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William Blake and His Circle: 
A Checklist of Publications and 
Discoveries in 1992-1993

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WITH THE ASSISTANCE OF KEIKO AOYAMA FOR
JAPANESE PUBLICATIONS

From 1978 through 1992 Detlef Dörrebecke compiled this checklist with extraordinary generosity, and the checklists became more and more detailed, valuable, and extensive. The last one, for 1990-93, was almost 350 pages in typescript, and it provided mini-reviews, very extensive cross-references, and an enormous wealth of information about Blake’s “Circle” very broadly defined. We will not see this generous scale of coverage and mini-reviewing again.

Succeeding checklists will be more penurious in many respects. For one thing, the comments on essays and even books will ordinarily be confined to a single quoted sentence typifying the contents. For another, Blake’s circle will be restricted to persons whom Blake knew personally. For another, the coverage of works in languages other than English, Korean, Spanish, and Japanese is likely to be far less thorough, and works concerning the art world, particularly exhibition catalogues, will probably be dealt with far less comprehensively.

We are all the poorer for Detlef’s resignation as bibliographer of Blake/An Illustrated Quarterly.

From 1992, the annual checklist of scholarship and discoveries concerning William Blake and his circle records publications for the current year (say, 1992) and those for previous years which are not recorded in Blake Books (1977) and Blake Books Supplement (forthcoming).

The organization of the checklist is as follows:

Division I: William Blake

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

Section A: Original Editions and Reprints
Section B: Collections and Selections
Part II: Reproductions of his Art

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

Division II: Blake’s Circle

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

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

“Blake and His Circle” serves in part as an addendum to Blake Books (1977) and to Blake Books Supplement (forthcoming). I have therefore recorded in it scores, indeed hundreds, of entries not in those works or in earlier checklists which were published before 1992.

In general, Keiko Aoyama is responsible for works in Japanese, and I am greatly indebted to her for her meticulous accuracy and her patience in translating the words and conventions of Japan into our very different context.

Note that there are special problems in compiling a bibliography of works published in Japan. Though a Japanese counterpart to Books in Print gives efficient access to books, and information about periodical articles is available online, the latter is seriously incomplete in its coverage. Further, retrospective bibliographies usually appear years after the period covered. Thus the Bibliography of English and American Literature in Japan for 1975-84 appeared in 1987 and that for 1985-89 came out in 1991, while Bibliography of Personals, 1987-1988: Part II, Foreigners was issued in 1992, and Complete List of Biographies, 1945-1989: Part 2, Occidental People appeared in 1991. The only relevant annual

1 This checklist for 1992 does not attempt to record the hundreds of pre-1992 publications, many in Japanese, which have not appeared in previous checklists though they are reported in Blake Books Supplement (1992). It does, however, record pre-1992 publications which came to my attention too late for incorporation in Blake Books Supplement.

2 N.b. In this checklist, “Facsimile” is taken to mean “an exact copy” attempting very close reproduction of an original named copy including size of image, color of printing (and of tinting if relevant), and

Part III: Commercial Book Engravings
Part IV: Catalogues and Bibliographies
Part V: Books Blake Owned
Part VI: Criticism, Biography, and Scholarly Studies

size, color, and quality of paper, with no deliberate alteration as in page-order or numbering or obscuring of paper defects. It may, however, include added matter such as transcripts of Blake’s poems.

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A number of the more obscure works from before 1992 derive from the archive of Jacob Bronowski’s papers in the University of Toronto Library, which includes the second draft of his unpublished book on Blake and Pope called *Two Poets and a Revolution*.

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

I am grateful to many kind assistants, particularly to Peter Amies, E. B. Bentley (for assistance and company at every stage of the work), Nancy Birkrem (Special Collections Librarian, Mount Holyoke College), Anna Chodaciewicz (for Polish works), Detlef Dörrebecker (for help almost as extensive as if he were still compiling the checklist), Robert N. Essick, Michael Ferber, John E. Grant, Sam-Chool Lee (for information about books in Korea), N. K. Lott, Stewart Naunton, Peter Otto, Morton D. Paley, Michael Phillips, Sam Solecki (for information about works in Polish), John Windle, and to Cornell University Press, Locust Hill Press, Princeton University Press, Routledge, and the University of Chicago Press (for sending me review copies).  

I am particularly grateful to Robert N. Essick for lending me his collections of hundreds of clippings about Blake, chiefly from newspapers of c. 1905-70. These clippings rarely have page-numbers, and most are not more than a date and initials identifying a periodical, e.g., "16.3.18 GH" for 16 March 1918 *Glasgow Herald*. Occasionally my identification of the periodical is somewhat conjectural. Many of these newspaper articles of course are of trifling significance, particularly the ones commemorating the centenary of Blake’s death (1927) and the bicentenary of his birth (1957), but a surprising number of them contain information or opinions of significance. Among the former are records of a number of Blake exhibitions and sales not previously known and descriptions of his homes, and among the latter are the suggestion that “all right-thinking and fairly informed people ... shudder at the notion of incorporating” Blake’s *Jerusalem* lyric from *Milton*, that “emanation of a disordered mind,” into the hymnal § and the response of Blake’s contemporary “John Martin, a Baptist minister of Kepple Street Chapel, [who] was once asked if he did not think Blake was ‘cracked.’ Yes, ... but his is a crack that lets in the Light.”

Partly because of Robert N. Essick’s generosity, there are considerably more pre-1970 entries here which are not recorded in *Blake Books* (1977) or in *Blake Books Supplement* (forthcoming) than there are for 1992-93.  

³Some presses, such as that of the University of California, declined to send copies of their publications for this checklist.


In 1993 works so listed in the subject index to Books in Print included the following:
2 G. E. Bentley, Jr., and M. K. Nurmi, A Blake Bibliography (1964)
4 Robert N. Essick and Donald Pearce, eds., Blake in his Time (1978)
6 David Wagenknecht, Blake's Night (1973)
7 Brian Wilkie and Mary L. Johnson, Blake's FOUR ZOAS (1978).

I should be most grateful to receive and acknowledge off-prints, review copies, xerox reproductions, and notices of publications related to "Blake and His Circle."

Symbols
* Works prefixed by an asterisk include one or more illustrations by Blake or depicting him. If there are more than 19 illustrations, the number is specified. If the illustrations include all those for a work by Blake, say Thel or Comus, the work is identified.
§ Works preceded by a section mark are reported on second-hand authority.

Abbreviations
BB G. E. Bentley, Jr., Blake Books (1977)
BBS Blake Books Supplement (forthcoming)
Blake Blake/An Illustrated Quarterly
DAI Dissertation Abstracts International

New Blake Books and Discoveries

During the period from mid-1992 through the end of 1993, since the compilation of "Blake and His Circle," a major sale took place, a few minor discoveries were reported, and a large number of essays and books on Blake were published, including five books of major importance.

The major sale was that of the Collection of Frank Rinder at Christie's, 30 November 1993, which included Jerusalem (C), the last copy in private hands, which went to an anonymous collection, and Marriage (L), which went to Robert N. Essick. The minor discoveries include the location of Blake's letter of Autumn 1800, missing for a century, a summary of Cromek's letter about Blake which is still not discovered, and the identification of two falsely dated editions of Lavater's Essays on Physiognomy bearing Blake's engravings. And new references to Blake in newspapers of 1784 and 1831 have been found by John Baird and David Groves.

This checklist records a surprising number of anonymous newspaper stories and letters concerning Blake and of books and essays on Blake and editions of Blake in Japanese, Korean, Polish, and Italian. The former rarely deserve comment, and for the latter I am incapable of doing more than recording them with the assistance of generous friends. And there is a predictable number of essays concerning "gender" and attitudes towards sexuality.


Morris Eaves's The Counter-Arts Conspiracy establishes effectively the context of Blake's Descriptive Catalogue (1809) and demonstrates that the somewhat strident anti-conventional views expressed there were by no means as eccentric as they have usually appeared to most readers. Discussions of Blake's art will in future have to take account of this important study.

Gerda Norvig's Dark Figures in the Desired Landscape is the first book devoted to Blake's designs for Pilgrim's Progress, and it may prove useful for its reproductions of designs by Blake and others, though its "psychologizing of Blake" through his illustrations of Bunyan's Christian and his "sidekick, Hopeful" (pp. 16, 198) is less likely to appear of permanent value. Molly Anne Rothenberg's Rethinking Blake's Textuality uses Jerusalem as the anvil on which she attempts to shape her own critical philosophy and is likely to play a greater role in the history of criticism than of Blake studies. Steven Vine's Blake's Poetry concerns itself primarily with the "shadowy ironies" in Blake's treatment of the "Reasoning Spectre." The books by Norvig, Rothenberg, and Vine originated as dissertations.

The most important books to appear in this period were

13 These symbols and abbreviations are as in Blake Books (1977) and its Supplement (1994).
14 The sale is reported in detail by Blake's market-analyst Robert N. Essick in "Blake in the Marketplace" in the previous issue.


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the Blake Trust reproductions, E. P. Thompson's fascinating Witness Against the Beast; and superlatively, Joseph Viscomi's Blake and the Idea of the Book. Each of these works is sufficiently impressive to mark an era in Blake studies.

The original series of Blake Trust publications were facsimiles, normally reproducing a work in the same colors, size, order, etc., as the original, with a very slight essay by Geoffrey Keynes rehearsing the chief bibliographical facts about the work; they were very handsomely produced, in marbled boards and marbled boxes, at very handsome prices which put them out of the reach of all but the most devoted or affluent book buyers. The series performed a very valuable function but a function which, with the completion of the series of facsimiles of at least one copy of each of Blake's works in illuminated printing, has now largely been achieved.

The present series, called Blake's Illuminated Books, differs in three important ways from its predecessor. In the first place, the price for all five volumes of the series will be but a small fraction of that for the previous series, indeed less than for many single volumes of the earlier series. Further, since the first series was hand-colored through stencils and the second series is machine-colored, it will be easy to print more than the c. 500 copies which were common for the former Blake Trust volumes.

In the second place, the reproductions in the second series make no attempt at facsimile representation. The colors and image sizes are true replicas of the originals, but sometimes there is more than one reproduction per page, normally there is modern text on the same leaf as the reproduction, and the leaf size is determined by the largest works to be reproduced (e.g., Jerusalem and America and Europe) rather than by the leaf-size of the work being reproduced. Even the least experienced reader could scarcely mistake Blake's Illuminated Books for the originals, whereas with the first Blake Trust series, this possibility of confusion between the original and the facsimile was so real for the unwary that for some of the facsimiles the paper was carefully manufactured with a watermark bearing the letters W B to prevent ambiguity. Blake's Illuminated Books are very fine reproductions, but the experience of reading them is different in many important ways from that of Blake's originals or of the first Blake Trust series of facsimiles.

And in the third place, Blake's Illuminated Books include not only meticulous transcriptions of the copy reproduced (there were no transcriptions of the first series) and detailed and extensive annotations to the typeset texts, but essays of major critical and bibliographical importance. The annotations are sufficiently original and valuable to make one hope that they may be incorporated in a single volume typeset edition, perhaps to accompany a volume or more of facsimiles without transcriptions.

The bibliographical essays are of the first importance. Those in the 1993 volumes of The Early Illuminated Books and Milton A Poem and the Final Illuminated Books are heavily dependent upon Viscomi's then-still-unpublished Blake and the Idea of the Book and therefore contain very important original information. And though the Blake Trust reproductions are subsidiary to Viscomi's book, they have the enormous advantage over it that they reproduce the work discussed entirely and in faithful color. These Blake Trust facsimiles are of the first importance in making available accurate color reproductions of Blake's originals, often of copies not previously reproduced, together with transcriptions and essays of very high quality, at an extraordinarily modest price, and very widely disseminated. In terms of price, scholarly originality, beauty, faithfulness of reproduction, and wide availability, these volumes of Blake's illuminated Books should be eagerly welcomed for classroom use, private study, and sybaritic luxury.

E. P. Thompson's Witness Against the Beast; William Blake and the Moral Law began as a series of lectures at the University of Toronto, and for almost 30 years its appearance has been eagerly anticipated. Thompson's deft and witty argument is that many of the most puzzling features of Blake's thought and work may be identified with religious antinomianism and that in particular Blake shares with the tiny sect of Muggletonians ideas and characteristic turns of phrase which seem to be visible in no other group. Thompson does not go so far as to say that Blake was a member of the Muggletonian Church, but he does present, somewhat wistfully, evidence suggesting that Blake's mother, Catherine Armitage (or Harmitage or Hermitage), may have been from a Muggletonian family. Witness Against the Beast is a consciously and scrupulously tendentious book, but I think that Thompson has discovered the key to Blake's thought. We have always known that Blake came from a family of dissenters, but there was scarcely any indication as to what kind of dissenter. E. P. Thompson's Witness Against the Beast not only provides a very persuasive answer but helps to explain the heretofore hidden consistencies in Blake's work.

Probably the most important and lastingly influential book published in 1992-93, or indeed in the last decade or so, is Joseph Viscomi's Blake and the Idea of the Book. It is a minute description of the ways Blake made illuminated designs and illuminated plates, printed illuminated books (including dates for each copy), colored them, and, most important, conceived of them. Viscomi has not only examined and re-

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corded the minute details of Blake's illuminated printing more meticulously than has ever before been attempted, including the presence of accidental droplets of ink indicating the order in which copies were printed, but he has understood the significance of such details more instinctively and illuminatingly than any of his predecessors. He has a very sure instinct for such matters, as was demonstrated by his discovery, initially merely from the feel of the paper, that two of the leaves in the Pierpont Morgan copy of America were not originals. Perhaps the most startling of his discoveries was that about a third of the surviving prints of There is No Natural Religion were facsimiles, not originals, probably made in the latter part of the nineteenth century. One very practical immediate apparent effect of this discovery was the withdrawal from the Rinder sale of No Natural Religion (E) because the genuineness of the prints was suspect.

In future, any serious consideration of how Blake conceived, printed, and colored his works in illuminated printing, when and to whom he sold them, what he intended his books to be and how his intentions changed over the years must depend upon or correct Viscomi's magisterial Blake and the Idea of the Book.

Any serious Blake library should include the Blake Trust reproductions of Blake's Illuminated works and the seminal studies of E. P. Thompson and Joseph Viscomi.

**Division I: William Blake**

**Part I: Editions, Translations, and Facsimiles**

**Section A: Original Editions**

**Table of Watermarks**

J. WHATMAN 1826 ("Laocoon" [B])

All Religions are One
Copy A

America
Copy M
History: (4) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

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


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**The Book of Theil**

Copy A
History: (5) Mrs. John Briggs Potter lent "a number of leaves" from it to the exhibition at the Boston Museum of Fine Art in December 1929.

Copy J

Europe
Copy C
History: (5) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

Copy G
History: (4) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

Copy H
History: (6) Mrs. John Briggs Potter lent "Uncolored pages" from it to the exhibition at the Boston Museum of Fine Art in December 1929.

The Ghost of Abel
Copy A

Jerusalem
Copy C
Binding: The leaves were "skilfully reglued into the casing, resewn with original stab-holes partly visible, and rebacked at the British Museum in 1926 in white morocco, the original backstrip and lettering piece laid down," according to the 1993 Christie's catalogue below.

History: (1) Sold posthumously for the Linnell estate at Christie's, 15 March 1918, Lot 194 [for £89 to (2) The dealer (Francis) Edwards]; (3) Acquired by the dealer James Tregaskis, who sold it on "2/4/[19] 1919" for £155.17.4" to Frank Rinder... from whom it was inherited by (4) His daughter Mrs. Ramsay Harvey, after whose death it was sold for (5) The heirs at Christie's, 30 Nov. 1993, Lot 3 ("estimate on request") [sold for £560,000 to] (6) An Anonymous Collection.

PL 6
History: (8) Sold by Dian and Andrea Woodner at Christie's (New York) on 11 May 1993, Lot 85 (estimate: $50,000-$60,000) for $156,500 to (9) An Anonymous Collection.

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20 See Karnaghan 11.


22 See Karnaghan 11.

23 See Karnaghan 11.

24 The receipt is reproduced in the 1993 Christie catalogue.

25 "Christie's now expect it to sell for as much as a million pounds" (H. P. Woudhuysen, "Blake's books," Times Literary Supplement, 26 Nov. 1993, p. 16).
A preparation and the Final Illuminated Books

Job proof helped to date "Laocoon" should probably themselves be dated later, as Essick and Viscomi suggest in their edition of MILTON A POEM and the Final Illuminated Books (1993). 241-43.

Copy B

1808 January 18 (A)
History: Blake's letter was offered anonymously at Sotheby's (London) on 14 December 1992, Lot 16 (first page reproduced), estimate £18,000-£20,000; sold for £18,000 to Camelia P. L. C.

Marriage of Heaven and Hell
Copy E
History: (3) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

Copy F

Copy L
History: (1) Sold posthumously with the John Linnell Collection at Christie's 15 March 1918, Lot 197 [for £11.11.0 to Tregaskis] on commission for (2) Frank Rinder,7 from whom it was inherited by (3) His daughter Mrs. Ramsay Harvey, after whose death it was sold for (4) The heirs at Christie's, 30 Nov. 1993, Lot 1 (estimate: £8,000-£10,000 [sold for £32,200 to John Windle for]) (5) Robert N. Essick.

Copy M
History: (1) Sold posthumously with the John Linnell Collection at Christie's 15 March 1918, Lot 198, [for £8.18.0 to Tregaskis] on commission for (2) Frank Rinder (according to the 1993 Christie catalogue above); it was disposed of before 1964 (when I saw the collection); (3) Today it is Untraced.

Letters
[Autumn 1800? to Thomas Butts]
Description: A small piece of unwatermarked wove paper 10.9 x 17.9 cm, folded approximately in thirds. It was pasted to a larger piece of paper until it was dismounted in 1992. At the top it is marked Lot 22, corresponding with the sale below, and when it was dismounted it was inscribed on the verso "cons 920317-a."

History: Blake's undated letter was offered by H. V. Morten at Sotheby's 5 May 1890, Lot 22; it was the "Gift of Mrs Richard Gimbel, 1973" to Yale University Library, where it was briefly described in the Yale University Library Gazette in April 1974. For 20 years it lay there unremarked by Blake scholars, who have depended instead upon a normalized version in the Sotheby catalogue of 3 December 1888, Lot 13 printed in Letters of William Blake, ed. Geoffrey Keynes (1968), 49-50. (I have been unable to trace this 1888 catalogue.) A description and verbatim transcription are given in the Yale University Library Gazette (1993).

1808 January 18 (A)
History: Blake's undated letter was offered by H. V. Morten at Sotheby's 5 May 1890, Lot 22; it was the "Gift of Mrs Richard Gimbel, 1973" to Yale University Library, where it was briefly described in the Yale University Library Gazette in April 1974. For 20 years it lay there unremarked by Blake scholars, who have depended instead upon a normalized version in the Sotheby catalogue of 3 December 1888, Lot 13 printed in Letters of William Blake, ed. Geoffrey Keynes (1968), 49-50. (I have been unable to trace this 1888 catalogue.) A description and verbatim transcription are given in the Yale University Library Gazette (1993).

History: (4) After the death of Mrs. Ramsay Harvey, it was sold for (5) The heirs at Christie's, 30 Nov. 1993, Lot 4 (misdescribed as pl. 25) (estimate: £2,000-£3,000 [sold for £2,760 to John Windle for]) (6) Robert N. Essick.

1 David Fuller (with the Songs, ed. Andrew Lincoln [1991]) in Book Collector, XI, 1 (Spring 1992), 121-23 ("the quality of facsimile . . . is excellent" [p. 121]);
2 Terence Allan Hoagwood in Blake, XXVI, 2 (Fall 1992), 61-69 (includes praise for this "remarkably good reproduction" and for Paley's generally admirable text [p. 62]);
3 Michael Ferber (with the Songs) in Word and Image, IX, 1 (Jan.-March 1993), 87-90; 4 §Christian Science Monitor, LXXXIV (6 Dec. 1991), p. 11 (with the Songs);
5 §Los Angeles Times Book Review (1 Dec. 1991), Section D, p. 6 (with the Songs);
6 §Library Journal, CXVI (Dec. 1991), 150 (with the Songs);
7 §New York Times Book Review, XCVIII (15 March 1992), 18 (with the Songs);
8 §Wilson Library Bulletin, LXVI (April 1992), 106 (with the Songs);

"Laocoon"

(1826) <BB#84>
Date: ?1826. The discovery by Robert N. Essick of the watermark "J WHATMAN 1826" in his copy (B) gives a strong indication that "Laocoon" was completed and printed in that year. Confirmation of the later date may be found in the close similarities of lines from the "Laocoon" to works of known late date:
Job proof of pl. 2 (c. 1824) <BBS p. 195>
Prayer to God is the Study of "Laocoon" Prayer
Imaginative Art is the Study of Art
Job proof of pl. 22 (c. 1824) <BBS p. 195>
Praise to God is the Exercise of Praise is the Practise of Art
Imaginative Art
Marginalia (1827) to Thornton's
Lord's Prayer (1827)
If Morality was Christianity If Morality was
Socrates was The Saviour Christianity Socrates was the Saviour

On Homer (?1820), Blake's annotations (?1820) to Berkeley's Siris (1744), and "The Everlasting Gospel" (?1818) which helped to date "Laocoon" should probably themselves be dated later, as Essick and Viscomi suggest in their edition of MILTON A POEM and the Final Illuminated Books (1993).
Edition

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

The work consists of "Sakuhin shoka i [Introduction of the Work]" (pp. 5-13), "Sakuhin [Work, i.e., the Marriage in English]" (pp. 15-35), "Sakuhin no Nihongo yaku, Tengoku to Jigoku no kekkon [Japanese translation of The Marriage]" (pp. 37-57), "Sakuhin kaisetsu [Commentary]" (pp. 59-84), "Atogaki [Afterword]" (pp. 85-88).

Milton
Copy C

On Homer's Poetry
Copy A

Songs of Innocence
Copy G
History: (4) Mrs. Emerson probably lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

The text is in English and French.

Songs of Innocence and of Experience
Review


There is No Natural Religion
Copy B
History: (5) After the death of Mrs. Ramsay Harvey, it was sold for (6) The heirs at Christie's, 30 Nov. 1993, Lot 2 (estimate: £20,000-£30,000) [sold for £62,000 to John Windle for] (7) Robert N. Essick.

Notebook
History: (9) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929. 28

On Homer's Poetry
Copy A

Songs of Innocence
Copy G

Visions of the Daughters of Albion
Copy D
History: (3) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

Copy H
History: (4) Mrs. Emerson lent it, with Song of Los (C) and Europe (G) with which it had been bound, to the exhibition at the Boston Museum of Fine Art in December 1929. 22

Section B: Collections and Selections

Auguries of Innocence: Selections from William Blake (N.p.: 26

§ There is No Natural Religion
Copy B
History: (5) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

Copy G

Copy L

Visions of the Daughters of Albion
Copy D
History: (3) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

Copy H
History: (4) Mrs. Emerson lent it, with Song of Los (C) and Europe (G) with which it had been bound, to the exhibition at the Boston Museum of Fine Art in December 1929. 22
CCAC Press, December 1974] C. 5" x 5".

Five pages of the "Auguries" are "Printed by Sally Wood."


A folder with three four-page "booklets," each with a short quotation from Blake, printed at the Stanbrook Abbey Press.


"General Editor's Preface" (p. 7), M. E., R. N. E., J. V, "Foreword" (p. 6); R. N. E., "Notes on Thel," J. V, "Notes on the Text and this Selection" (pp. xxxiv-xxxvi in F), "Further Reading" (pp. 264-65 in F). "I have taken as my base text Max Ploorman's edition of Blake's Poems and Prophecies, and have emended ... mainly the punctuation" (p. xxix of A; p. xxxv in F). The 1991 edition is said to be "revised" (p. [iv]).


"This edition of "Spring" is limited to 150 copies, of which numbers 1-25 are signed and hand-coloured by the artist.


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

Note that in Spain STC would be listed as Taylor Coleridge, Samuel.

N.b. The new Blake Trust publications carry the names of the Tate Gallery or Princeton University Press as publishers for the Blake Trust.

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

Part II:
Reproductions of His Art

Drawings for Dante Divine Comedy

Drawings for Milton, Paradise Lost
The Small, Thomas set (1807).

Part III:
Engravings

Allen, Charles... History of England
(1798) <BB#415>
A NEW AND IMPROVED [HISTORY OF ENGLAND, | FROM | THE INVASION OF JULIUS CæSAR TO THE END OF THE | THIRTY-SEVENTH YEAR OF THE REIGN | OF KING GEORGE THE THIRD [i.e., 1797].] | - | By CHARLES ALLEN, A. M. [AUTHOR OF THE ROMAN HISTORY &c. | THE SECOND EDITION, | EMBELLISHED WITH FOUR COPPER PLATES, AND A CHRONOLOGICAL | CHART OF THE REVOLUTIONS IN GREAT BRITAIN.| | Concluding with a short but comprehensive Historical View | of Europe, from the abolition of the Monarchical form of government in France; the military and naval operations, with the conquests and revolutions in Italy to the | peace of Udina. The changes and revolutions in the | political state of the French Republic, and a more parti- | lar detail of the British History during that period.| | LONDON: | PRINTED FOR | J. JOHNSON, NO. 72, ST. PAUL'S | CHURCH-YARD. | | 1798.

This differs from the record in Blake Books, 521-22 in (1) the line-end after "parti-" (2) the double-rule before "LONDON," and (3) "1798" rather than "1797."

In some copies (e.g., GEB) is a leaf with an ad (perhaps set from standing type of the title page) for Allen's Roman History "EMBELLISHED WITH FOUR COPPER PLATES" [engraved by Blake] (1798) "FOR THE USE OF SCHOOLS" at 4s.

In at least one copy, two words ("or Britain") in a nonsensical phrase ("the southern part of the island, or Britain," in the "REMARKS on the use of the Chronological Chart annexed to this work" (p. [522]) have been deleted, and in other copies (e.g., GEB) four lines were reset to eliminate the solecism.

New Locations: GEB, Michigan.

Bible—Illustrations of The Book of Job
(1826, 1874) <BB#421>
Copies of Unrecorded Date: New Location: Mount Holyoke.

Blair, Robert, The Grave
(1808) <BB#435>
Copies of Unrecorded Format: New Location: Mount Holyoke.

Hayley, William, Ballads
(1805) <BB#465>
New Location: Mount Holyoke.

Hayley, William, The Life... of William Cowper, Esqr.
(1803-04) <BB#468>
New Location: Mount Holyoke.

Hayley, William, Little Tom the Sailor
(1800) <BB#470>
Two of the four plates which make up "Little Tom," presumably the headpiece and the tailpiece, with "colouring very weird and striking, . . . possibly executed under Blake's own supervision," belonged in 1929 to John Hodgkin (see John Hodgkin, "Blake and Hayley," Times Literary Supplement, 29 Nov. 1917).

Hayley, William, The Triumphs of Temper
(1803) <BB#471>
New Location: Mount Holyoke.

Lavater, J. C., Essays on Physiognomy
(1789-98; 1810; 1792 [i.e., 1817]) <BB#481>

In some sets, the title pages of Vol. I (1789) and Vol. II (1792) imitate those of the first edition <Toronto.>
C. Vol. I-III (London: John Murray et al., 1792 [i.e., 1817 or later]).

The title pages of several sets of Lavater's Physiognomy bear false dates. Sets with the three title pages dated 1789, 1792, and 1798 (e.g., GEB, Princeton, Toronto) are apparently genuine, with laid paper mostly watermarked "17 LEPARD 95." Those with the three title pages dated 1810 (e.g., GEB, Princeton), with wove paper watermarked "1804" and "1806" also appear to be genuine.

"It bears the signature of Ruthven Todd (11 xii 1945) and the bookplate of Pamela and Raymond Lister and was generously shown me by the distinguished bookseller John Windle.
However, all sets with all three title pages dated 1792 (Chicago, Cooper-Hewitt Museum, Duke, Emory, Kentucky, Liverpool, McGill, Newcastle, Oregon State, and Princeton) have very mixed lots of paper, invariably including some paper watermarked “1817,” and these are patently fraudulent.

Similarly misleading is the set with title pages dated 1789, 1792, and 1810 (Toronto) on paper watermarked “1804” and “1806” throughout. The edition with title pages dated 1789, 1792, and 1810 is probably the same (except for title pages) as the honestly titled “1806” throughout. The “1792” edition with “1817” watermarks in his own copy.

Three Location: Muhlenberg.

New Location: Mount Holyoke.

The Pastoral of Virgil

When four of the prints on one leaf were sold with “The Rinder Collection” at Christie’s 30 Nov. 1993, Lot 5, it was claimed with some fanfare and extensive prose that they are “relief etchings,” but there seems to be no good reason to believe that they are not, as has always been believed, the same woodcuts as in the published version, though in an earlier state than previously recorded. There are, of course, newly discovered relief etchings of the Virgil plates in the collection of Robert N. Essick, but these are not they.

Young, Edward, Night Thoughts

(1797) <BB #515>

New Location: Mount Holyoke.

Colored Copies

Copy H

History: (4) W. A. Sargent lent it to the exhibition at the Boston Museum of Fine Art in December 1929.27

Copy M

History: (4) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.28


See Karnaghan 11: the article does not say that Mr. Sargent’s copy of Night Thoughts is colored.

See Karnaghan 11. The article does not specify that Mrs. Emerson’s copy is colored.

1989 National Gallery of Victoria

Review

1 §David Bindman, Burlington Magazine, CXXXI (Jan. 1991), 75.

1990 September 25—November 25


7 “David Bindman.” “Watashi jishin no kokoro ga watashi no kyokai de aru. Blake to Paine to French Kukumei [‘My own mind is my own church’: Blake, Paine and the French Revolution].” Tr. into Japanese by Kozo Shioe. Pp. 40-51. [In America, the debates between Orc and Urein . . . appear to be conducted in terms of the revolution controversy between Burke and Paine and their respective followers’; the title quotation is from Paine. The essay is silently reprinted, under the English title only of course, as chapter 9 [pp. 112-33] of Reflections of Revolution: Images of Romanticism. Ed. Alison Yarrington and Kelvin Everest (London & N.Y.: Routledge, 1993), “Papers from a conference held at the University of Leicester in July 1789.”]

Review

1 *G. E. Bentley, Jr., “Blake as Craftsman and Artist: Two Exhibitions in Tokyo,” Blake, XXVI, No. 4 (Spring 1993), 168-70 (the exhibition and catalogue of the National Museum of Western Art make “a major contribution to Blake understanding” [p. 170].)
1991

Reviews
1 Jon Mee in *The Book Collector*, XLI, 1 (Spring 1992), 123-24 ("fills a gap");
2 G. E. Bentley, Jr., "Blake the Professional," *Antiquarian Book Monthly*, XX, 4 (April 1993), 31-32 ("majesterial"); the review was commissioned by *Wordsworth Circle* and is reprinted here by permission of its editors;

1992 November 4-December 31

Lawrence B. Salander, "Acknowledgements" (pp. [5-6]); Martin Butlin, "The Art of William Blake" (pp. 9-12): "This exhibition concentrates mainly on Blake's public aspirations as an artist" (p. 9); Robin Hamlyn, "William Blake: The Apprentice Years" (pp. 13-16) (reprinted from the 1992 Tate catalogue of that title).

The 40 reproductions include all 33 works exhibited. The "descriptive paragraphs" are from Butlin, *The Paintings and Drawings of William Blake* (1981) and elsewhere.

Review
1 *Holland Cotter, "Blake, on loan and for sale," New York Times*, 4 Dec. 1992, p. C23 (the exhibition "is not to be missed").

1993 May 18-August 8

"Biographical Note" (p. 2); Robin Hamlyn, "Independence and Innovation" (pp. 3-7); rudimentary descriptions of 30 works by Blake of 1779-89 plus 21 by other artists.

1993 October 2-November 28

A valuable six-page catalogue of designs by Blake and Stothard for Chaucer, with Andrew Moore, "Introduction" (p. 2) and new evidence, in the shape of drawings by Stothard for an engraving of Chaucer's Pilgrims in 1793, that leads Robin Hamlyn to conclude that "Cromek and Stothard can be exonerated from the charge [by Blake] of plagiarism" (p. 4).

1993 October 4-November 6

"The most significant items . . . exhibited here are . . . Job . . . Blair's *The Grave* [1808] . . . and the considerable number of commercial book illustrations" (p. 4).

1993 November 30
*Books and Prints by William Blake from the Collection formed by the late Frank Rinder, Esq.* To be sold by Christie's (London) 30 November 1993.

Thirteen works were sold [by the heirs of Mrs. Ramsay Harvey], of which the most important were *Marriage (L)* (estimate £8,000-£12,000) [sold for £28,000 to John Windle for Robert N. Essick], *Million* pl. 38 (estimate: £20,000-£30,000 [sold for £55,000 to John Windle for Robert N. Essick]), *Jerusalem (C)* ("Estimate on request" [sold for £560,000 to an Anonymous Collection]), *Jerusalem* pl. 25 (estimate: £2,000-£3,000 [sold for £2,400 to John Windle for Robert N. Essick]), 4 Virgil pulls proclaimed with some fanfare as "relief etchings" (estimate: £10,000-£15,000 [sold for £53,000 to the dealer Nicholas Lotti]), "The Man Sweeping the Interpreter's Parlour" first and second states, George Richmond's copy of *Job* (1826), and *Job* (1874).

N.b. The Rinder copy of *No Natural Religion* (E) did not appear in the sale apparently because Joseph Viscomi has demonstrated that it is not an original.

1993
*William Blake*. The Poetry Bookshop List 86 (West House, Broad Street, Hay-on-Wye via Hereford HR3 5DB [1993]).

171 items of 1806-1990 for sale.

Part V:
Books Blake Owned

In Roma appresso a Giovanni Orlandi con licenza de Superiori

Description: An oblong octavo volume of Raphael's designs engraved by Annibale Carracci (the margins frayed and a hole obscuring the title page date) printed on the rectos of thin, fragile paper, with, incised on the front cover, a sun-face with rays and "W Blake 1773" (within a semi-circle) and, on the verso of pl. 18, "W Blake 1773" in pencil in a hand plausibly like the poet's. A very Blake-like drawing of a leg was discovered in the spine after the work was first catalogued at Sotheby's. (There are also a few identifications of the engravers in a different, apparently continental, hand.)

Binding: Bound in vellum, now much wrinkled, with a crest on the front and back boards of two lions above a band of three stars above another lion; the front cover is now detached.

History: (1) Acquired by a continental collector, who had it bound with his crest on the covers; (2) Acquired and signed by Blake in the year he turned 16, perhaps from Langford or one of the other auctioneers who knocked down such engraved works to the boy at a friendly price; probably sold by Blake with the rest of his collection of engravings to Colnaghi about 1821; (3) Acquired about 1960 by an anonymous collector, from
whom it was inherited by (4) His son, who offered it anonymously at Sotheby's (London), 14 December 1992, Lot *15 (the cover reproduced but virtually illegible, the pencil inscription and drawing of a leg not mentioned), estimate £1,000-£1,500; withdrawn [to be more fully catalogued]; offered again at Sotheby's (London), 19 July 1993, Lot *198 (more fully described, the "coat of arms possibly of Matthew [Argent, on a fesse sable, between three lions rampant gules, as many mullets of the field"), estimate £10,000-£15,000), not sold; sold privately in December 1993 to (5) Dr. Michael Phillips.

Part VI: Criticism, Biography, and Scholarly Studies


Review
1 Jeffrey D. Parker in Blake, XXVI, 2 (Fall 1992), 60-61 (mostly a summary of "Adams' strategy" in choosing authors, which "is successful" [p. 61]).


Review of the Birmingham Royal Ballet performance of Ninette de Valois's "Job" (1931) based on Blake "that had not been staged for 20 years."


On the Blake exhibition at the British Museum <BB #680>.


A review of the 1784 exhibition at the Royal Academy remarks:

Blake in his War, Fire and Famine, outdoes most of the strange flights in our memory—Sir Richard Blackmore's impressions on another sense,

Rending our ears asunder

With gun, drum, trumpet, blunderbuss and thunder or perhaps, not going out of the art, for an allusion, like Fuseli but with the additional aggravation of an infuriating bend sinister.

It is quoted by John Baird, "Blake's Painting at the Royal Academy, 1784: A Reference," Notes & Queries, CCXXXVIII [N.S., XL] (1993), 458.


Reproduction of the Phillips portrait of Blake, of Blake's horoscope, and of "a painting of the horoscope."


A review of Dr. John Abercrombie's Inquiries Concerning the Intellectual Powers (Edinburgh, 1831) repeats from Cunningham (1830) <BB #1433> the account of Blake's drawing of Visionary Heads. The review is quoted and discussed by David Groves in Blake, XXVI, No. 2 (Fall 1992).


"Fine madness' outmeasured Blake's sanity."


A herald for the exhibition about to open at the Nottingham Castle Museum <BB #606>.


The drawings are for Job [the New Zealand Job copies] and "The Wise and Foolish Virgins" owned by "Mrs E. J. Hickson and her sister Miss Martin, daughters of the late Mr. Albin Martin."


Reflections on the relationship of Linnell and Blake, on the occasion of the sale of the Linnell Blakes at Christie's.


Review of Dietrich Fischer-Dieskau singing Britten's "new song-cycle of Songs and Proverbs of William Blake" at the Aldeburgh Festival.

---. "Blake and Bristol. 'The House of Interpretation.'" W.D., 21 Jan. 1907.

An account of the relationship of Blake, "this flame-like spirit," with George Cumberland of Bristol, appended to a review of Graham Robertson's edition of Gilchrist <BB #1680C>.


A puff for the reproductions of the Gray designs <BB #385>.
"Blake and His Followers." The Times, July 1957.
Account of the exhibition at the Victoria and Albert Museum <BB#688>.

"Blake as Artist-Printer." The Times, 15 July 1964.
A puff for the Blake Trust exhibition at the Tate Gallery <BB#688>.

On the exhibition in the British Museum Print Room of about 40 of the recently acquired Night Thoughts drawings.

On its unveiling.

Caption for a photograph of Thomas Wright standing on a chair to unveil the new monument to Blake in Bunhill Fields.

Blake’s cottage “has been kept, so far as possible, in its original condition by its various owners.”


"A Blake Collection." No periodical identified, 1 May 1906.
A puff for the Carfax exhibition <BB#600>.

The additions are “Nelson” and “Bathsheba at the Bath.”

"Blake Drawings Go to British Museum." AAN, 18 Aug. 1928.
Mrs. Frances White Emerson has given the 537 Night Thoughts drawings to the British Museum Print Room.

On Mrs. White’s gift of the Night Thoughts drawings to the British Museum Print Room; could they not be exhibited in Glasgow?

A detailed description of the “New Zealand” Job drawings, suggesting that they were given by Linnell to Albin Martin.

"Blake Exhibition at the Tate." The Times, 30 Nov. 1957.
Notice of the exhibition <BB#679>.

"A Blake Furore. The Dante Drawings for the Empire." Glasgow Herald, 16 March 1918.
An extensive account of the Linnell sale <BB#608>.

On the Epstein bust of Blake unveiled in Westminster Abbey.

Account of “the performance of Britten’s Songs and Proverbs of William Blake by the composer and the dedicatee, Mr. Dietrich Fischer-Dieskau . . . at Fairfield Hall, Croydon.”

The “Blake Picture” “discovered last week” is the drawing called “Lot and his Daughters” in Auckland Public Library, and “Another Blake discovery” made there “recently” was of “America (N) and Europe (I).”

"Blake Pictures at the Tate Gallery. Two Important Additions.” Nottingham Gazette, 10 Dec. 1914.
“Bathsheba at the Bath” and “Nelson” acquired by the Tate.

"Blake’s Drawings." Daily Telegraph [London], [1906].
On the Carfax Blake exhibition <BB#600>.

"Blake’s Drawings for Dante Shown: Distorted Figures to Illustrate Inferno Produce Different Sensations Now Than When They Were Produced.” AAN, 22 Oct. 1921.
“Twenty of these tremendous sketches are now on view at the Scott & Fowles Galleries, No. 667 Fifth Avenue, along with all of Flaxman’s” Dante designs. [There appears to have been no catalogue of the exhibition.]

The home is at 17 South Molton Street.

"Blake’s Illustrations to Gray’s Poems." Glasgow Herald, 6 Nov. 1919.
On their provenance.

The Night Thoughts watercolors are to be seen, about 180 per month, at the Birmingham Art Gallery, 1 Dec. 1928-Feb. 1929 <BB#A633>.

* *, "Books and Prints by William Blake from the Collection formed by The Late Frank Rinder, Esq. [to be offered by Christie’s] London, Tuesday, 30 November." Christie’s International Magazine, Nov.-Dec. 1993, pp. 88-89.
Reproductions of four works for sale with estimates of their prices.

The new Blakes at the Museum of Fine Art are “Nebuchadnezzar” and Job prints.
**Centenary of William Blake.** "Daily Telegraph" [London], 9 May 1927.

Twenty drawings, plus Job and engravings are on exhibition at the Victoria and Albert Museum. [There appears to have been no catalog of the exhibition.]

**Discovery of William Blake’s Grave.** "Morning Post" [London], 20 June 1911.

Summary of the essay by Herbert Jenkins "BB #1957A."


"The key" to the meaning of "The sky is an immortal tent..." in Milton "is found in Einstein’s theory" of relativity.


Ruminations on Blake.


It was unveiled yesterday by Sir Geoffrey Keynes.

**A French Critic on Blake.** No periodical named, 22 Jan. 1908.

A summary of the argument of Benoit in *Annals of Psychical Science* "BB #1148."


About the recently "unearthed" Blake-Varley sketchbook.

**Illustrous Corner in Soho: The House where Blake was Born 200 years ago.** "The Times," 14 Nov. 1957.

A detailed description and picture of the house in Broad Street.

**An Interesting Book ‘Find.’** "Nottingham Gazette," 6 Nov. 1919.

The find is Blake's designs for Gray.

**Linnell and Blake.** "Evening Standard" [London], 11 March 1926.

Four paragraphs about their relationship.

**A Lost Blake Frontispiece.** "Morning Post" [London], 11 July 1922.

The history of *America* (K) pl. 1.

**Missing Frontispiece to Blake’s ‘America’ [K].** "Glasgow Herald," 11 July 1922.

About its provenance.

**A New Name Among the Abbey’s Immortals.** "The Times," 24 Nov. 1957.

Photographs of "A Bronze Bust of... William Blake, by Sir Jacob Epstein... at Westminster Abbey."

**A Note on Blake.** "Morning Post" [London], 11 July 1925.

About Blake's connection with Thomas Hayley.

**A Note on Blake’s ‘Jerusalem.’** "Glasgow Herald," 26 Sept. 1925.

A reply to W. W. Reid’s letter; the lyric from Milton “is an attack on blind subservience to classical education.”

**A Note on the History of Job.** The Birmingham Royal Ballet Formerly Sadler’s Wells Royal Ballet [program, Birmingham, 1993]


**Original Drawings by Blake.** "Boston Evening Transcript," 9 Nov. 1921.

About the Henkel sale of a book with 50 Blake drawings.

**Philadelphia Book Sale.** "Boston Evening Transcript," 16 Nov. 1921.

Detailed description of “one of the most important Blake items ever offered in this country” in the sale 22 Nov. at Henkels’s (Philadelphia).

This is Stan V. Henkels auction Catalogue No. 1289 for 21 Nov. 1921, which offers (on behalf of Mrs. Ellen M. Dobinson, the step-daughter of T. K. Richmond) as Lot 15 "William Blake's Original Sketch Book," 7 x 4 with “about fifty original sketches by William Blake in pencil and in ink, together with many pencil and ink sketches by Geo. Richmond," “probably the most important Blake item ever offered for sale in this country.”

However, though Mr. Henkels is sure that “the most sceptical would hesitate to pass an adverse opinion on them,” the halftone reproductions (the frontispiece and at p. 6) of what he calls “The Temptation of the Lord by Satan,” “A Lunatic,” “And the Woman was given two wings of a Great Eagle,” and “The Crucifixion” (i.e., a female mourner from what its inscription calls an “old print”), bearing “the authograph [sic] of Blake,” seem to GEB and to Robert N. Essick to be clearly not the drawing or authograph of William Blake and probably that of George Richmond.

**Pictures to Be Seen Shortly in Nottingham.** "Nottingham Gazette," 10 Jan. 1914.

A herald for the Blake exhibition "BB #606."

**The Poet Blake. Centenary Celebration. Author’s Club Eulogy.** "Daily Telegraph" [London], 1 March 1927

Long summaries of the toast of Ernest Short and of the reply of the guest of honor Geoffrey Keynes.

**El prestigioso profesor Bentley Jr, en la Jaume 1.** "Mediterrània" [Castellón, Spain], 3 de mayo 1993, p. 8.

Announcement of a lecture on "William Blake and the Empire of the Imagination" at the University of Jaume 1.


The Metropolitan Museum Bulletin "BB #1915" announces the purchase of Songs [Y].

Reproduction of the design from the Brick Row Book Shop.

Account of the A. B. D. Butts sale at Sotheby's <BB p. 111>.

"The Saleroom. Blake's Virgil Woodcuts. The Rare State I. Uncut Eight." No periodical named, [c. 1921].
On the probable sale of the Palmer proofs of Virgil.

Discovery of the "New Zealand" set of Job drawings.

"£12,000 Find of Art Treasures. Blake's Illustrations for 'Book of Job.'" Express, 24 March 1918.
About the "New Zealand" set of Job drawings.

"The Ancient of Days" sold at Christie's yesterday to Agnew.

On the radio-play "tonight" of Ian Rodger.

The British Museum Print Room exhibition of recent acquisitions includes Blake's engraving of "Lucifer and the Pope in Hell."

Reproductions of five heads from the Blake-Varley sketchbook.

Announcement of the [Linnell] sale next year <BB #608>.

Review of the exhibition of 100 Night Thoughts watercolors at the National Gallery of Scotland.

Centenary observations.

Bicentennial summary: Blake's contemporary "John Martin, a Baptist minister of Kepple Street Chapel, was once asked if he did not think Blake was 'cracked.' "Yes... but his is a crack that lets in the Light."

"William Blake's Homes in Lambeth and Sussex." Spectator, 6 May 1916.
Description of 23 Hercules Buildings, "blackened, untenanted, glassless..." [waiting] for the coming of the housebreakers, and of Blake's Felpham cottage.

"William Blake's last surviving home, at 17 South Molton Street, London... is to become a betting shop." Guardian [London], 25 Jan. 1968.
Caption for a photograph.

Next year the important [Linnell] watercolors will be sold <BB #608>.


"The Woman's World. 'A Yard and a Half Life.'" No periodical identified, [?1906].
A defense of Blake's brother James against the sneers of Tatham: "James Blake led the honest, industrious, self-respecting life of a good citizen," though no evidence for this is offered.

A table of prices Blake's works have fetched 1793-1903.

"The World of Art. The Blake Print." Glasgow Herald, [?July 1906].
"The Triple Hecate" which "I mentioned the other day" was found "not in the Room of the Advocates' Library... but in that of the National Gallery of Scotland... [where] it had hung... for years unobserved."

"The Triple Hecate" was found by Robert Steele "in the board room of the [unidentified Edinburgh] library" and is now on exhibition with other Blake prints in Bury Street.

Does the British Library really "wish to associate itself with Blake's graceful ridicule of Newton" exhibited in the "twelve-foot high [bronze] figure of Sir Isaac Newton, sculpted by Sir Eduardo Paolozzi, after... William Blake" which is to be "installed in their entrance next year?" The issue was pursued by John Beer, Colin St. John Wilson, Patricia Fara, "William Blake and Paolozzi's Newton," Times Literary Supplement, 26 March 1993, p. 15; 9 April 1993, p. 15.
Review

1 Mary Lynn Johnson, in *Journal of English and Germanic Philology*, XCI (1992), 567-71 (“a massive scholarly resource of great subtlety and originality” [p. 568]).


Blake’s painting of “War Unchained by an Angel, Fire, Pestilence and Famine Following” was said to outdo “most of the strange flights in our memory” in an anonymous review in the *Morning Chronicle*, 27 May 1784. Beer, John; Colin St. John Wilson; Patricia Far;


Blake’s painting of Newton was “a great genius” but of limited vision (26 March); Wilson claims Blake was am-


The argumen-

tal to the essay; “The issue was not so much his response to Swedenborg... but his responses to the warring factions and eclectic opinions among the motley crew of Swedenborgians,” chiefly the aristocratic Continental illuminati vs the plebian Englishmen led by Robert Hindmarsh. “The in-fighting was... confined to a small number, so most admirers of Swedenborg... were not aware of the controversies” (pp. 46, 45, and she does not allege that Blake was a member of this knowledgeable “small number.”)

2 David Groves. “Blake and the *Edinburgh Evening Post*.” P. 51. (An anonymous review of John Abercrombie, *Inquiries Concerning the Intellectual Powers [1831]* in the *Edinburgh Evening Post*, 7 May 1831, draws a parallel between Abercrombie’s patients who saw “visual phantasm[s]” and “Blake, the eminent artist, who had such visions,” according to Cunningham.)

Reviews


4 Irene Tayler. Review of *Songs of Innocence and of Experience*, ed. Andrew Lincoln (1991). P. 57. (“This is a volume that every Blakean may joy to own.”)


Volume XXVI, Number 2 (Fall 1992 [i.e., February 1993])

1 Marsha Keith Schuchard. “The Secret Masonic History of Blake’s Swedenborg Society.” Pp. 40-51. (Blake is very incidenta-

1 *D. W. Dorrbecker. “Blake and His Circle: An Annotated Checklist of Recent Publications.” Pp. 76-133 (the whole is-

Volume XXVI, Number 3 (Winter 1992-93)

1 *D. W. Dorrbecker. “Blake and His Circle: An Annotated Checklist of Recent Publications.” Pp. 76-133 (the whole is-

sue). (Six hundred and nine entries covering "two and a half years.")

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Volume XXVI, Number 4 (Spring 1993)


6. G. E. Bentley, Jr. "Blake as Craftsman and Artist: Two Exhibitions in Tokyo." Pp. 168-70. (The exhibition and catalogue of the National Museum of Western Art make "a major contribution to Blake understanding," while those at the Japan Crafts Museum represent "a far more idiosyncratic accomplishment—and perhaps more fitting for the idiosyncratic William Blake" [p. 170].)


Volume XXVII, Number 1 (Summer [November] 1993)

1. G. E. Bentley, Jr. "Blake . . . Had No Quaritch: The Sale of William Muir's Blake Facsimiles." Pp. 4-13. (The Quaritch "correspondence with Muir . . . is extremely interesting about the ways in which Muir made his facsimiles and when and for how much he sold them" [p. 4].)


5. Peter Otto. "Reply to De Luca's review of Constructive Vision and Visionary Deconstruction." Pp. 29-30. ("I don't think that the issues are as cut and dried as he suggests" [p. 30].)

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printed text, an engraving (Hamilton-Fittler) of "The Death of Arthur," and the engraved table of contents for Chapters I-III (all the text in a different setting from the final one). "W. BLAKE" is said to be one of 19 engravers who have "undertaken to exert their abilities in the Embellishments of this work," but he signed none of the 195 plates in the published version of 1793-1806. (For other Bowyer prospectuses for Hume of January and June 1793, see Blake Records [1969, 46].)


Parts I ("Blake's Myth of the Four Zoas and Jung's Picture of the Psyche") and II ("The Fall into Disintegration") are in Aligarh Critical Miscellany, 1 (1988), 47-74, and II, 2 (1989), 158-84.


There are separate sections, each with its own Conclusion, on "Images apocalyptiques" (pp. 23-102), "Le Cercle, les structures closes" (pp. 103-60), "Le Spirale: les structures progressives" (pp. 161-208), and "L'arc-en-ciel: les structures prophétiques" (pp. 209-64). There are 38 plates.

Blake's militant apocalypse is certainly in his phrase about seeing "through the eye" (p. 269).


Review


"Much of what Blake wrote and drew . . . seems to anticipate the 'new' paradigm of the 20th century, which attempts to reintegrate the mind and body, subjective experience and objective matter" (p. 200).


Clarke says that, insane or not, "Blake's spiritual voice is becoming daily more audible, more intense, and more clear"; Sheppard says that "Manic-depressive insanity is the technical name for the complaint which gave us Blake's poems and his pictures"; the Ed. says plaintively: "This correspondence must now cease."


On Blake's sources in antiquity.


In a sequel to his note in N&Q(199), Cox finds that not only Marvell's poem "On Mr Milton's Paradise Lost" but Young's Night Thoughts, IX, 1801, may be behind "Bring our number, weight & measure in a year of death!"


Account of works in the Blake exhibition.


Apparently in part a study of Blake's influence on E. M. Foster.


On the Tate exhibition.


About Parry's setting of Blake's "Jerusalem" lyric [from Milton]. This is part of an extensive correspondence <BB #2429>.


A study should be made of the "local allusions" to London in Blake's poetry.


Reviews

1 William Richey in European Romantic Review, III (1992), 93-97 (the book is characterized by "keen insight and careful scholarship");
2 Stephen Cox in Blake, XXVI, 2 (Fall 1992), 52-57 ("De Luca's book is stimulating, provocative, rich in ideas . . . a landmark" [p. 56]);


"Thee's very abstention from the naming of love seems to me part of her immersion in the amorous field" (p. 386).


About Jerusalem chapters II-IV addressed to the Jews, Deists, and Christians as subdivisions of Chapter I, "To the Public."


An important essay in historiography, tracing "significant aspects of the story by which Blake attempted to orient himself to the contemporary situation," with chapters on "The Making of an English School of Painters," "A New Maccenas" (John Boydell), "A Christian History of Engraving," and "The Artistic Machine" (i.e., the technology of graphic reproductions). In the Descriptive Catalogue and especially in his "Public Address," Blake argued "that original English art had been superseded by a counter-art of imitation adapted to commerce, 'Suited' to its 'Purposes' and 'Subservient' to the 'interest' of the 'Trader';" "Blake replaces the standard English school conviction that historical interruptions [such as the Civil War] have prevented English artists from acquiring painting and allied arts with an energetic conspiracy theory" (pp. xix, 176, 143).

There are 131 reproductions, 38 of them after Blake.


Reviews

1 James C. McKusick in Huntington Library Quarterly, LIV (1991), 553-62 ("A model of bold, incisive, and carefully researched scholarly analysis of literary and artistic creation from a broad interdisciplinary perspective" [p. 354]);

2 Michael McMahon in Year's Work in English Studies, LXX for 1989 (1992), 87-88;

3 Andrew Cooper in Journal of English and Germanic Philology, XCI (1992), 252-58 ("an important and elegant recuperation of Blake's performative aesthetic" with "many old-fashioned virtues" [pp. 255, 252]);


5 N. M. Davis, in British Journal for Eighteenth-Century Studies, XV (1992), 90-92 (a "convincing, ambitious, pertinaciously argued book" [p. 92]).


"Blake is unique in the security of his belief that civilization lies within the self, not outside it" (p. 193).


A study of the Notebook poem.


"In his illustrations to the Bible . . . everything in Blake's designs can usually be justified by the text" (A, p. 5); the essay originated as a lecture given at the Symposium associated with the Blake exhibition at the Art Gallery of Ontario (4 February 1983) <BBS pp. 298-99>.


Interviewed by Melvyn Hill for the Canadian Broadcasting Corporation, 1971.


A lecture at the Open University, 25 August 1991.


On Blake sales.


"Examines Blake's aesthetic theory and... _The Four Zoas._"


On "To Tirzah."


The Viscountess quotes from memory an aphorism by Blake about madness; Shaw quotes a letter from Samuel Palmer (5 Feb. 1881) saying that Blake was "of all men whom I ever knew, the most practically Sane..."; Hayne asks how to define sanity. The subject arose in a letter of Arthur Hood's.


In Blake's poem with his watercolors for Gray, perhaps "the little flower is Blake, and the dweller in 'the Porches of the Sun' is Flaxman"—a sequel to his note of 4 Nov. <BB #1747>.


Letter containing the text of "To Mrs. Anna Flaxman" and "Around the Springs of Gray."


A somewhat inaccurate centenary appreciation.


"Jerusalem... descripts the formation of a New Man—a deep self capable of imaginatively embracing and transforming the dark forces that lurk in its own depths... [from which] emerges a profound, ecstatic translucency" (p. 43).


Pace the review of 22 Nov., a reproduction of "Little Tom" appeared in _The Century Guild Hobby Horse_ (1886), and

I possess the two Blake engravings, which unfortunately have been cut off from the Broadsheet. The colouring is very weird and striking, and was possibly executed under Blake's own supervision.


Hood says that Blake was scarcely insane; Hayne writes that "There is little doubt that there were periods when Blake" was insane, the reference to "ante-natal source of inspiration" is mere mysticism. (See also Pamela Gray et al.)


Apparently related to Blake.


"Hs is style renders his prophetic perception of the world through syntactical and semantic ambiguities, transfiguring metaphors, and organic use of allusions to the Bible and Milton." The same thesis, with less information, is recorded in _DAI, LII_ (1991), 1339A.


An account of the Blake Trust archive in Santa Cruz and the Blake Trust facsimiles: "It took about a month to obtain a satisfactory first proof of a single plate... it took seven to nine weeks to apply the colors by hand to produce an edition of 400... To reproduce Blake's illustrations for Gray's poems... 18 craftsmen worked continuously for four years."

"Recorded though unseen in _Blake, XXV_ (1991), 23, and in _BBS_ p. 516."


Jacob Bronowski's television program on William Blake "struck me as a compendium of How Not To Do It."


1 Alan Bewell, University of Toronto Quarterly, LXII (1992), 156-58 (it is "a biography of Blake's material life [sic], but not of his spirit" [p. 158]).


The work consists of "Od autor [From the Authors]" (pp. 5-6), "Kalendarium [Chronology]" (pp. 7-22), "Wstep do Blake'a [Introduction to Blake]" (pp. 23-82), plus sections on Europe, The Book of Ahania, The Book of Los, The Song of Los, No Natural Religion, All Religions are One, "On Homer's Poetry [sic] On Virgil," and "Slovnik [Dictionary]" (pp. 82-144) and "Umi o Blake'u [Others on Blake]."


3 Samuel Foster Damon. "Swiat Ulro [The World of Ulro]." pp. 183-86. (Perhaps from the entry for "Ulro" ["this material world"] in A Blake Dictionary (1965) <BB #1455>.)

4 Wieslaw Juszcak. "Dotrzech do wiecznosci [To Make It to

"There is no such heading in Damon's William Blake, His Philosophy and Symbols (1924) <BB #1455>.

24 Blake/An Illustrated Quarterly

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The Blake section reprints three essays:


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Summary of what seem to be Blake's key ideas "From a Humanist standpoint."

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Review of the exhibition at the Tate.

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**Levitt, Annette Shandler.** "Joyce Cary's Blake: The Intertextuality of *The Horse's Mouth.*" *Mosaic*, XXV, 3 (Summer 1992), 47-63.

"Joyce Cary has absorbed Blake and transformed him" (p. 62).

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**Llewellyn, David.** "William Blake's *Jerusalem.*" *Christie's International Magazine*, Nov.-Dec. 1993, pp. 36-37.

A summary of the poem heralding the sale of the Rinder copy at Christie's.

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The original for the facsimile of *America* reviewed on 6 Feb. is owned by Paul Mellon. (Other letters with the same title but other issues were written by Kerrison Preston and Geoffrey Keynes <BBB #2457>.)

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In "The Little Black Boy," Blake is "pointing out the limitations" of Christian faith, and in the *Marriage, Blake helped to let God out of the Bible and the Church" (p. 146-47, 155).

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**Maeda, Yoshihiko.** "Blake no 'Yaso' sashie kaidoku: shi to zuzu to no kankei [Decipherment of Blake's Illustrations to 'Night Thoughts': Relationship between Paintings and Poetry]."

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Reviews


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Translations of "Proverbs of Hell" *(Marriage pls. 7-10, treated
treated

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"Otsu" is the Japanese doctoral thesis reference number.
as a single poem) and “A Divine Image,” the first followed by an introduction thought (including the question of whether, strictly speaking, Blake was an atheist), the second followed by a brief consideration of Blake as a painter.


Paraphrase and summary; “The central idea of the poem is creation.”


Blake’s “The Tyger” is compared with Rilke’s Die Flamingos and Baudelaire’s Les Chats.


The Japanese poet Rofu Miki (1889-1964) wrote a symbolic poem greatly influenced by Blake’s “The Sick Rose.”


On the exhibition at the British Museum <BB #680>.


A herald for the exhibition <Not in BB>.


The sale of the colorprint of “Elijah in the Chariot of Fire” to Charles Sessler.


Account of the sale <BBS p. 79>.


A psychopompous work using “Jung's fearless, non-positive prioritizing of the psyche's self-referential typologies” to offer a “psychologizing of Blake” through his illustrations of Bunyan’s Christian and his “sidekick, Hopeful” (pp. xxvii, 16, 186). The 147 reproductions include 28 of Blake’s watercolors for Pilgrim’s Progress in color plus all 29 in black-and-white reproduced 6-8 to a page.

The work is apparently developed from her 1979 dissertation.

*Images of Wonder, Images of Truth: Blake’s Illustrations to The Pilgrim’s Progress.” DAI, XXXIX (1979), 7360-1A.

The tools of depth psychology as well as art criticism are used.” The dissertation is developed in her book called Dark Figures in the Desired Country (1993).


Reviews


About "how Blake uses epistemological categories, rooted in preconceptions of gender and genre, to structure the reader's responses to his poetry."


About Bage, Byron, Blake (Island and Marriage), and Jane Austen.


About the Job watercolors on exhibition at the Morgan Library.


"The 'newness' of Blake's mythology is proportionate to how it transcendentizes the self and accommodates the ideology of autonomous individuality" (p. 94).


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*Jerusalem* is the anvil on which she shapes her critical philosophy, wishing "to make a contribution to contemporary poststructuralist thought ... rather than to proffer an 'interpretation' of the poem or an account of what Blake actually intended" (p. 4).


On the Fitzwilliam Blake exhibition.


"All right-thinking and fairly informed people ... shudder at the notion of incorporating" into the Hymnal Blake's "Jerusalem" lyric from *Milton*, that "emanation of a disordered mind."


"Dohangashu Job ki" refers to the reproductions here of all the *Job* engravings which were exhibited in a small gallery in Tokyo, while "29 go shitsu no William Blake" is an essay on "The Ghost of a Flea" in Room 29 of the Tate Gallery. The essay was revised as "Nijukyug o shitsu no Blake [Blake in Room 29]," pp. 186-99 of his *Ningen no iru e to no taiwa—Yoroppa no gakatachi [Dialogue to Pictures Painting Human: European Painters]* (Tokyo: Yuhikaku, 1981). In Japanese.

The essay consists of "Nijukyug o shitsu no Blake [Blake in Room 29]" (pp. 186-99), reprinted from "29 go shitsu no William Blake," *Mizu* (1972) (see his "Dohangashu Job ki . . ."), and "Oinaru konton [Great Chaos]" (pp. 200-28).


The transvestite swordsman the Chevalier D'Eon may [or may not] figure in the *Island in the Moon and The Four Zoas*.


"The Book of Uzizen . . . does then seem to suggest a specific relation between the fantasy of rational control and the problems of French politics" (p. 163).


The last three chapters deal with Blake, the last two "re-worked from my dissertation, 'William Blake's Transfigurations of the Bible in Jerusalem'"

6 "Ways of Escape: Blake's 'The Mental Traveller'". Pp. 151-81. ("The Mental Traveller ... shows the absolute failure of opposites to interpenetrate" [p. 151].)

7 "Blake's Internal Eternity: Self Becomes Other". Pp. 183-222. (On "coincidences of opposites in Jerusalem," especially in the Bible [p. 185].)

8 "'Monos o Iesous: The Transfiguration of the Bible in Jerusalem.'" Pp. 223-51.


His essays on "Blake's Internal Eternity: Self Becomes Other" and "Monos o Iesous: The Transfiguration of the Bible in Jerusalem" in his "All Nature Is But Art" (1993) are "re-worked" from the dissertation.


Blake attempts "to coordinate Hebraic and Spenserian allegories" (p. 331).


An attempt to clarify Lavater's "point of view in regard to the human physiognomy and the processes involved in its graphic representation" (p. 151), with a section on the source of Blake's portrait of Lavater (pp. 160-66).


Review
1 SM. Spilker, in Novel, XXV (1992), 387+


On "Professor Wind's Third Programme talk on Blake and Reynolds."

"The work is entered as unseen in Blake, XXII (1988), 49, and BBS p. 651.

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The essay is in three parts: (1) "Tamago no imeji [Imagery of Egg]"; (2) "Sekairan to shinboru to shiteno tamago [World Egg and Egg as a Symbol]"; and (3) "Blake ni okeru sekairan [World Egg in Blake]."


An extract from the introduction to his book called Witness Against the Beast, an examination of Blake as "the founder of the obscure sect to which I myself belong, the Muggletonian Marxists."


An admirably deft and just argument about Blake's connection with the traditions of the antinomians, who opposed the authority of "The Beast" of reason in established church and state; Blake's "writings contain the purest, most lucid and most persuasive statements that issued from that tradition in any voice and at any time"; in particular, "the Muggletonian Church preserved a vocabulary of symbolism, a whole cluster of signs and images, which recur—but in a new form and organisation, and in association with others—in Blake's poetry and painting. . . . of all the traditions touched upon, I know of none which consistently transmits so large a cluster of Blakean symbols." He does not claim that Blake was a member of the Muggletonian church—though Blake's mother may have been (pp. 9, 91, 121). There are 20 plates.
Reviews

1 Michael Ferber, "The Making of William Blake," Nation, 15 Nov. 1993, 394, 596-600 ('"Most valuable" are "the rescue of the Muggletonians from oblivion" and "his setting forth the immediate political or social resonance of the theological esoterica that interested Blake" [p. 599]);


A summary of the relationship in connection with a BBC program.


He aims "to use these two sets of illustrations to question and complicate some commonplace assumptions about the translation of text into image" (p. 363).


On the Tate exhibition.


"It is the purpose of this study to examine the shadowy ironies which gather round . . . [the 'Reasoning Spectre'], and to consider how they relate to the divided energies of Blake's poetics" (p. xii). "An earlier version of this book" may be found in his Southampton doctoral thesis (1988) (p. x).


A later version of the thesis may be found in his Blake's Poetry: Spectral Visions (1993).


A magisterial "labor history of Blake" (p. xxv), organized into "Part I: Invention. Composing Illuminated Designs" (pp. 1-44, 383-89); "Part II: Execution. Making Illuminated Plates" (pp. 45-88, 389-92); "Part III: Production: Printing Illuminated Books" (pp. 89-149, 392-98); "Part IV: Editing Illuminated Books" (pp. 151-83, 398-402), and "Part V: Dating Illuminated Books" [i.e., a record of printing sessions, book by book] (pp. 185-374, 402-20]. There are 325 plates.


Do "any of Blake's tunes survive?" [No.]


Program for the performance of the ballet based on Blake's Job designs.


Reflections on Blake, apparently stimulated by the Blake Trust exhibition at the Tate Gallery.


About the "exceptional readings on plates 16 and 42 of the Ellis and Yeats facsimile [sic] of Milton," a sequel to Plowman's note with the same title <BB #2416>.


About how they "responded to the feminism of their times." Chapter 1, "Blake's Visions and Revisions of a Daughter of Albion," claims that Oothen in Visions "reflects the contradictory investments Blake had in the feminism of Mary Wollstonecraft."


An occasionally accurate survey of Blake's printing techniques.


Willmott expresses his "astonishment at the cultural gaffe" of the British Library in commissioning Paolozzi's 12-foot statue of Newton based on Blake's design (10 Aug.); Alderson says the British Library didn't understand Blake's "meaning" (10 Aug.); Wilson (architect of the new British Library building) claims that Blake's "image of Newton is . . . ambivalent" (13 Aug.); Saunders (Chairman of the British Library Board) says that the figure of Newton in Blake's design is "impotent," while in Paolozzi's statue he is "immensely strong and powerful" (13 Aug.).

*Witcutt, W. P. "Wm. Blake and Modern Psychology: The
method of interpretation which W. P. Witcutt applies to his ‘Blake’ (Hollis and Carter, 8s. 6d.) seemed to us so revealing that we asked him to explain his theory for our readers.” John O’London’s Weekly, LVI, No. 1,307 (4 April 1947).

“Blake was an extreme example of . . . the intuitive introvert,” and “the Four Zoas . . . are personified psychological states.”


About the Rinder sale at Christie’s on 30 November.


“The language of Blake’s poetry . . . seems to be part” of this radical street rhetoric (p. 45).


An excellent summary of the context of Blake’s trial.


Blake lived at No. 21, Hercules Buildings, where there is still “at the back an old vine and an old fig tree” and a panelled room, not at No. 23 where the London County Council has put the Blake plaque.


In “an explicitly narrative context,” “I read the poem with a kind of literalist respect for the dramatic integrity of the characters and their conversations.”


Review


Division II: Blake’s Circle

Exhibitions

1989 June 15-September 24

It includes engravings after Flaxman and Fuseli, one of them by Blake.

1992 November 11-December 3

P.R.M.C., “Introduction” (pp. 2-3); the 17 paintings, all re-produced, include John Linnell (No. 6-10), his son William Linnell (No. 11-12), John Linnell and Samuel Palmer (No. 13), and James Ward (No. 15-17).

1993 January 15-April 12, May 9-July 25

It consists mostly of 226 fine color plates. In a Blake context, the most important works are the Blakes #9-11 (including the Arlington Court Picture), Constable #26-35, John Linnell #203-08, John Martin #210-11, Samuel Palmer #223-30 (including “Bright Cloud,” “The Lonely Tower,” “A Towered City,” and “Morning” for Milton), George Richmond #236, Cornelius Varley #311-15, John Varley #316-19, James Ward #320-21, and especially J. M. W. Turner #277-306.

1993 January 23-February 21

A very professional illustrated catalogue of prints from David Alexander’s collection “which were singly issued rather than being in books,” an important category, since “works of imaginative literature seldom appeared initially with plates” (pp. 5, 6), and many of the prints exhibited here were the first, largest, and most ambitious illustrations of their books. Inter alia, he cites prints designed by John Flaxman (engraved by Marcuard and William Flaxman) from Goldsmith’s Vicar of Wakefield and from “Henry IV, Part II, Act II (“Falstaff and Doll Tearsheet”) published by Durant and by William Flaxman on 1 and 10 March 1783 (p. 57), at just the time when Blake and Parker formed their short-lived print-selling partnership. (A briefer, unillustrated form of the catalogue accompanied exhibitions of 1981-83 and 1986.)
1993 July 22-1994 April 3

*Visions of Antiquity: Neoclassical Figure Drawings.* [Compiled by] Richard J. Campbell and Victor Carlson with Contributions by Sylvain Bellenger, Edgar Peters Bowron, Bjarne Jornaes, Lisa Dickinson Michaux, Stig Miss, and Marsha Morton (Los Angeles: Los Angeles County Museum of Art; Minneapolis: The Minneapolis Institute of Arts, 1993).

The British Drawings include George Romney (No. 1-2), Benjamin West (No. 3-4), John Hamilton Mortimer (No. 5), Angelica Kauffmann (No. 6), John Flaxman (No. 8-10), and William Blake (No. 11, "A Breach in a City, the Morning after the Battle").

1993


Blake and his followers are Nos. 4-7, 9-18, 69, 74-83, 109-16, 121-24, 144-45, including as No. 9 Blake's engraving of "The Fall of Rosamond" printed in three colors, second state (though misleadingly described as "between Essick's first and second states"), £3,500, sold.

Richard Cosway (1740-1821)

Miniaturist, Friend of Blake


Robert Hartley Cromek (1770-1812)

Entrepreneur, Friend-Enemy of Blake

Letter to William Hayley (no date given)

Enclosing Blake's letter [to Hayley of 27 November 1805 about his designs for Blair]; his work has too much mind and too little of the hand in it to be generally understood; mentions Lady Hamilton, &c.

Cromek's letter was paraphrased in the Sotheby catalogue of "the Collection of The Rev. Canon Hodgson, Comprising Cowper the Poet; Blake; Flaxman; [i.e.,] An Important Series addressed to Wm. Hayley." 2 March 1885, Lot 17 (together with Blake's letter). The Cromek letter has not been traced or its existence previously recorded.

George Cumberland (1754-1848)

Blake's Friend, Correspondent, and Collaborator


"Introduction" (pp. xiii-xli), "The History of *The Captive* Parts 1 and 2 and the Bases of the Present Text" (pp. xlii-liii), "Notes to the Text" (pp. 297-306), "Epilogue: The Sophians, the Jovinians, and Memmo" (pp. 307-22), "Appendix I: Substantive Emendations to the Text of *The Captive* Part 2" (pp. 323-48), "Appendix II: Description of the Manuscript of Part 2" (pp. 349-51).

Reviews

1 *University Press Book News* (March 1992), 38

2 A. D. Harvey in *Eighteenth Century Fiction*, LII (1992), 193-94 ("to be welcomed," with reservations);

3 Pamela Clemit in *Notes and Queries*, CCXXXVIII [N.S., XL] (June 1993), 253-54 (This "lavish edition . . . is of special interest as a fictional commentary on changing notions of social reform").

John Henry Fuseli (1741-1825)

Artist, Friend of Blake


James Heath (1757-1848)

Engraver

Charles Heath (1785-1848)

Engraver

Frederick Heath (1810-78)

Engraver


The volumes are set up as discrete books, each with an index.

"Blake refers directly to James Heath in his Public Address (Notebook p. 51: "according to Heath") and in his letter of 28 December 1804, and virtually certainly he knew the man.

"His conversation," says James Heath, the engraver, "warmed the listener, kindled his imagination, and almost created in him a new sense. No man of culture could listen to it without feeling a thrill of gladness. His description of some clouds," adds Heath, "I shall never forget. He warmed with the subject, and it continued through an evening walk." The sun was set, but Blake's clouds made sunshine in the darkness. [Thomas Wright, *The Life of William Blake* (1929), II, 95, with no indication of source.]

A partially-identical passage is given in Alexander Gilchrist, *Life of William Blake,* "Pictor Ignitus" (1863), I, 312: Blake's description of these genuine Claudes. I shall never forget. He warmed with his subject, and it continued through an evening walk. The sun was set; but Blake's Claudes made sunshine in that shady place.

Gilchrist's quotation comes misleadingly at the end of his transcription of a letter (of 2April 1861) from Samuel Palmer but is not in the MS of the letter in Yale (see *Blake Records* [1969], 315 nl).
John Linnell (1792-1882)  
Painter and Engraver, Blake's Patron  

Samuel Palmer (1805-81)  
Artist, Blake's Disciple  

The work consists of:  
The exhibition showed the entirety of Palmer's etched work, including prints from four copperplates in the British Museum Print Room, and all are reproduced in the catalogue.


The Works of that Famous English Poet, Mr Edmond Spenser (London, 1679) and The Works of Mr. Abraham Cowley (London, 1688) with "Palmer's signature of ownership and annotations" (transcribed here) are "in a private library in England."  

Thomas Taylor (1758-1835)  
Platonist, Blake's Acquaintance  
The "Introduction" (pp. 7-19) mentions Blake and his *Ar-  
lington Court picture (pp. 15-16).

James Ward (1800-85)  
Painter  

Background  

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