which everyone is king and priest in his own house. God grant it on earth, as it is in heaven.

72.

TO JOHN LINNELL.

25th April 1827.

DEAR SIR,—I am going on better every day, as I think, both in health and in work. I thank you for the ten pounds which I received from you this day, which shall be put to the best use; as also for the prospect of Mr. Ottley's² advantageous acquaintance. I go on without daring to count on futurity, which I cannot do without doubt and fear that ruin activity, and are the greatest hurt

note, in Cumberland's handwriting, appears on the blank sheet of the letter: "My little Message card was the last thing he executed, and he dated it thus: *W. Blake, inv. & sc. Æ. 70, 1827*; the widow charged me £3, 3s. for it, and £3, 3s. for the *Job*."

¹ Died 7th December 1826.

² Author of a *History of Engraving*, sometime Keeper of the Print Room of the British Museum (see Gilchrist (1880), vol. i. p. 400).

to an artist such as I am. As to Ugolino,¹ etc., I never supposed that I should sell them. My wife alone is answerable for their having existed in any finished state. I am too much attached to Dante to think much of anything else. I have proved the six plates, and reduced the fighting devils ready for the copper.² I count myself sufficiently paid if I live as I now do, and only fear that I may be unlucky to my friends, and especially that I may be so to you.—I am, sincerely yours,

WILLIAM BLAKE.

73.

TO JOHN LINNELL.

3rd July 1827.

DEAR SIR,—I thank you for the ten pounds you are so kind as to send me at this time. My journey to Hampstead on Sunday brought on a relapse which has lasted till now. I find I am not so well as I thought; I must not go on in a youthful style. However, I am upon the

¹ Probably the varnished water-colour on panel of "Ugolino with his Sons and Grandsons in Prison," now in the possession of Mrs. Graham Smith.

² "The Devils mauling each other" (*Inferno*, canto xxii. l. 136), one of the seven Dante engravings.

mending hand to-day, and hope soon to look as I did; for I have been yellow, accompanied by all the old symptoms. — I am, dear Sir, yours sincerely,
 WILLIAM BLAKE.

74.

From JOHN LINNELL to BERNARD BARTON.¹

PORCHESTER TERRACE, BAYSWATER,
3rd April 1830.

DEAR SIR,—I thank you sincerely for the very beautiful sonnet, but as it is not applicable to me I hope you will not, upon any account, publish it with my name, or with any hint that it is intended for me; for I assure you I have not the least claim to it, and even if I had I should equally dislike it: for if ever I have the happiness to be of any service to a friend I should avoid the public praise of men, that the Pharisee's reward might not be my lot. I do not see, however, why the sonnet may not be published without the name of Mr. Blake or myself, but simply addressed to the friend of neglected genius, or something like that. I am

¹ Bernard Barton (1784-1849), the quaker poet, friend of Charles Lamb and Edward Fitzgerald. He lived at Woodbridge, Suffolk.

very glad you were so kind as to send me a copy before publication, because it gives me the opportunity of correcting a mistake (which is a sufficient reason why the names should not be mentioned): it is that Mr. Blake never was reduced to live in a garret, as asserted in the Memoir; and I am sorry Mr. Cunningham did not avail himself of the information I offered him, as he might have made his very interesting Memoir¹ still more instructive, and far more creditable to Mr. Blake by the alteration of some things and the addition of others with which I could have furnished him.

When I first became acquainted with Mr. Blake² he lived in a first floor in South Molton Street, and upon his landlord's leaving off business and retiring to France, he moved to Fountain Court, Strand,³ where he died. Here he occupied the first floor; it was a private house kept by Mr. Banes, whose wife was sister to Mrs. Blake. It was here that he began to feel the want of employment, and before I knew his distress he had sold all his collection of old prints to Messrs. Colnaghi & Co. After that I represented his case to Sir

¹ *The Lives of the most eminent British Painters, Sculptors, and Architects*, by Allan Cunningham, 1830: vol. ii. pp. 142-179.

² Linnell was introduced to Blake, by George Cumberland, in 1818.

³ In 1821.

Thos. Lawrence, Mr. Collins, R.A.,¹ and some other members of the Royal Academy, who kindly brought it before the Council, and they voted him a donation of £25, which was sent to him through my hands, and for which he expressed great thankfulness. This, however, was not enough to afford him permanent support, and it was in hopes of obtaining a profit sufficient to supply his future wants that the publication of *Job* was begun at my suggestion and expense; but as I had also the expectation, and have still of remuneration (the plates being my property), I have no claim to any notice upon that account; and though we were both disappointed in our expectations as to the extent of sale, yet the few buyers of the work being among the most distinguished for taste and learning, we were sufficiently encouraged to commence another work, which Mr. Blake did not live to complete; it was the illustrating of Dante. He made one hundred folio drawings, some of which are highly finished, and began seven plates (all in my possession). This work, however, answered the purpose of furnishing him with the means of comfortable subsistence to his death.

I have thought this would not be uninteresting to you, and could add much more; but I am not

¹ (1788-1847), subject painter.

able to write long. There is one thing I must mention: I never in all my conversations with him could for a moment feel there was the least justice in calling him insane; he could always explain his paradoxes satisfactorily when he pleased, but to many he spoke so that "hearing they might *not* hear." He was more like the ancient patterns of virtue than I ever expected to see in this world; he feared nothing so much as being rich, lest he should lose his spiritual riches. He was at the same time the most sublime in his expressions, with the simplicity and gentleness of a child, though never wanting in energy when called for.

If you are in London and will favour me with a visit, I shall be most glad to show you his works in my possession, and communicate what I know respecting him.—I am, dear Sir, yours respectfully,

JOHN LINNELL.

P.S.—I have sent a plain copy of the *Job* for your inspection. The price to you will be the same as the trade price—£2, 12s. 6d.

The print you are so good as to offer me I must decline. I do not collect modern prints, and indeed I have left off buying any, as my family is large and the work of *Job* not having yet paid its expenses.

You are welcome to keep the book for a fortnight. Perhaps some friend may like to have it if you do not purchase it; at anyrate, you are perfectly welcome to the perusal of it.

75.

TO WILLIAM HAYLEY.¹

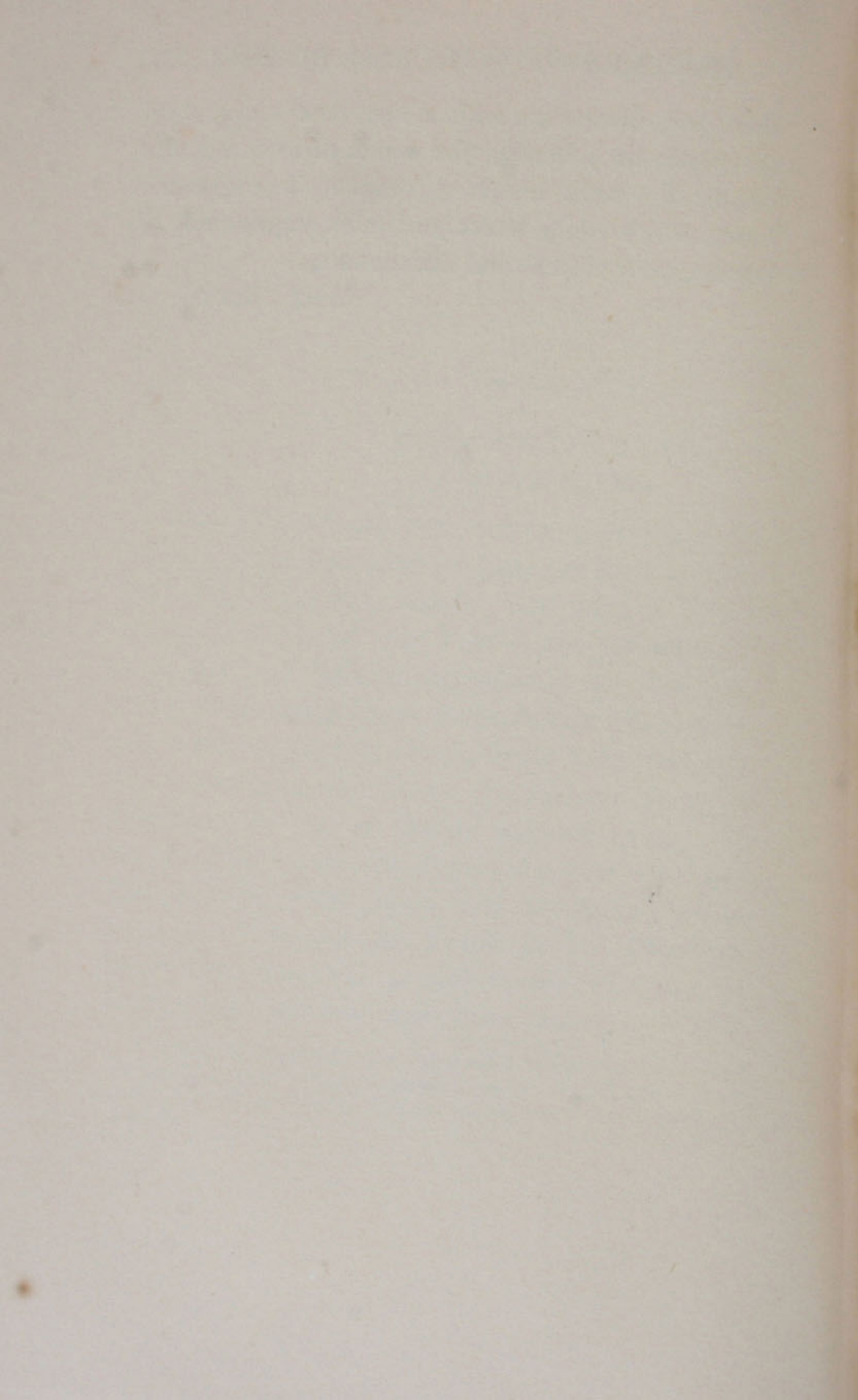
SOUTH MOLTON STREET,
31st March 1804.

DEAR SIR,—I did not receive your letter till Monday: of course could not have got them printed to send by Tuesday's coach. But there is a real reason equally good why I have not yet sent. I hope you will believe me when I say that my solicitude to bring them to perfection has caused this delay, as also not being quite sure that you had copies ready for them. I could not think of delivering the twelve copies without giving the last touches, which are always the best. I have now, I hope, given them, and we directly go to printing. Consequently it will be by Tuesday's coach that you will receive twelve of each. If you do not wish any more done before I deliver,

¹ For permission to print the above letter, which reached me too late for insertion in its proper order, I am indebted to the kindness of Mr. H. Buxton Forman, C.B., in whose hands the copyright is reserved.

then pray favour me with a line, that I may send the plates to Johnson, who wants them to set the printer to work upon.—I remain, in engraver's hurry, which is the worst and most unprofitable of hurries, your sincere and affectionate,

WILL. BLAKE.



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