William Blake and His Circle: A Checklist of Publications and Discoveries in 1996

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William Blake and His Circle: A Checklist of Publications and Discoveries in 1996

BY G. E. BENTLEY, JR.

With the Assistance of Keiko Aoyama for Japanese Publications

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications for the current year (say, 1996) and those for previous years which are not recorded in Blake Books (1977) and Blake Books Supplement (1995). 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
Part III: Commercial Book Engravings
Part IV: Catalogues and Bibliographies
Part V: Books Blake Owned
Part VI: Criticism, Biography, and Scholarly Studies

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 contemporary 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.

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.

I take Blake Books (1977) and Blake Books Supplement (1995), faute de mieux, to be the standard bibliographical authorities on Blake and have noted significant differences from them.

N.b. I have made no attempt to record manuscripts, typescripts, computer printouts, radio or television broadcasts, calendars, music, pillows, posters, published scores, recorded readings and singings, rubber stamps, T-shirts, tattoos, video recordings, or email related to Blake.


I am grateful to more friends and correspondents than I can conveniently name, but I must offer special thanks to Julia G. Bentley (for translations from Chinese), John Byrne, D.W. Dörrecker, Robert N. Essick, Arthur Freeman, William Halloran, Giles Harvey, Nelson Hilton, Ted Hoffman, Heather Howell, Marlborough Rare Books, Michael Millgate, Jeanne Moskal, James Northrup, Michael O'Neill, Oxford University Press, Morton D. Paley, Margaret Sharman, Joseph Viscomi, Xianyi Yang, and especially to Keiko Aoyama and Dr. E. B. Bentley.

1 Except for the states of the plates for Blake's commercial book engravings, where the standard authority is R. N. Essick, William Blake's Commercial Book Illustrations (1991).
3 E.g., "The Tyger (Ashington, Northumberland: McKNag [c. 1766]) Poster No. 33, c. 12 x 18." 
5 For stamps of America and Essick's portrait of Blake made by a Santa Barbara firm, see Essick, Marketplace, 1996.
I should also like to express my gratitude for and joy in a Visiting Research Fellowship at Hatfield College, where much of the work on this checklist was done in the autumn of 1996, and to my colleagues there in the English department of Durham University.

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.

18 Numbers prefixed to Blake’s manuscripts, original editions, and commercial engravings are the standard ones which identify them in Blake Books.

Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>BB</td>
<td>G.E. Bentley, Jr., Blake Books (1977)</td>
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<tr>
<td>Blake</td>
<td>Blake/An Illustrated Quarterly</td>
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</tbody>
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Introduction

The number of publications recorded on Blake in this checklist for 1996 is very considerable: over 160 essays, 136 reviews, 13 books on Blake, 14 editions of his poetry, and 10 exhibitions and catalogues of his work in languages as diverse as Catalan, Chinese, Czech, English, French, German, Hebrew, Italian, Japanese, Korean, Polish, Portuguese, Russian, Scotch, Spanish, and Swedish. However, the flood of new publications is not nearly so great as this implies, for there are only 54 essays, 67 reviews, and nine books from 1996 recorded here. The even larger number of essays and reviews dating from 1784 to 1995 were first noticed in a variety of sources, chiefly English and General Literature Index for 1900-94 and the on-line catalogue of the Research Libraries Group.

The 14 editions of Blake’s poetry newly noted here are mostly of small significance; editions of the Songs translated into Spanish (1987) and Chinese (1988), collections in Chinese (1973), Latvian (1981), Portuguese (1977), Russian (1993), and Scotch (1988), three broadsides (1930, 1968, 1980), and an "Office Drawn from" the Marriage and elsewhere in Blake “for Use of St. Mark’s in-the-Bourie” (1920). Selected Poems (1996) and Songs of Innocence & Experience [sic] (1996) are insufficiently original for the publisher to bother to record the name of the editor. The only likely exception seems to be the two volumes of Jerusalem, edited and translated by Marcello Pagnini (1994), which neither its Italian nor its English publisher seems to be able to supply and on which I can therefore scarcely comment.

In terms of Blake’s original works, the most tantalizing is the discovery of a broken pair of spectacles in Blake’s cottage in Felpham which could have belonged to the poet.

A good deal of new information about the earliest series of colored facsimiles of Blake’s works in illuminated printing by William Muir has been discovered in the Crookshank Collection in the West Sussex Record Office in Chichester. These give details of when copies were sold and which originals were reproduced. They also include fascinating inscriptions attributed to Blake from Thel (A) and Marriage of Heaven and Hell (F) and the allegation that Marriage (F) once belonged to Dante Gabriel Rossetti.

Blake’s designs for Bunyan’s Pilgrim’s Progress have been sold by the Frick Collection in New York, where they were for half a century, and they are now in a private collection in England.

Among Blake’s commercial book engravings, there are a good many new locations recorded here, and a facsimile has been published of George Cumberland’s Attempt to Describe Hafod (1996), though with no new information as to whether Blake had a hand in the engravings in it. And a great store of information about Lavater’s Essays on Physiognomy, in the archive of John Murray, not only demonstrates the conditions in which one of the most distinguished illustrated books of the century was produced but records what Blake was paid for his small part in the enormous undertaking.

The most impressive and significant of the catalogues recorded here is Robin Hamlyn’s William Blake: visiones de mundos eternas for the 1996 exhibition in Madrid. Most of the essays except for Hamlyn’s are curiously irrelevant to Blake and to the pictures and books exhibited, but the works shown are extensive and of the first class, and the 180 color plates include complete reproductions of Songs of Innocence (X), Europe (B), and Job. As there has been very little publication about Blake in Spanish before 1996, this is an astonishing accomplishment.

A large proportion of the essays and reviews published on Blake in 1996 appeared in Blake/An Illustrated Quarterly, in Journal of the Blake Society at St James, and in volumes of reprinted essays edited by Noriko Kawasaki and David Punter. One of the most rewarding of the new essays is that by Joseph Viscomi in Blake, displaying a vast range of new information about Blake’s faithful patron Thomas Butts. Among the fascinating conclusions derived from these facts is that when Butts ordered duplicates of Blake’s designs, he may have intended them for different houses he owned, one of them used for a school for a young ladies, and that the biblical subjects of many of these designs may have had a pedagogical function.

N.b. As usual, I cannot, through linguistic ignorance, comment on the 25 essays published in Japan and the two in Korea.
Blake also serves Blake scholarship with its extensive reports of "Blake in the Marketplace" by Robert Essick and of "Blake and His Circle," to which a whole issue is devoted.


There are the usual quota of attempts to consider Blake in terms of modern intellectual fashions like feminist theology, as well as a number of agreeable diversions. These include James Bogan's "centrifugal lark" in "Blake on a Bike," the "electronic concert dedicated to the life and work of William Blake," and the Blake "Xword" (all in *Journal of the Blake Society at St James*). A few arguments seem particularly labored or perverse, such as Peter Ackroyd's claim in *The Independent* (1993) and elsewhere that Blake was a "Cockney" (in the novel sense that he "expressed the true nature and spirit of London"). I should relish hearing that great London-lover Dr. Johnson respond to the allegation that he was a Cockney. Some arguments seem to be expiring, like Laocoön, in the grip of irresistible critical jargon, such as the claims that "Blake appropriates the homology between biological and non-biological creativity to address the politics of the copied text" (Julia Wright), that Molly Anne Rothenberg's book is written "in post-structuralist and post-post-structuralist terms," and that in Jeanne Moskal's book "the intrapsychic wins out over the intersubjective."


**Violet Tengberg's William Blake's "The Tyger": En konstvetenskaplig analys och tolkning (1994) is a study in Swedish of the *Songs*, reproduced from typescript and of modest dimensions and pretensions.**

The two most substantial new critical books recorded here are Frank Vaughan's *Again to the Life of Eternity: William Blake's Illustrations to the Poems of Thomas Gray* (1996), with 139 folio pages and 116 plates, and Andrew Lincoln's *Spiritual History: A Reading of William Blake's Vala or The Four Zoas* (1995), a very substantial work though strangely unillustrated. Vaughan's book, which reproduces all Blake's watercolors for Gray in reduced size and monochrome, concludes very oddly that "Blake was not much interested in illustrating" Gray (7), even though he must have spent a great deal of the time on his designs for his good friend John Flaxman. Even more curiously, the Gray designs are said to have been intended to implant "not knowledge but a radical burning doubt" (18). These are strange conclusions for the poet who wrote:

He who shall teach the Child to Doubt
The rotting Grave shall neer get out. ... 
He who Doubts from what he sees
Will neer Believe do what you Please.
If the Sun & Moon should doubt
Theyd immediately go out.

One may suspect that the purpose discovered in the Gray designs, "To educate one to rebel" (116) and "to free the mind-forged manacles" (rather than "to free the manacled mind") tells us more of what the critic wishes than of what the artist intended.

Andrew Lincoln's *Spiritual History* is an altogether more substantial and rewarding book, the most valuable critical work newly recorded here. It is a detailed "staged reading" of *Vala or The Four Zoas* designed for "new readers of The Four Zoas" (v, ix) but rewarding for critics of all levels of experience and sophistication. One of its most valuable features is its analysis of the poem as "a universal history" (1), with the aid of illumination from contemporary historians such as Gibbon. The Last Judgment in the poem reveals that man's prison "in a finite vision of the natural world" is a "prison locked from the inside" (190); we are the inmates of ourselves, and the key to escape is in our own hands. Andrew Lincoln's *Spiritual History* is a work to which one can return repeatedly for light upon Blake's poem—and upon the nature of humanity.

*Completed this 27th Day of January 1997 at East Lake Apart-
ments, Dongzhimenwai Dajie, Beijing*
Division I: William Blake
Part 1
Editions, Translations
and Facsimiles

Section A: Original Editions

Europe (1794-1831)
Copy B

History: ... Copy B from Glasgow University is reproduced in the 1996 2 February-7 April catalogue of the Fundación "la Caixa" in Madrid, plates 28a-q.

The First Book of Urizen (1794-1815?)
Plate 1

History: ... Lent by "The Keynes Family Trust on deposit at the Fitzwilliam Museum" to the 1996 2 February-7 April exhibition of the Fundación "la Caixa" in Madrid, No. 30a.

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

History: ... Lent by "The Keynes Family Trust on deposit at the Fitzwilliam Museum" to the 1996 2 February-7 April exhibition of the Fundación "la Caixa" in Madrid, No. 30a.

Jerusalem (1804-20?[-1832?])
Copy E
History: It was reproduced again in color in the Italian facsimile (1994).

Plate 1
History: ... Lent by "The Keynes Family Trust on deposit at the Fitzwilliam Museum" to the 1996 2 February-7 April exhibition of the Fundación "la Caixa" in Madrid, No. 53a.

Edition


The same etchchromes were apparently used in the facsimile edited by Marcello Pagnini (1994). Reviews

1 Jon Mee, Australian Journal of Art, X (1993), 105-06 (with the Blake Trust Songs).


Receipt
1805 July 5

History: Bought with the Joseph Holland Collection by John Windle in 1995 and (according to Essick, Marketplace, 1996) and sold in June 1996 to the autograph dealer Kenneth Rendell.

Songs of Innocence (1789-1808?)
Copy X <BBS 120-21>

History: Pl. 9-10 from the Fitzwilliam and pl. 13-14, 16-19, 23-25, 27, 34-36, 53-54 (the rest) from the National Gallery of Victoria (Melbourne) are reproduced together in the 1996 2 February-7 April catalogue of the Fundación "la Caixa" in Madrid, editions 17a-q.


There seems to be no record of the publication of such an edition.


Review
1 §François Hain, Europe, No. 772 (1994), 206-07.

Songs of Innocence and of Experience (1794-1831?)
Pb. 42, 47 ("The Tyger" and "The Human Abstract")
History: ... Lent by "The Keynes Family Trust on deposit at the Fitzwilliam Museum" to the 1996 2 February-7 April exhibition of the Fundación "la Caixa" in Madrid, No. 27a-b.
Editions


The plates are reproduced in Gray, and Keynes's Introduction is translated by Yang Yi in *Tianzhen yu jing yan zhi ge* [Songs of Innocence and of Experience] (1988).


G. Kaiensi [G. Keynes], "Yinhuan [Introduction]" (1-8); T.S. Eliot, "Weillian Bulaik [William Blake]" (1-8 [bis]); "Fan zhe de hua [Translator's comments]," dated the Fiftieth Anniversary of the War of Resistance Against Japanese Aggression, 13 August 1937 (204). The text consists of faint pale Gray reproductions of the Songs from the reproduction edited by Geoffrey Keynes (1970) of the Blake Trust facsimile (19) of copy, with facing translations into Chinese and followed by short comments.


Reviews

11 §Jon Mee, *Australian Journal of Art*, X (1993), 105-06 (with the Blake Trust *Jerusalem* [1991]).


New Entry

Spectacles at Felpham (illus. 1)

Half a pair of nineteenth-century spectacles, found about 1928 in a piece of rotting wood when the floor of Blake's cottage in Felpham was relaid, may have been the poet's about 1803. They have simple magnification of 1.75 (1.0 being neutral). The spectacles, which fit neatly on the life-mask of Blake, belong to Mrs. Heather Howell, the owner of the cottage.¹⁶

*There is No Natural Religion* (1794-95)

Copy E

History: (5) From Mrs. Ramsay Harvey, it passed by inher-

¹⁶ The spectacles Blake owned when he died are in the Fitzwilliam Museum (see *Blake* [1996]).
Reviews


4 David Worrall, Year's Work in English Studies for 1993 (1996), 322 ("splendid").
5 Michael Ferber, Blake XXIX, 3 (Winter 1995-96), 88-90 ("an altogether splendid volume," with "the most lucid and succinct summary of Blake's methods of book production that I have ever seen" [88]).

§Earth's Answer (Madley, Hereford: Five Seasons Press [1980s]) Broadside.


2 Life mask of William Blake wearing the half-pair of spectacles. When the mask was made, the clay pinned his ears to his head, so the spectacle-frame had to be fixed to his head with anachronistic sellotape. Photo courtesy of Devereux Photography, Felpham.

The Rev. Mr. Arthur Chichester Crookshank (1889-1958) acquired from Quaritch most of the Muir facsimiles, many of them identified as "M' Muirs Master Copy," which he bequeathed to the West Sussex Record Office <WSRO>. All these Master Copies have notes made in Quaritch's shop ("Q"), and some have notes by Muir ("M") as well. In the record below, the details not in Blake Book Supplement are given in bold face, and the copy reproduced is given within parentheses "(A)."

America (A)
Q: "copied from an original [A] lent to Mr Muir by M' Quaritch in 1905. It is now in the U.S.A. 24 copies were sold by Mess' Quaritch." <WSRO>.

Ancient of Days [Europe pl. 1] (D)13
M: "Fifty copies . . . were sold by Mr Quaritch (at 21/- each—All numbered) between 18th May 1885 and 14th August 1919." [WSRO].

R. S. Reference to documents shows me that the above statement is not quite correct, M' Pearson had sold nine copies before M' Quaritch began";
"Coloured from an original by Blake in the British Museum." <WSRO>.

13 The note appears on the verso of the last leaf of the first version of Thei with which it is bound. A duplicate uncolored copy of Europe pl. 1 is marked "rough proof" "Corrected from life" (WSRO = West Sussex Record Office).

Spring 1997
Book of Thel [first version] (D)

M: "Copied from British Museum Copy [D]"; "Fifty copies of this Book (all numbered) were produced and sold in 1884-90 at £2.20 each. M's Pearson sold the first twenty copies between October 1884 and April 1885. At that date he retired from business because "he found that he had £20,000 and he did not want more";

M introduced me to M' Quaritch, who continued the work.[5] He received and sold the remaining thirty copies between 27th April 1885 and 8th September 1890]."

Book of Thel [second version] (J)

Q: "24 copies have been sold"; M: "This copy of Thel [J] is coloured from one that M Bernard Quaritch lent to me in 1885-6. He sold it afterwards to an American [Amy Lowell c. 1900], so it is now in the U.S.A." With it are duplicates of pl. 2, 4, 6-7, identified (M) on a separate Lowel c. 1900]; so it is now in the U.S.A.

The pages before this are from originals [from the Small Book of Designs] in the B. M. print Room. They were coloured by [Miss] E. J. Druitt as in color-printing. <WSRO>.

Book of Thel [third version] (A)

"The Beckford copy" (i.e., A), bought by Quaritch at the Beckford sale in 1883, sold to E. W. Hooper in 1891. Both the second and third versions in the WSRO have inscriptions on the designs: Pl. 2 (titlepage): "Lives [?Loves] of the Plants" in Summer; pl. 4: "Flowers personified"; pl. 6: "Spring"; pl. 7: "Fallen seeds protected by the earth Autumn." The third version facsimile also has a note: "Perhaps Beckford got these titles from Blake when buying the Book," though this copy of the book was in the Cumberland sale of 1835 before Beckford obtained it.

Europe (A, D, c)

Q: "with 2 pp. added from Blakeana ... 50 copies were sold by Messrs Quaritch ("Blakeana" was a vol of scraps;[9] the Macgeorge fragment is now in U.S.A.)" Part of this volume of Blakeana <BB #125> was sold by Quaritch in 1886 to William Muir, and the rest was sold by Quaritch to B. B. MacGeorge by 1906 and acquired by George C. Smith of the United States by 1927.<WSRO>.

For the Sexes: The Gates of Paradise (F)

M: "About 20 copies have been made and sold[;] the Text is [is] printed W Muir" (the text is in fact printed from movable type).<WSRO>.

Marriage of Heaven and Hell [second version] (F)

M, "Forest Gate May 1920": "This is a careful copy of a copy by Chatto & Windus c. 1864 <BB #99> From the Original [F] that belonged to D.G. Rossetti." This copy is facsimiled after the Dante Gabriel Rossetti Copy—The titles given to the plates are after the Beckford copy [A]; "20 copies have been sold." The inscriptions are: Pl. 1 (titlepage): "Union of the Elements"; pl. 2: "Earth"; pl. 3: "Fire"; pl. 4: "Water"; pl. 5: "Air"; pl. 11: "Dawn"; pl. 14: "The Body of Hector"; pl. 15: "Genius"; pl. 16: "Ugolino"; pl. 20: "A Dream"; pl. 21: "Satan addressing the Sun"; pl. 24: "Arbitrary Power." It is reproduced from a color-printed copy, and the only color-printed copy is F, which was bought by R. M. Milnes in 1852 and sold by his son in 1903. There seems to be no other evidence that copy F (or any other copy) "belonged to D.G. Rossetti." <WSRO>.

Marriage of Heaven and Hell [third version] (I)

M: "M' Muirs Master Copy of the Fitzwilliam Heaven & Hell about five copies were sold[,] The original is in the FitzWilliam Museum Cambridge." "Copied in April 1886 by J. D. Wallis from the original in the FitzWilliam Museum at Cambridge. Note the letter press should all be printed in red, not in yellow." The titlepage verso is inscribed in pencil "Richard Edward Kerrick | August 31 1856" as in copy I. "Coloured thus £4.4.0." It bears annotations from the Beckford copy.<WSRO>.

Song of Los (A)

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

There is No Natural Religion (A, H, L)

"M' Muirs Master Copy of No Nat Relig | 50 copies were sold | I do not know where the original is now." Facing pl. b12 ("God becomes as we are that we may be as he is") is a quotation from Irenaeus about the phrase (see William Blake's Writings [1978], 14). On the first flyleaf is a transcription of All Religions are One with a note: "This little book is copied from illustrated leaves in the possession of the Linnell family ... W Muir"; Muir never made a facsimile of All Religions are One. <WSRO>.


It is "He Who Binds to Himself a Joy."


The Crookshank Collection also has a copy of the First Version of Muir's facsimile of the Marriage made from copy A.

Inscribed at the bottom in Muir's Brown ink: "The Background should be quite smooth! The reds in the Serpent should be brighter."

14 With it is a much-corrected "Rough proof" of Muir's "Proposal for the Prophetic Books and the Songs of Innocence and of Experience by W Blake."

15 Part II (1789) of Erasmus Darwin's Botanic Garden was called the "Loves of the Plants."

16 Another copy of Muir's Europe is inscribed: "This is an uncolored copy of Europe | It is of no special value | Muir offers it for your acceptance." <WSRO>.

Reviews  
4 Dennis M. Read, Blake, XXIX, 3 (Winter 1995-96), 91-92 (“there is much to praise, little to question, and less to criticize in this splendid volume” [92]).  
6 David Worrall, Year’s Work in English Studies for 1993 (1996), 323 (“splendid”).  


Review  


Poetical Works, ed. John Sampson (1913) <BB #302>.  

The Penguin edition of Blake’s Selected Poems (1996) was apparently selected from John Sampson’s edition (1913).  


An “abridged edition,” omitting the editor’s name, was published as *Songs of Innocence & Experience (London: Phoenix, 1996).  


Lyric poems plus Tiriel and Thel apparently selected from Poetical Works, ed. John Sampson (1913) <BB #302>.  


The text of the Songs and poems from the Notebook and the Pickering MS is apparently taken from Selected Poems [ed. P. H. Butter] (1981) <BB 164> [which in turn is taken from Poems & Prophecies, ed. Max Plowman (1927) <BB #287>].  


Reviews  


Illustrated by Linda Ann Landers.  


Blake/An Illustrated Quarterly
Part II
Reproductions of Drawings and Paintings

Section A:
Illustrations of Individual Authors

Bible


Bunyan, John, Pilgrim’s Progress
Blake’s Bunyan designs (see illus. 1-4) were offered by the Frick Collection (N.Y.) (along with a design for Paradise Regained) at Sotheby’s (London), 14 November 1996, Lot 243 (estimate £260,000–£340,000), bought in, and sold to an Anonymous British collector. For behind the scenes details, see Essick, Marketplace, 1996.

Gray, Thomas, Poems
Blake’s 116 watercolors for Gray are reproduced in reduced size and monochrome in Frank A. Vaughan, Again to the Life of Eternity (1996).

Milton, John, Paradise Regained
“The First Temptation” from the Paradise Regained series (see illus. 5) was sold by the Frick Collection to an Anonymous British collector—see Bunyan (above).

Section B:
Collections and Selections


Review

Part III
Commercial Book Engravings

Bible—Illustrations of The Book of Job (1826, 1874)
New Location: Felsted School (Felsted, Essex) (reproduced in the 1996 2 February-7 April (catalogue of the Fundación “la Caixa” in Madrid, plates 64a-x).

Spring 1997
Flaxman, John, *The Iliad of Homer* (1805)

Gay, John, *Fables* (1793, [1811])
A 1793 New locations: Newcastle Literary and Philosophical Society; Toronto Public Library (Osborne Collection of Early Children’s Books); Ushaw College (Durham).

Hayley, William, *Ballads* (1805)

Hayley, William, *Essay on Sculpture* (1800)
New Location: Brown, California (Berkeley), Minnesota, Newcastle Literary and Philosophical Society, Pennsylvania.

Hayley, William, *The Life ... of William Cowper, Esq.* (1803-04)


New Entry
Hayley, William, *The Life ... of William Cowper* (N.Y., 1803)
The wood-engraving in William Hayley, *The Life and Posthumous Writings of William Cowper* (New York: T. & J. Swords, 1803), Vol. II, p. 245, of “The Weather-house” and “Cowper’s Tame Hares” (8.3 x 11 cm) signed Alexander “Anderson f[ecit]” was copied from the design signed “Blake d & sc” in the edition of London: J. Johnson, 1803, as R. N. Essick was the first to point out in Marketplace, 1996, illus. 8. The plates engraved by Peter Maverick of Cowper and of Cowper’s mother (Vol. I, frontispiece and at p. 3) are copied from Blake’s engravings after George Romney and D. Heins.

Hayley, William, *The Life of George Romney* (1809)

Hayley, William, *Triumphs of Temper* (1807)
THE | TRIUMPHS OF TEMPER | OF | TEMPER, as in Blake Books
New Locations: (1803) Brown, California (Berkeley), Cornell, Emory (Theology), Iowa, LC, Michigan, Mills College, Minnesota, NYPL, Northwestern, Pennsylvania, State University of New York (Buffalo).

Josephus, Flavius, *Genuine and Complete Works* ([?1785-90])


E (1792-93) New Location: Ushaw College (Durham).

Lavater, J. C., *Aphorisms* (1788, 1789, 1794)
The copy of Lavater’s *Aphorisms* (1788)26 signed and annotated by “Thos: Butt | 23 Aug’1789—” <Blake (1996)> almost certainly has nothing to do with Blake’s London patron Thomas Butt; rather it belonged to a contemporary, perhaps of Bridgmouth, Shropshire, with a coincidentally similar name, who annotated it (as Lavater directed) with symbols indicating his likes and dislikes and with occasional notes such as that for Aphorism #539 concerning four women with virtues so rare that there will scarcely be found one in each quarter of the world:

Such are The Marchioness of Stafford—Trentham Stafford
Miss Butt of y' Mill Stafford—Worcestershire
M' Butt of Bridgmouth—Shropshire

Lavater, J. C., *Essays on Physiognomy* (1789-98; 1810; 1792 [i.e., 1817])


Plate 4: The plate signed “Blake sculp” below and to the right of the image also has “Blake Sc” “very lightly scratched immediately below, and on the same diagonal as, the line defining the lower margin of the figure’s neck” (as was first recorded in Essick, Marketplace, 1996).

The Quality of the Engravings
According to the engraver Thomas Holloway, who supervised the plates for Lavater’s *Essays on Physiognomy*,

It was not long before TH found that in spite of all his care & even expostulations with most of the artists—

26 Seen 15 May 1996 through the courtesy of Arthur Freeman and Ted Hoffman at Quaritch’s (London).
the work they brought home was distressingly inaccurate—many plates were destroyed totally—and those which were the best executed were frequently so erroneous]as both in outline & expression that many parts were obliged to be hammered out & reproduced—a piece of work this the most painful & the most mortifying imaginable to TH—...

A great number of the plates were necessarily repaired in some instances twice in a few instances 3 times making the plates equal to duplicates—which was the case with the Venus de Medici & others—without this attention the major part of the Impressions would have been weak & the Reputation of the work most materially injured. The work executed by TH & others was in its Kind unique.... Without Vanity it is presumed that for Correctness as well as for execution it Stands unequalled.\(^{21}\)

Payment for the Engravings

In Holloway's list of "Expenses attending the Engravings of Lavater ... during the years 1787 to 1799" is "Blake ..... £39.19.6," a somewhat moderate payment for three small plates and one large one.

Holloway's figures indicate the following prices for Lavater:
- Cost of Copper £88.4—
- Engraving Titles on Plates £26.15—
- Total Cost of Engravings\(^{22}\) £2,558.17—
- Cost of Printing and Hotpressing Plates £2,500—
- Sale of the Copperplates

The 537 copperplates for Lavater's *Physiognomy* were sold to John Stockdale, who published an edition in 1810. After Stockdale's death (1814), "the Remaining Stock of the Estate of the Late Mr. John Stockdale; consisting chiefly of Copper Plates, together with the Copyrights to the Works, to which they belong" was offered for sale at auction by Robert Saunders on 3 January 1818, and the "Five hundred and thirty-seven [copperplates]—Lavater's Physiognomy, by Hunter, 4", and Copyright" were sold for £210 (according to the marked copy in the British Library; no buyer is listed for any of the lots).

Silent Reprint of the Book

The plates were subsequently printed on paper watermarked as late as 1817 but dated 1792 on the titlepages and bearing the names of the original publishers but not that of the 1817 buyer of the copperplates. Perhaps the new owner discovered belatedly that the copyright he had acquired was for the plates only and did not include the copyright of Dr. Henry Hunter's translation of Lavater. He may therefore have decided that it was safest to conceal the date and to pretend that this was the original edition.

New Location: Toronto Public Library (Osborne Collection of Early Children's Books).

Mora, José Joaquín de, *Mediaciones Poéticas* (1826)
New Location: Biblioteca Nacional (Madrid): R35836 and ER2444.

Salzmann, C. G., *Elements of Morality*, tr. [Mary Wollstonecraft] (1791, 1792, 1799, 1805, 1815)
A 1791 New Location: Toronto Public Library (Osborne Collection of Early Children's Books).

Shakespeare, William, *Plays* (Boydell, 1802)
New Location: Ushaw College (Durham).

Stedman, J. G., * Narrative of a five years' expedition, against the Revoluted Negroes of Surinam* (1796, 1806, 1813)
1796 New Locations: Newcastle Literary and Philosophical Society, Stanford.

Wollstonecraft, Mary, *Original Stories* (1791, 1796)
A 1791 New Location: Toronto Public Library (Osborne Collection of Early Children's Books).

Young, Edward, *Night Thoughts* (1797) <BBS 271; Blake (1996)>

Census of Colored Copies

Addenda

Copy G

History: ... (6) The Lutheran Church of America in 1986 passed it, with the Florence Foerderer Tonner print collection, to (7) The Frank Martin Gallery, Muhlenberg College.\(^{23}\)

Appendix

Books with Engravings Implausibly Attributed to Blake

*The Minor's Pocket Book* (1813)

Fuller details of the plate attributed to Blake in [Ann Taylor et al.], *The Minor's Pocket Book, for the Youth of Both...

\(^{23}\) Ten plates from copy G are reproduced in color in Grant F. Scott, "A Clash of Perspectives: Blake's Illustrations to the Poem *Night Thoughts...*," *Muhlenberg*, V (1993), 10-16.
Sexes ([London:] Darton, Harvey, and Darton, 1813) are recorded and the Blake connection rejected in Essick, Marketplace, 1996.


It is claimed to have a “Frontispiece by William Blake.”

Part IV
Catalogues and Bibliographies

1954

The Blake lots are 1-70, 668-70, including Blake's copy of Barry’s Account of a Series of Pictures (1783) and nine works inscribed “Original Drawings by William Blake” [now in the New York Public Library], “an interesting imposture.”

1959, 1995

1960

The collection by the Rev. Arthur Chichester Crookshank (1889-1958) focuses on Blake (No. 90-201), Hayley, and Chichester printing (viii).

1976 2-5 March
Catalogue [of the University of California (Santa Barbara) Art Galleries exhibition for the Blake conference 2-5 March 1976].

Fifteen mimeographed leaves with 99 entries (most of the original Blakes from the collection of R. N. Essick). The catalogue was expanded (to 94 pp.), annotated, and illustrated in the catalogue of William Blake in the Art of His Time (24 February-27 March 1976) <BBS 293>.

1989

Review

1990

Review
1 G. E. Bentley, Jr., in Blake, XXX (1996), 25-31 (“Fitch's search for music set to Blake texts seems to have been wonderfully comprehensive” [27]; the Appendix here [28-31] lists addenda and corrigenda).

1991 October
Records of the William Blake Bicentenary Celebrations (1955-59), MS 615 Department of Manuscripts and Special Collections, Hallward Library, University of Nottingham. ([Nottingham: University of Nottingham, October 1991]).

A five-page printed catalogue of “minutes, correspondence, photographs of Blake’s paintings, news cuttings, agreements and financial material ... given to the Library in 1991 by Mr John Pyke, whose wife, then Miss D. Vaughan, assisted the committee in its work.”

1991

Review
1 §David Fuller, Durham University Journal, N.S. LIV (January 1993), 115-19 (with Blake and His Bibles, ed. D. V. Erdman [1990]).

1993 1 May-26 June

1994

Reviews
1 Yoko Ima-Izumi, Blake, XXIX, 3 (Winter 1995-96), 82-88 (mostly a useful “necessary historical explanation” concerning the Japanese Blake scholars discussed in the “valuable introduction” to Blake Studies in Japan [82]).

1995 6-17 February

Review
1 Keri Davies, Blake, XXIX, 3 (Winter 1995-96), 102-03 (the genitalia exhibition “tied together a roomful of genitals with some of the kitschy inheritance of St. Valentine’s Day”).

1996 2 February-7 April; 17 April-2 June
William Blake: visiones de mundos eternos (1757-1827). [Ex-
The book (A) consists of:

1. Luis Monreal (Director General, Fundación "la Caixa"), "Presentación" (11), "Foreword" (217): A prime reason for organizing the Blake exhibition is "the fact that his work is not present in any Spanish museum or collection."


3. Francisco Calvo Serraller, "Blake y Goya: convergencias y divergencias entre dos mundos" (31-42); "Blake and Goya: Convergence and Divergence between Two Worlds" (229-35): Concerns "Flaxman's possible influence on Goya" (231), with an aside on Fuseli and a paragraph on Blake.

4. Estella de Diego, "La invención de William Blake" (43-52); "The Invention of William Blake" (237-42): "Blake is pervaded by life," and "it is hard to tell just how much the Surrealists actually read of Blake" (240, 237).

5. [Adela Mora & Montserrat Gomez], "Catalogo" (53-210, with descriptions only of the 180 color plates reproduced, which include *Innocence* [X], *Europe* [B], and the Job engravings [1826]); "Catalogue" (243-59 in English of all 188 items exhibited).

6. "Bibliografia" (211-13); "Literature" (261-62).

**Review**


1996 September-October

$William Blake's Illustrations to Young's Night Thoughts.


1996 September-October

... *Periodicals, Manuscripts & Ephemera, etc.* [auction sale by Foncie] Mealy. (Dublin, 1996).

The Blakes included Lots 263-64, 297, 302, 303, 331, 385, 564-66, 579-88, 635, 637, 729, 797, 1247. Perhaps the most remarkable entry was that for Bewick's Virgil (1821) *<BB #504>*, Vol. I (?All published), estimate £150-£200 [sold for £3,000].

1996


An 11-page list of 330 Blake items for sale en bloc (without price).

**Part V**

Books Blake Owned

Barry, James, *An Account of a Series of Pictures* (1783) *<BB S 315-16>.*

History: (1) It belonged to Samuel Palmer (see below), (2) Whose son inscribed the sketch: "This is a portrait of Barry by Blake A H Palmer"; (3) Acquired by H. Buxton Forman, who added his bookplate and a note about it and sold it posthumously at Anderson Galleries, 15 March 1920, Lot 36 [for $205]; (4) Acquired by G. C. Smith, Jr., described in his anonymous catalogue (1927) *<BB #631>*, and sold posthumously at Parke-Bernet, 2 November 1938 *<BB #644>*, Lot 94 [for $250]; (5) Sold anonymously at Parke-Bernet Galleries, 18 February 1942, #68 (*ORIGINAL WRAPPERS*); (6) Offered in Brick Row Book Shop Catalogue 41 (1954), Lot *1*, for $200; (7) Bought from Jacob Zeitlin of Los Angeles in 1962 by (8) Sir Geoffrey Keynes, who described it in his catalogue (1964) *<BB #687>*, No. 721, and sold it posthumously with the rest of his type-printed books in 1986 to (9) Cambridge University Library.

**Appendix**

Books Owned by the Wrong William Blake

Johnson, Samuel

*THE LIVES OF THE MOST EMINENT ENGLISH POETS; WITH CRITICAL OBSERVATIONS ON THEIR WORKS.* By SAMUEL JOHNSON. [IN FOUR VOLUMES.]


A copy with the black stamp in each volume of "W:BLAKE" and with paper labels bordered by hand in red ink on each front paste-down with a brown ink (shelf-list?) number "N° 40-[43]." to be offered in Marlborough Rare Books Catalogue 165 (1996). No such stamp or number is in any book demonstrably owned by the poet, nor is such a system or the size of library it implies characteristic of him. Probably the books belonged to one of the many contemporaries of the poet who bore his name.
Part VI
Criticism, Biography, and Scholarly Studies


An excerpt from chapter 5 was reprinted in Lonsdale, II, No. 1 (January 1996), 12-13.


Reviews
8 "Jonathan Bate, "William Blake in the new Jerusalem: Jonathan Bate admires Peter Ackroyd's biography of the great London visionary," Sunday Telegraph, 3 September 1995, p. 9 ("a biography of Blake which is lucid and measured, but also intuitive and empathetic. The scholarship is impeccable, yet at the same time the novelist has got under his man's skin").
9 §John Bemrose, "Burning bright," Macleans, 6 November 1995. B. Reprinted in Lonsdale, II, No. 1 (January 1996), 7-8 ("Ackroyd has given the artist a more palpable, detailed presence than he has enjoyed at any time since his death").
10 Anon., "Anti-Enlightenment visionary," Economist Review, 11 November 1995, pp. 4-5 (Ackroyd "sympathises deeply with Blake's struggles" and takes Blake's "visions as seriously and soberly as he did," but he is "badly served by the book's designer and editor for tolerating muddy plates and prolix "displays of erudition").
13 Paul Cantor, "William Blake, Capitalist," Weekly Standard, 22 April 1996, pp. 29-32 (Ackroyd's "new biography of Blake" stresses insufficiently that Blake shows "the dogged spirit of the English small businessman" but that Blake "constantly misreads the market; he didn't ignore or abjure it" [31, 30]).
14 George Gurley (Kansas City Star), "Illuminating the visions of William Blake," Chicago Tribune, 23 April 1996, Section 2, p. 3 (Ackroyd's "stylish writing [is] lyrical and illuminating without being intrusive"—and Gurley has discovered that Blake "could swear in nine languages").
16 *Kennedy Fraser, "Piper Pipe that Song Again: Peter Ackroyd finds a William Blake for our time," New Yorker, 27 May 1996, pp. 126-31 ("This is a book with bounce and push" about a man whose "work just glows, somehow").
18 Anon., Lonsdale, II, No. ii (April 1996), 11-15 (review of chapters 8-14) ("That which made Blake a truly gifted man was his abilities and talents as a tradesman" [12]).
20 *Dharmachari Ananda, "A Grain of Sand in Lambeth," Urthona, No. 5 [1996], 43-46 (it is "a rich and closely observed biography" with a sharp focus on "tiny but telling detail," but "Ackroyd has a tendency to be dogmatic," and "the whole man manages to elude us").


I want... to describe those London luminaries and Cockneys [chiefly "that Cockney visionary William Blake," Dickens and J. M. W. Turner] who in their art have expressed the true nature and spirit of London. "Cockney" here appears to mean someone who epitomizes London.


"Blake is a much better poet than people think"; "There has never been a substantial biography of Blake"; "in fiction you have to tell the truth. In biography you can make things up."


*In Jerusalem* Blake sets contraries to the task of building an order in disorder and disorder in order at the same time—and in the same place"—"an introduction to a reading" (627), with a survey of Jerusalem criticism (651-54).


Chiefly an interview with William Bolcom about a performance on 17 November 1996 at South Bank of his setting of Songs of Innocence and of Experience.

Review

(it is a “perceptive reading” of the “Introduction” to Experience).


Partly about Blake’s cottage at Felpham.


A comment, presumably by the editor, Guy C. Eglinton, on reproductions (on the cover and xxvii, xxxviii, xl) “from a small but very choice exhibition recently on view at the Metropolitan Museum” [which is otherwise unknown].


Chiefly a photograph of Blake’s Cottage at Felpham.


About Blake’s cottage at Felpham.


A survey of “the most important ideas about music in the later poetry of the eighteenth century” (56).


Concerns especially Blake, Wordsworth, and Coleridge. Blake is also dealt with in “Flowings” (chapter 1, 1-22, 156-57).


Review

1 §James O. Allsup, Wordsworth Circle, XXV (1994), 219-
21 ("a golden string that leads us in at the gate of a cleansed perception of not only literature but criticism").


"The career of James Parker demonstrates what that of William Blake might have been like had he been a steady, reliable workman like Parker—and had he not been a genius" (220).


Reviews
1 R[obert]. F. G[leckner], Romantic Movement for 1993 (1994) ("Interesting additions to what we know already (largely from Bentley)").
2 David Worrall, Year's Work in English Studies for 1993 (1996), 324 ("written fascinatingly").


A good standard account.

Blake/An Illustrated Quarterly
Volume XXVI, Number 2 (Fall 1992)

Review
1 David Worrall, Year's Work in English Studies, LXXIV for 1993 (1996), 326 (it manifests "thorough researching").

Blake/An Illustrated Quarterly
Volume XXVI, Number 4 (Spring 1993)

Review

Blake/An Illustrated Quarterly
Volume XXVII, Number 1 (Summer 1993):

Review
1 David Worrall, Year's Work in English Studies, LXXIV for 1993 (1996), 328 ("well-documented, comprehensively researched").
Reviews


8 Janet Warner. Review of Steven Vine, Blake's Poetry: Spectral Visions (1993). P. 96. ("Often the critic is undermined by the energy and mystery of his poet," but "the approach that seemed confusing in The Four Zoas works brilliantly in Vine's concise discussions of Milton and Jerusalem."

9 Andrew Lincoln. Review of the production of Blake's Innocence and Experience by Elliot Hayes [1983 <BBS 503>], with Michael Loughnan as William Blake. Directed by Valerie Doulton; designed by Gary Thorn; music for songs by Loreena McKennitt. At the Tristram Bates Theatre, Tower Street, London, 12-18 June 1995. P. 97. ("The limits of the play, and Valerie Doulton's expert handling of them, make for a portrait that is definite, determinate, and impossible to forget.")

10 Stephen Cox. Review of Jeanne Moskal, Blake, Ethics, and Forgiveness (1994). Pp. 97-102. ("A typical academic book" whose "problems are not all stylistic and organizational," for "Some of Moskal's intellectual positions have not been thought through carefully enough" [97, 102].)


 Newsletter25

3 Anon. "William Blake Collection Moves Home." P. 168. (The Preston Blake Collection has been moved from a branch of the Westminster Public Library at 35 St Martin's Street to the City of Westminster Archives Centre at 20 St Anne Street.)

4 Anon. "Blakean Art News: Milton." (Milton [i.e., "The Bard's Song"]) will be performed twice, apparently by Golgonooza Productions, in Boulder, Colorado, in November 1996, with "a virtual universe based on Blake's artwork.")

Reviews

bodiment of the romantic 'methods' of Germaine de Staël and Samuel Taylor Coleridge" [23].

5 G. E. Bentley, Jr. Review of Donald Fitch, Blake Set to Music (1990). Pp. 25-31. ("Fitch's search for music set to Blake texts seems to have been wonderfully comprehensive" [27]; the Appendix here [28-31] lists addenda and corrigenda.)


The thesis "focuses on the ways in which the illuminated writings of William Blake and James Joyce's Ulysses develop a poetics of the incommensurable"; Blake is in chapters 3-4.


In "I saw a chapel all of gold" and "The Garden of Love," Blake is alleged to be "clearly rewriting Watts," "The Church the Garden of Christ."


With photographs of Blake's cottage and the Fox Inn at Felpham.


It is about the vague "correspondence between Gourlay's writing and that of Blake" (68), though Gourlay (d. 1863), a Canadian reformer, never mentions Blake.


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1 Robert Davreu, Romantisme, No. 83 (1994), 115-16 ("lumineuse et convaincante").


1 D.V. Erdman, Romantic Movement for 1993 (1994), 64-65 ("A valuable program from which all Blakeists can benefit").


Material from it is incorporated in revised form in his Spiritual History: A Reading of William Blake's Vala or The Four Zoas (1995).


2 François Piquet, Etudes Anglaises, XLVII (1994), 478-79 (a work of "érudition précieuse").


He deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purported to review.


Said to concern Blake.


Review


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138 Blake/An Illustrated Quarterly

Spring 1997
Review


Blake's "point of view was unChristian" and his "Jerusalem" from *Milton is not a hymn, partly because it "has no argument at all."


Reviews


Blake is particularly on pp. 17-26 in a section called "Enlightenment or Romantic."


Blake is particularly on pp. 17-26 in a section called "Enlightenment or Romantic."


Review


Review

1 David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 327 ("interesting").


A densely-packed essay, with extensive bibliographical references; there are also entries by the same author on Catherine Blake (the poet's wife [353]) and Robert Blake (his brother [358]).


Reviews


3 Brian Wilkie, *Yearbook of English Studies*, XXV (1995), 299-300 (it shows "considerable erudition" and "great imaginative power").

4 David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 326 ("an original and very significant contribution").


Eliot, T. S. "Mad Naked Blake." (1920) <BB #>.


Reviews


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Spring 1997

Blake/An Illustrated Quarterly 139

Said to concern Blake.


Review 1 David Worrall, Year’s Work in English Studies, LXXIV for 1993 (1996), 328 (it shows “elegant clarity”).


Bacon, Newton, & Locke were revered by Jefferson and deplored by Blake (128-34).


“Spectres and emanations can both trace their lineage back through [Epicurean] atomism” (75).


In Canto 16, "the apparent madness of the Blake passage reflects, parodies, and hence resists the madness Pound saw not only in Blake’s method, but also, quite possibly, in himself” (107).

Goyder, George, Signs of Grace (1993) <BB> Blake (1996)§.

Review 1 Tim Heath, Journal of the Blake Society (1996), 75-77 (it is a “clear and orderly” autobiography).


Review 1 R. E. G[leckner], Romantic Movement for 1993 (1994), 67 (the claim that the W—M B—E is William Blake evokes a succinct “Oh my!”).


A general account.


Hampton, Christopher. The Ideology of the Text. (The Open University, 1990).

It contains a chapter on Blake.


Blake is dealt with particularly on pp. 40-45.


On Flaxman’s design for a Naval Monument (1800), scarcely related to either a revelation or Blake.


A very general introduction to the poetry; “he was less interested in politics as such than in the moral problems and conflicts within his own breast” (149).

Hayes, Elliot, Blake’s Innocence and Experience (1983), play performance <BB> 503>.


Blake, which particularly resonates with feminist theology, both Spring 1997


Blake, which particularly resonates with feminist theology, both


Blake, which particularly resonates with feminist theology, both


Said to be about Blake.


1 The Editors [Jim Dewhurst & ?Pauline Wilson]”. *Editorial.* P. 2. (An invitation for “contributions on any work that is conceived within a Blakean spirit, however that may be defined.”)

2 Peter Ackroyd. “The Writing of Blake.” Pp. 3-4. (A general account of the writing of his biography called *Blake.*)

3 “G. E. Bentley Jr. “I Hear a Voice You Cannot Hear”; William Blake’s Audiences.” Pp. 5-18. (“The world was not much interested in William Blake ... the audience he most valued was in heaven and in his own mind” [18].)

4 “Michael Grenfell. “Blake And Gnosis.” Pp. 19-29. (“Working notes” on Gnosticism with the premise that “A Gnostic view is the key to understanding Blake’s dense mythologies” [20, 19].)


6 Jason Whittaker. “Blake and the Native Tradition.” Pp. 48-56. (An attempt “to sketch briefly the significance of the giant Albion and two groups of his sons, the bards and druids, for Blake’s religious vision” [48].)

7 Chris Rubinstein. “Xword.” Pp. 57-60. (With Blake-context clues such as “Scoundrel who knew Mary Wollstonecraft,” five letters presumably for Imlay, the lover of Mary Wollstonecraft.)


Correspondence

9 Thomas E. Dillingham. “Blake and The Tyger.” Pp. 60-61. (Agrees with Jim Dewhurst, “Is The Tyger All About IT?” *Journal of the Blake Society* [1995], 33-36, “that the tiger is, at least in part, an embodiment of the sexual energy of the phallos”; with a “Note from Jim Dewhurst” [61] about the origin of his essay.)

10 Michael Edwards. “William Blake on Tape.” P. 61. (Would anyone like to finance and promote his tape of a reading by a Dartington College student from the *Songs and Marriage* “with my music score”?)

Information

11 Chris Rubinstein. “Memorabilia (2).” P. 62. (The Finch Foundry, which “dates from around 1800,” is at Sticklepath.)

20 Jim Dewhurst is said to be “Co-designer of this journal interior with Pauline Wilson” (80).
12 Kevin Kewell. "Blake on the Internet." Pp. 62-63. ("blake@albion.com ... is an 'electronic concert dedicated to the life and work of William Blake,'" and "http://library.utoronto.ca/www/utel_rp/authors/blake.html has 'much to say on Blake and English poetry.')
13 Anon. "The Hammer of Los—I remember! I remember!" P. 63. (There were four performances in October 1996, and "Any financial contributions welcomed!")
14 Anon. "The Blake Society and Blake Journal." P. 64. (General accounts.)
15 Anon. "Depression is a Gift." P. 64. (Solicitation for contributions to the next exhibition at the House of William Blake.)

Reviews
19 Peter Cadogan. Review of George Goyder, The Just Enterprise. Pp. 70-72. (The book, by the President of the Blake Society, is about what happens "if we treat human beings as human beings" in industry.)
21 Tim Heath. Review of George Goyder, Signs of Grace (1993). Pp. 75-77. (It is a "clear and orderly" autobiography.)


"Sexism is not incidental to Blake's system, but fundamental."


The book consists of reprinted essays:
3 "Blake ni okeru Ifuku no Imi: The Symbolic Meanings of Clothing in William Blake." Pp. 67-89. (Reprinted from Echudo, Ochanomizu Joshi Daigaku Daigakukin Eibungakkai: Etude [Society of English Literature, Graduate School of Ochanomizu Women's University], No. 19 [1989], 40-52.)


No. 3 is sub-titled “pity to 'shizumu Hi' ['pity' and 'the setting Sun']"; from No. 44 (1994), both journal and essay titles appear also in translation.


The lines from The Marriage: "Man has no Body distinct from his soul ... Energy is Eternal Delight" “are an almost exact enunciation of what Freud held to be most essential about the psyche” (277).
versity of Wales (Bangor) doctoral dissertation entitled "A history of the composition of William Blake's *Vale or The Four Zoas* as revealed by a study of the surviving manuscript" (c. 1977).


The text consists of 10 excerpts from Blake in English and German plus reproductions plus comments. It is accompanied by 10 plates with designs loosely based on Blakean figures (first exhibited at Tübingen University Library, April-May 1995) enclosed in a portfolio entitled Dieter Löchle. *William Blake—Roof'd in from Eternity.* (Tübingen, Germany: Feckenberg, 1995) Folio, 10 plates, no text.


About Blake's attacks on Puritan morality (143-56).


Reviews
4 François Piquet, *Etudes Anglaises,* XLVII (1994), 339-40 (Mee is an "excellent connaisseur de la littérature radicale du temps").


About illustrations of Milton's Satan, especially by Blake, with 35 reproductions.


Blake is particularly on pp. 234-46.


The Japanese version includes "Blake Nenpu [Blake Chronicle]" (123-36), "Nihon ni okeru Blake Bunken [Blake Bibliography in Japan]" (137-48), and "Yakusha Atogaki [Translator's Afterword]" (149-55).


Reviews
1 Anon., *Chronicle of Higher Education* (June 1994) (a one-sentence summary).
2 Kay Kimbrough, *Habaringer* (it is "outstanding" for "demonstrating" the “evolution” of Blake's ethical views and for illuminating Blake as an "original visionary prophet").
3 J. T. Lynch, *Humanities*:<br>Language & Literature—English & American, XXXII, No. 4 (December 1994) ("the focus is narrow without always being sharp; the readings are sometimes belabored; and the importance of her topic is over-stated").
4 David L. Clark, *Christianity and Literature,* XLIV, No. 3-4 [sic] (Spring-Summer 1995), 397-400 ("even-handed" and "powerfully illuminating").
5 Thomas L. Cooksey, *South Atlantic Review,* LX, No. 3 (September 1995), 123-25 (a "useful contribution," "thorough and well-informed, if at times monotonous" which shows...
that "the intrapsychic wins out over the intersubjective").

6 Steven Cox, Blake, XXIX, 3 (Winter 1995-96), 97-102 (a
typical academic book" whose "problems are not all stylistic
and organizational," for "Some of Moskal's intellectual
positions have not been thought through carefully enough"
[97, 102]).

7 D. Bg, Academic Library Books Review (April 1996) ("It
contributes to our understanding of Blake's struggle to repre-
sent human forgiveness in his work").

8 Jason Whittaker, BARS Bulletin & Review, No. 10 (May
1996), 12-13 (almost entirely summary).

9 Doug Thorpe, Religion & Literature, XXVIII, No. 1 (Spring
1996), 129 (with E. P. Thompson, Witness Against the Beast
[1993]) (a summary).

10 §Margaret Storch, Modern Language Review, XCI, No. 2
(1996), 458-59 (with Joseph Viscomi, Blake and the Idea of
the Book [1994]).

11 David Worrall, Byron Journal (Summer 1996), 96 ("a
brave and important study").

Muhlestein, Daniel K. "(Re)Reading 'The Chimney
Sweeper': Western Marxism, Christian Faith, and a
Negative Hermeneutics of Critical Demystification." Literature
and Belief: Center for the Study of Christian Values,
Brigham Young University, XIII (1993), 69-94.

Three readings of "The Chimney Sweeper" from
Innocence, one Marxist.

New Adelphi, N.S. IV (1932), 536-43 <BB #2237>. B. Tr.
Bunsho Jugaku, Blake to Whitman, II (1932), 489-91 <BB
(Fort Lee [New Jersey]: Argonaut, 1932).

208-21 of his Reflections on Poetry & Poetics. (New

Said to be about Blake.

Nemerov, Howard. "Two Ways of Imagination: Blake &
Wordsworth." Carlton Miscellany, V (1964), 18-41 <BB
#2280>. B. §Pp. 102-23 of his Reflections on Poetry & Poetics.
(New Brunswick: Rutgers University Press, 1972) C.
§Pp. 140-60 of his New and Selected Essays. (Carbondale:

§Niikura, Shunichi. "Blake to Seisho [Blake and the Bible].
Meiji Gakuin Daigaku Kirisutokyoku Kenkyujo Kyou [The Bul-
letin of the Research Association of Christianity, Meiji Gakuin

Niimi, Hatsuko. "Blake no 'Yameru Bara' no Hi-Genteisei
(1): The Indefinability of Blake's 'The Sick Rose' (1)." Nihon
Joshi Daigaku Eiseibungaku Kenkyu: Studies in English and
American Literature, The English Literary Society of Japan
Norvig, Gerda S. Dark Figures in the Desired Country (1993)
<Blake (1994)>.

Review

5 David Worrall, Year's Work in English Studies for 1993
(1996), 324 (the book "is highly compromised by the ne-
glect of the materiality of the pictures ... unnerving at best
and questionable at worst").

§Odden, Danile. "Blake, Wordsworth, and the French Revo-
lution." Humanist Dagarna: Att Först à Europa [Humani-
ties Days: To Understand Europe], ([University of Uppsala]

O’Keefe, Richard Robert. "Mythic archetypes in Ralph
Waldo Emerson: A Blakean Reading." Pennsylvania State

Presumably it is the basis for his book with the same title

§O’Keefe, Richard. Mythic Archetypes in Ralph Waldo
Emerson: A Blakean Reading. ([Kent, Ohio]: Kent State Uni-

Presumably it derives from his 1991 Pennsylvania State
dissertation with the same title <BBS 591>.

Review


O’Keefe, Vincent. "Debunking the Romantic Ideology: A
Re-View of Blake's Jerusalem." European Romantic Review,

"Jerusalem is a socially engaged work of literature" (40).

145-59 of Trends in English and American Studies: Litera-
ture and the Imagination: Essays in Honour of James Lester
Hogg. Ed. Sabine Coelsch-Foisner, Wolfgang Görtschacher,
& Holger M. Klein. (Lewiston/Queenston/Lampeter

"I wish to claim for Blake, then, a simultaneous ability to
affirm and question the poet’s role" (149).

Paananen, Victor N. William Blake. (Boston, 1977) Twayne
English Authors Series 202 <BBS 597> B. *William Blake:
Updated Edition. (N.Y.: Twayne Publishers; London,
Mexico City, New Delhi, Singapore, Sydney, Melbourne:

B has an added "Preface to Updated Edition" (ix-xii).

Peterfreund, Stuart. "Blake and the Ideology of the Natu-

The heart of the matter is "Blake—Prophet Against Ide-
ology" (104-14): "Embodied humanity does not live by
matter alone; spirit, not by matter at all" (114).

It is especially about Blake.


An intricate argument about the Marriage.


In Blake’s watercolor of “Jacob’s Ladder,” the presence of angelic females and children suggests a Swedenborgian context. The book is about “the way in which the Romantics read the Bible” (xi).


The book consists of John Peck & Martin Coyle, "General Editors' Preface" (ix); David Punter, "Introduction" (1-15) plus


Review 1 David Worrall, Year’s Work in English Studies, LXXIV for 1993 (1996), 325 (“profoundly disorienting”).


“I would not call myself a ‘Jungian’—Blake is my master,” but “a follower of Blake must be, if not a follower of Jung, at all events a fellow traveler” (B, 168, 167).

Blake is especially on pp. 201-10; "Let us examine what he is in reality saying" in his myth (206).


Blake's design of "Non Angeli Sed Angli," based on James Barry's Inquiry (1775), refutes the idea that "British artists were incapable of artistic excellence" (49).


The account of the fall of Los in Night I reflects Blake's experience that "By trying to please one patron [William Hayley], he risks offending another [Thomas Butts]" (708).


An interview with Keynes—all the words are those of Keynes and his collaborators Gwen Raverat (his sister-in-law) and Vaughan Williams (her cousin)—about the Job ballet (BB #2049), with "the original scenario" (30-33).


An argument that "on the first six plates of Milton, Blake not only employs almost all of the themes and images of Second Isaiah [Isaiah 40-55], but he also arranges them in an order paralleling the order of their appearance in the prophecy. Most striking of all, perhaps, are the similarities between Blake's portrait of Milton and Second Isaiah's portrait of the servant" (106).

§Rogal, Samuel J. "Blake's 'And did those feet' as Congregational Hymn." Hymn, XLIV, No. 3 (July 1993), 22-25.

Includes a history of its composition and performance.


An English edition is scheduled for 1997.


Reviews
2 Andrew Lincoln, Blake, XXIX, 3 (Winter 1995-96), 95-96 ("some of the assumptions and methods involved seem questionable" [95]).
3 Philip Cox, Review of English Studies, N.S., XLVIII (1996), 425-26 (the book "will be of use to new students of Blake but "fails to contribute in a sustained way to an advancement of our understanding of Blake's most puzzling epic").
4 David Worrall, Year's Work in English Studies, LXXIV for 1993 (1996), 326-27 ("genuinely humanist in its sympathies").
5 Margaret Storch, Yearbook of English Studies, XXVI (1996), 292 (it is "welcome" and "lucid").


Reviews
2 Harriet Linkin, Blake, XXIX, 3 (Winter 1995-96), 92-94 (a "few important close readings beautifully ground Rothenberg's astute but sometimes theory-thick discussion of philosophical and religious contemporary contexts to compensate for whatever imperfections the book contains" [94]).
3 Kathryn S. Freeman, European Romantic Review, VII (1996), 87-90 (the book "offers keen insight" [87]).
4 Margaret Storch, Yearbook of English Studies, XXVI (1996), 292-93 ("challenging and penetrating").
5 David Worrall, Year's Work in English Studies, LXXIV for 1993 (1996), 327 ("a subtle book but not a wilful one").

“Blake demands ... that we experience Songs ... as visionary” (22).


“It is the sounds rather than the meanings of the words in this poem that make us feel what it is about” (A, 68).


1 Sunao Vagabond [stage name of Andrew Vernede], Journal of the Blake Society (1996), 67-69 (a “marvellous book,” “astoundingly well-informed”).


Storch, Margaret, Sons and Adversaries (1990) <BBS 647>. Review

1 $A$deIa Pinch, Signs, IX (1993), 264-68.


“Both Songs of Innocence and of Experience and Goblin Market present versions of pastoral [in the sense of an idyllic, rural setting] ... to suggest the state of youthful innocence” (105).


Review


Storch, Margaret, Sons and Adversaries (1990) <BBS 647>. Review

1 $A$deIa Pinch, Signs, IX (1993), 264-68.


“Both Songs of Innocence and of Experience and Goblin Market present versions of pastoral [in the sense of an idyllic, rural setting] ... to suggest the state of youthful innocence” (105).


Review


"Blake's whole poetic drift [sic] was to attack and break" “the aesthetic unity of the poem,” and “This was the way Yeats was to think and write” (220, 223).


Ff. 20-44 are about the Songs, including a translation of "The Tyger" (l. 60).


Reviews

7 Peter Bradshaw, "Return to dissent," *Evening Standard,* 16 December 1993, p. 40 (it shows the "vigour and distinctive Englishness" of Blake and of E. P. Thompson).


11 §Jonathan Lundman, *Romantic Movement* for 1993 (1994), 70-71 ("an essential corrective to Blake studies which are, far too often, as fantastical as Blake's own works").


Reviews

1 Janet Warner, *Blake,* XXIX, 3 (Winter 1995-96), 96 ("often the critic is undermined by the energy and mystery of his poet," but "the approach that seemed confusing in *The Four Zoas* works brilliantly in Vine's concise discussions of Milton and Jerusalem").


Reviews


11 Thomas G. Tanselle, *Nineteenth-Century Literature,* XLIX (1995), 534-37 <Blake (1996)> (a "magnificent achievement" which "will profoundly influence future studies," but "there could ... be greater clarity in Viscomi's use of bibliographical terminology" such as "edition" for "print-run").


13 §Hazard Adams, *Journal of Aesthetics and Art Criticism,* LIII, No. 4 (Fall 1995).


15 §Sarah Symmons, *British Journal of Aesthetics,* XXXV, No. 3 (July 1995), 308-09.


The Preludium (Night I, 3-7) "reversed this archetypal vision of the Fall ... in the *America* Preludium," and in its further revision "The poem suffered the fatal structural wounds when it had hardly been given shape" (11, 12).


"Carman's indebtedness to Blake is obvious and extensive"; in "The Country of Har: For the Centenary of Blake's *Songs of Innocence*, *Athenaenum* (1890) reprinted in *By the Aurelian Wall* (1898), "Har is the ideal of England" (119, 118).


Paolozzi’s statue of Newton after Blake’s design for the new British Library is "a cultural gagge" (Wilmott), "demonstrates the BL’s failure to apprehend the artist’s meaning" (Alderson), is creditable because “ambivalent” and “equivocal” (Wilson, a member of the BL committee) and because “whereas Blake’s figure is impotent and exposed to the elements, Paolozzi’s is immensely strong and powerful [sic]” (Saunders, chairman of the British Library board).


§Wolf, Edwin. *William Blake as an Artist*


Wright, Julia M. ““And None Shall Gather the Leaves’: Unbinding the Voice in Blake’s *America and Europe.*” *European Romantic Review*, VII (1996), 61-84.

“Blake appropriates the homology between biological and non-biological creativity to address the politics of the copied text” (77).


Review of the exhibition of Blake's Heads of the Poets for Hayley's Library at the City Art Gallery (Manchester) <BB #697>.


The "contingent narrativity of Jerusalem" works by "ramification and incursion" (613).


Partly about the contexts of Blake and Yeats in Reed’s poem "I am a cowboy in the boat of Ra."

Division II: Blake’s Circle

Cumberland, George (1754-1848)

Polymath, Blake's Friend, Correspondent, and Collaborator


An account of "George Cumberland" (62-65) precedes letters from Johnes to him of 1784-1815. In a letter to Robert Anderson of 29 January 1808, Johnes says that in Malkin’s *Father's Memoirs of His Child* (1806) <BB #482>
“You will see an account of Blake and an eulogy of your humble servant. Blake is certainly verging on the extravaganza” (230).

Flaxman, John (1756-1826)
Sculptor, Friend of Blake

Fuseli, John Henry (1741-1825)
Artist, Friend of Blake

Linnell, John (1792-1882)
Painter and Engraver, Blake’s Patron

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

Richmond, George (1809-96)
Artist, Blake’s Disciple

Varley, John (1778-1842)
Artist, Astrologer, Friend of Blake

Abbott, George 150
Ackroyd, Peter 123, 128, 134, 141, 142
Adams, Hazard 134, 149
Aers, David 144, 146
Ahlstrom, Chrispin 134
Alderson, Brian 150
Alexander, David 130
Allup, James Q. 135
Alonso, Mariano Vázquez 128
Ananda, Dharmachari 134
Annan, David 134, 142
Anzai, Keiko 135
Aoyama, Keiko 121, 132, 135, 137
Arakawa, Mitsu 135
Ault, Donald 144, 146
Baldwin, Michael 135
Baridon, Michel 144
Barry, Kevin 135
Bate, Jonathan 134
Becker, Felix 139
Beer, John 135
Behrendt, Stephen 135
Bemrose, John 134
Bentall, Jonathan 140
Bentley, E. B. 121
Bentley, G. E., Jr. 121, 123, 132, 136, 137, 138, 141
Bentley, Julia G. 121
Bgs.D. 145
Bindman, David 136, 151
Blacher, Günther 144
Bogan, James 123, 141
Boncè, Paul Gabriel 146
Bowra, Cecil Maurice 138
Bracher, Mark 144, 146
Bradford, Richard 138
Brashaw, Peter 149
Brammer, Marsanne Carolee 138
Brown, David B. 132
Brown, David Blayney 151
Brown, Marshall 138
Browne, Max 137
Bull, Malcolm 138
Butlin, Martin 132, 137
Butt, William 138
Butter, P. H. 128
Byrne, John 121
Cadogan, Peter 142, 144
Cantor, Paul 134
Caplan, David 137
Caramès, I. L. 124
Castero, Gunnar 138
Chauvin, Danièle 138
Chayes, Irene H. 136, 138, 139, 147, 148
Chou, Wen-ping i 128
Cieszkowski, Krysztof 129
Clark, David L. 144
Clark, Steve 138, 143
Clarke, Lorraine 138
Cloudsey, Tim 139
Coelsch-Foisner, Sabine 145
Commander, John 124, 125, 126, 128, 138
Cooksey, Thomas L. 144
Corugedo, S. G. 124
Courthope, William John 138
Cox, Philip 147
Cox, Stephen 137, 138, 145
Cranston, Maurice 138
Crisman, William 138
Curran, Stuart 139, 146
Davis, Donald 139
Davies, I. M. Q. 139
Davies, Keri 132, 136, 137
Davis, Mike 125
Daveau, Robert 138, 139
Day, Aidan 139
de Campos, Augusto 128
de Diego, Estela 133
Dee Ottesen, G. A. 139
Dewhurst, Jim 141
Dillingham, Thomas F. 141
Dirda, Michael 134
Dörbercker, D.W. 121, 126, 128, 139, 149
Douton, Valerie 137
Eagleton, Terry 149
Eaves, Morris 125, 126, 128, 137, 139, 146
Edwards, Gavin 141, 146
Edwards, Michael 141
Eglington, Guy C. 135
Eliot, T. S. 139
Endo, Toru 139
Engetsu, Katsuhiro 139
Epstein, Daniel Mark 124, 125, 126, 128, 149
Erdman, David V. 132, 138, 139, 146
Ernst, C. 140
Esponosa, Gabriel Sánchez 133
Essick, Robert N. 121, 123, 125, 126, 128, 129, 130, 132, 136, 137
Esterhammer, Angela 140
Fausset, Hugh l’anson 140
Feldman, Paula R. 1.36
Ferber, Michael 126, 137
Ferguson, Margaret W. 147
Ferlazzo, P. J. 145
Fischer, Michael 138, 139
Fitch, Donald 132, 138
Frankenberg, Lloyd 148
Fraser, Kennedy 134
Freeman, Arthur 121
Freeman, Kathryn S. 140, 147
Frontain, Raymond-Jean 147
Fuller, David 132, 139
Furtwangler, Albert 140
Gamer, Michael 137
Gassenheimer, Michael 144
Gilbert, R. A. 133
Glasier, Wayne 140
Gleckner, Robert P. 136, 140, 146