C H E C K L I S T

William Blake and His Circle: A Checklist of Publications and Discoveries in 1997

G. E. Bentley, Jr., Keiko Aoyama

Blake/An Illustrated Quarterly, Volume 31, Issue 4, Spring 1998, pp. 137-175
7. “Nor Fox, Nor Wolf, Nor Rat among Our Sheep.” Beinecke Library, Yale University, New Haven, Connecticut.
12. *Colinet with his Shepherd’s Pipe.* Untraced since 1924.
17. *Thenot and Colinet Leading Their Flocks Home Together at Sunset.* Untraced since 1927.
18. *Thenot and Colinet at Supper.* Untraced since 1924.

Relief etching of cuts 2-5 (corresponding to Butlin’s drawings 1-3, 5): Robert N. Essick, Altadena, California.

Proofs of the wood engravings before the block was cut down, cuts 2-5 (corresponding to Butlin’s drawings 1-3, 5): British Museum, Dept. of Prints and Drawings, London; Houghton Library, Harvard University, Cambridge, Massachusetts; Rosenwald Collection, National Gallery of Art, Washington; Maurice Sendak, Connecticut.

Proofs of the wood engravings before the block was cut down, cuts 6-9 (corresponding to Butlin’s drawings 6-9): British Museum, Dept. of Prints and Drawings, London; Fitzwilliam Museum, Cambridge, England; Pierpont Morgan Library, New York; Rosenwald Collection, National Gallery of Art, Washington.

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**William Blake and His Circle:**

**A Checklist of Publications and Discoveries in 1997**

**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, 1997) and those for previous years which are not recorded in *Blake Books* (1977), *Blake Books Supplement* (1995), and "William Blake and His Circle" (1994-97). 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 Linell 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.

I take Blake Books (1977) and Blake Books Supplement (1995), faute de mieux, to be the standard bibliographical authorities on Blake1 and have noted significant differences from them.

N.b. I have made no attempt to record manuscripts, typescripts, computer print outs, radio or television broadcasts,2 calendars, furniture with inscriptions,3 microforms,4 music,5 pillows, poems, posters, published scores, recorded readings and singings, rubber stamps, T-shirts, tattoos, engravings, where the standard authority is R. N. Essick, "Cradle Song," see R. N. Essick, "Blake in the Marketplace, 1997," day, 23 May 1997, BBC 2 daytime educational program for television. Broadcast Fri.


Research for "William Blake and his Circle" (1997) was carried out chiefly in the Australian Defence Force Academy Library, the Australian National University Library, the Huntington Library, the National Library of Australia, the National Library of China, and the University of Toronto Library.

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 his illustrations to 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)
Blake Blake/An Illustrated Quarterly

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).


Blake Studies (1968-80) produced by University Microfilms International;

America (O), Book of Thel (G), Europe (K), Jerusalem (E), Milton (A), Small and Large Book of Designs, Song of Los (A), Songs of Experience (B), Songs of Innocence (B), Songs of Innocence and of Experience (AA), Visions (P), watercolors for Bunyan's Pilgrim's Progress and Young's Night Thoughts and the colored copy of Night Thoughts from Sir John Soane's Museum, London, produced by Microform Academic Publishers (Wakefield, England);


6 For instance, the following from Comprehensive Index to English-Language Little Magazines 1890-1970 Series One, ed. Marion Sader (Millwood, N.Y.: Kraus-Thomson Organization, 1976);


8 Murray, Philip. "Ah Blake, my bleating mystic, Little Lamb ...." Tyger's Eye, I, No. 4 (June 1948), 34.

1. The Eternal Female ground! it was
2. Heard over all the Earth,
3. In the deep down falling, even to eternity down falling
4. And weep and bow thy reverend locks!
5. In her trembling hands she took the new born terror bewilding;
6. On those infinite mountains of light now barring out by the Atlantic sea, the new born fire stood before the starry King!
7. Floyd with grey broad staves and thunderous voices the jealous wings would over the deep:
8. The speary hand burned alow, unbuckled was the shield. Both went the hand of jealousy among the flaming hair, and hurst the new born wonder thro' the starry night.
9. The fire, the fire is falling!
10. Look up! look up! O citizen of London.
11. Enlarge thy countenance! O Jew, leave counting, gold, return to thy oil and wine! O African! black African! go, wanted thought, when his forehead;
12. The fiery limbs, the flaming hair, shot like the setting sun into the western sea.
13. Wash'd from his eternal sleep, the heavy element rolling freed away;
14. Down rushed burning his wings in woe the jealou's king; his grey browd counsellors, thunderous warriers, curled veterans, among helms and shields, and chariots horses, elephants, banners, castles, slings and rocks.
15. Falling, rushing, running! buried in the ruins, on Orthos' door.
16. All night beneath the ruins, then their stullen flames faded emerge round the flowering King, &c.
17. With thunder and fire! leading his starry hosts thro' the waste wilderness.

Introduction

Blake Discoveries in 1997

Two exciting new texts by "William Blake" were first described in 1997: a previously unknown letter to George Cumberland of 1 September 1800 and the Sophocles Manuscript.

The Blake letter is not yet published, but a transcription is promised soon by Morton Paley and Robert N. Essick, the new owner and the most redoubtable scholar-collector of Blake since the death in 1982 of Sir Geoffrey Keynes. It is especially surprising that a letter to Cumberland should appear at this late date, almost 200 years after it was written, for most of Cumberland's letters went in 1849 to the British Museum (now the British Library). Perhaps Cumberland tucked this letter into his copy of Songs of Innocence and of Experience (F), until it was sold in 1857. The contents of the new letter are very surprising. The Sophocles Manuscript, still in private hands, has been seen by very few Blake scholars. The only two who have analyzed it in print came to diametrically opposite conclusions as to its connection with the poet William Blake. Michael Phillips believes that the "William Blake" signatures scattered throughout the manuscript were written by the poet-artist William Blake, that he may have owned it...
from 1772 through 1812, and that perhaps he wrote the translation of Sophocles' Ajax and the learned commentary on it. If Michael Phillips is correct, we must rethink carefully and extensively the implications of the knowledge of Greek and Latin and the absorption in the classics which the Sophocles Manuscript implies in Blake.

If, on the other hand, G.E. Bentley, Jr., is right in concluding that none of the three or four hands in the Sophocles Manuscript is that of the poet-artist, we may learn from it more about one of the poet's many contemporary namesakes, but it will tell us nothing of the author of Songs of Innocence and Illustrations of the Book of Job.

Copies of several long-lost works by Blake have suddenly reappeared. Europe pl. 1 ("The Ancient of Days"), last traced in the G. C. Smith sale in 1938 (BB 340), has turned up in a private New York collection, and another copy, long believed to have been printed posthumously, has been shown by its new owner, Robert N. Essick, to be from the 1794 printing.

The Marriage of Heaven and Hell (M), consisting of pl. 25-27, first and last recorded in the 1819 Linnell sale, was apparently acquired then by Frank Rinder. Copy M was lost to sight in the Rinder family, perhaps because it was tucked into a copy of Blake's Illustrations of the Book of Job. The Job was included in a lot of furniture brought in to be sold at Christie’s, discovered there by John Windle in June 1997, and sold at Christie's in November.

Comparison of copy M with the same plates of Marriage (L), now owned by Robert N. Essick, indicates that they were probably printed at the same time in the same dark grey or very dark brown ink and with the same variant on pl. 25 found in no other copy and not previously associated with copy M. More important, copy M has no inked text at the bottom of pl. 27 where other copies have the eight-line Chorus of "A Song of Liberty." However, the uninked, indented fragments of the text of the Chorus seem to be visible where the Chorus should be (see illus. 1-3). No very plausible motive for Blake to omit the Chorus has yet occurred to GEB or his numerous perplexed advisers. Surely Blake had not decided he was wrong to say that "every thing that lives is Holy" or that it was indiscreet or indifferent to write of "pale religious lechery." As is usual with Blake discoveries, the new copy of The Marriage of Heaven and Hell raises more fascinating new problems than it solves.

The most exciting newly found copy of a known work by Blake is Descriptive Catalogue (U), which had been bought by George Cumberland Jr., in November 1809, sent to his father, and lost to sight for 188 years. It was brought in off the street to Marlborough Rare Books in London in the summer of 1997 and rapidly moved to the collection of Robert N. Essick. Copy U is enriched with corrections by Blake, two of them not previously known, plus letters and descriptions by John Linnell and George Cumberland about Blake.

While some important and unique Blake originals have been found, others have been lost. The letter from Blake of 11 December 1805 and the letter to Blake of 17 April 1800 are in some untraced limbo between the Keynes Family Trust and the Fitzwilliam Museum and Cambridge University Library to which the other Blakes from the Keynes Collection went at the death of Sir Geoffrey, and none of the interested parties can say what has become of them.

A surprising number of newly recorded printings of Blake's poems between his death in 1827 and Gilchrist's biography in 1863 have been found, some 30 in all. They are in locations as obscure as the National Anti-Slavery Standard (1842-49) and as obvious as William Hone's Every-Day Book (1827-89). Blake was a good deal more accessible in odd snippets than we have hitherto known.

Exhibition Catalogues

A major Blake exhibition was held at the Yale Center for British Art which silently celebrates the transfer of the last of Paul Mellon's Blakes to the Center. In the long run, such exhibitions have major effects upon the understanding and appreciation of Blake among students and scholars and reflective lovers of the arts; in the short term, they are the occasion for conclusions such as that in the Wall Street Journal (23 April 1997) that Blake's "etchings grow hairier and hotter over time."

Blake's works are very rapidly becoming better known in Spain, most particularly in 1996-97 through the work of the Fundación "la Caixa," which sponsored a major exhibition with catalogues in Spanish (Madrid) and Catalan (Barcelona). At last count, these exhibitions had stimulated 100 reviews, notices, announcements, and puffs.

Scholarship and Criticism

The volume of publications concerning William Blake, his art and his poetry, seems to continue unabated. This 1997 checklist records 11 books about Blake, 15 editions, 10 catalogues, 155 articles and parts of books, 20 dissertations (mostly doctoral theses), and 194 reviews. In addition to those published in English in Australia, Britain, Canada, Japan, New Zealand, Norway, and the U.S.A., there were a substantial number of publications in less familiar scripts, including Braile (1), Chinese (2), Danish (1), French (6), German (12), Italian (4), Japanese (8), and Spanish and Catalan (109).

Among the most useful new works for cybernauts are Nelson Hilton's On-Line Blake Concordance at the University of Georgia and the Blake Archive at the University

2 http://www.english.uga.edu/Blake_Concordance
of Virginia, both of which are still maturing and each of which offers means of access to Blake's works which would be much more cumbersome using hard copies.

The most basic work in cumulating new Blake information is of course provided in Robert N. Essick, "Blake in the Marketplace" and in "William Blake and His Circle" in Blake.

A good deal of light has been thrown on Blake's life by Lane Robson and Joseph Viscomi in their revelation that the fumes from copper bathed in acid as in the etching process are toxic, that Blake's process of relief etching required much longer etching than most etchers used, and that indeed Blake may have died from biliary cirrhosis of the liver caused by chronic copper intoxication.10 The newly discovered hazard of his profession is likely to shock most of us. But as Blake lived to be almost 70, a very respectable age in the 1820s, we may wonder how much sclerosing cholangitis shortened or indeed affected his life.

More oblique light is thrown on Blake by the account of the sudden and quite unexpected death in 1805 of James Parker,11 Blake's fellow apprentice (1773-79), his housemate and partner in a print-shop (1784-85), and his lifelong friend. It would be surprising if Blake had not been intimately familiar with the details of his old friend's abrupt death and of his irregular will.

The books on Blake recorded here range from Peter Davies' modest little student primer called William Blake (1996)12 to the collection of essays on Poetical Sketches called Speak Silence, ed. Mark Greenberg (1996), and three books which apparently grew out of dissertations.13 Helen Bruder, William Blake and the Daughters of Albion (1997) is a fervently partisan feminist exercise which laments that "Blake often let women and their rights slip from his work" (32) and that Blake studies seems to be afflicted by "patrician disinterest" in feminism (32, 182). Her very extensive research has produced a mass of fascinating information about attitudes to women in Blake's time. Some of her arguments and conclusions may afflict or astonish readers, but the extent and thoroughness of her research must compel admiration.

Kathryn Freeman's Blake's Nostos: Fragmentation and

Nondualism in The Four Zoas (1997), is part of a series on Western Esoteric Traditions, but it is chiefly concerned with Blake's myth rather than with Western Esoteric Traditions. Her conclusion that "Blake emblematizes the epic nostos, the homecoming as a return to wholeness" (159) does not seem to require an esoteric tradition to justify it.

William Richey, Blake's Altering Aesthetic (1997), argues that we have uncritically accepted the conclusions that Blake's early work is gothic and his late work anti-classical. A good deal of evidence supports the contrary—or at least an ambivalent—conclusion about Blake's attitude to gothic and classical ideals. The connection of evidence and conclusion in the book is sometimes curiously unpersuasive, but the argument was worth making.

Two of the most impressive essays on Blake's writings in the past year are by Joseph Viscomi and Hisao Ishizuka. In "The Evolution of The Marriage of Heaven and Hell," Huntington Library Quarterly 58 (1996): 281-44, Viscomi makes a customarily detailed and powerful argument that the Marriage evolved through distinct sequential stages of composition, that some of the parts may have been conceived and even intended for publication separately, and that the whole was imagined and completed in 1790, not in 1790-1793 as in previous conventional wisdom. All future accounts of The Marriage of Heaven and Hell must take serious account of Viscomi's argument—an argument which is not yet completed, for he promises sequels to this essay.

The most original and persuasive of the hundreds of Japanese articles and books I have seen over many years is Hisao Ishizuka's "Thel's 'Complaint': A Medical Reading of Blake's The Book of Thel," Eibungaku Kenkyu Nihon Eibungakkai: Studies in English Literature, The English Literary Society of Japan 73 (1997): 245-63. He argues, with abundant and persuasive detail from Thel and from eighteenth-century medical and conduct books, that Thel recognizably suffers from green-sickness fostered by the unnatural cultural imperatives of sexual modesty and repression for adolescent girls. Her flight, shrieking, from the Vales of Har "is, therefore, not a commendable resistance to ideology; rather, it is a literal and imbecile enactment of the cultural imperative" (262).

The essays of Viscomi and Ishizuka take us far from the paths of conventional wisdom—and they persuade me that these are the paths we shall have to follow in future to reach a recognizably Blakean destination.

The Roads Not Taken

Other essays beckon us down byways which seem singularly unpromising. Steven Goldsmith thinks that in the frontispiece of Jerusalem Los is holding in his hand an "explosive device (his 'globe of fire') ... he looks guilty as hell."14

12 Davies has apparently not attempted "the colossal effort required to elucidate" "the prophetic books" (62), which does not leave a great deal of Blake's poetry beyond Poetical Sketches, the Songs, and unpublished lyrics.

Janet Marie SchrIVER is concerned with "the spiritual in digi-
tal art" against the background of William Blake.15 Eijun
Senaha finds that "The Sick Rose" is about "a woman's mas-
turbation," with "a carefully designed illustration of the
female genitalia,"16 which previous viewers had thought to
be a rose. Helen Hollis sees the serpent on the last plate of
The Book of Thel as Thel herself,17 while Deborah McCollister
thinks that Thel is "the female driving the
snake."18

My favorite argument is that of Elizabeth O'Higgins, who
discerns on the head of the child in Blake's design of "The
Death of Earl Goodwin" the letters "CCEil." This proves to
her satisfaction that "The child's name is O'Neill," and this
in turn "establishes the meaning of the picture"19—at least
it may do so if one believes, as she does, that Blake's father
was named O'Neill. For those who persist in thinking that
the grandfather and father of "English Blake" were named
James Blake,20 the significance of CCEil is not so transpar-
ent.

But one should be grateful for the invitation to follow
such byways. And perhaps, when we know more or are
wiser, they will seem as promising as those of Joseph
Viscomi and Hisao Ishizuka.

**Division I: William Blake**

**Part I**

**Edition, Translations**

**and Facsimiles**21

**Section A: Original Editions**

*America* (1793[-1831])

**Copy M**

History: ... (5) By 1997 Paul Mellon had given it to (6) The
Yale Center for British Art.

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

According to Joseph Viscomi, Huntington Library Qua-
terly 58 (1996): 344, the plates for *The Book of Thel* were cut
from a single sheet of copper in the following pattern:

<table>
<thead>
<tr>
<th>The pl.</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marriage pl.</td>
<td>5</td>
</tr>
<tr>
<td>The pl.</td>
<td>6</td>
</tr>
<tr>
<td>Thel pl.</td>
<td>1</td>
</tr>
<tr>
<td>Thel pl. 1 and Marriage pl. 4 being especially small plates, and Thel pl. 1 and 8 being etched last.</td>
<td></td>
</tr>
</tbody>
</table>

**Copy B**

History: ... (4) By 1997 Paul Mellon had given it to (5) The
Yale Center for British Art.

**Descriptive Catalogue (1809)**

Patrons of Blake's exhibition who did not buy the Descrip-
tive Catalogue itself were offered "an index to the Catalogue
gratis." No separate copy of this Index has been traced, but
presumably it is identical with the "Index" to the Descrip-
tive Catalogue itself (Signature G6).

Copies of the Index for separate distribution could have
been created by printing extra copies of Sheet G from which
leaf G6 with the Index could be cut. However, it is much
more likely that the Index leaves were amputated from
whole copies of the Descriptive Catalogue in order to have
them to sell to non-catalogue-buying patrons of the exhi-
bition. The amputation method would have left some cop-
ies of the Descriptive Catalogue lacking the Index leaf.

Confirmation of this speculation is found in Descriptive
Catalogue copy U, which was bought in November 1809
for George Cumberland by his son, who had already seen
the exhibition and the catalogue, and which lacks the
Index leaf (G6). If other copies of the Descriptive Catalogue
appear without the Index leaf, we may presume that they
were bought at 28 Broad Street by individuals who did not
propose to see the exhibition; untraced copy V, which was
bought in November 1809 by George Cumberland Jr., for
Barry's library in Bristol, should lack the Index.

**Newly Recorded Copy**

**Copy U**

Binding: (1) Watermarked "AP" and "1807" (as usual), 11
x 19 cm., lacking the index leaf (G6), with the corrections
Blake made in copies distributed at the exhibition (B-D, F-
H, I-L, O) on the titlepage ("At N 28 Corner of Broad Street,
Golden Square, ") and on 64 ("idea of want" altered to "want
of idea"), plus unique alterations by Blake on iv22 and 3,24

22 According to the advertising flyer for a Descriptive Catalogue, patrons paying for admission but not for a catalogue were given "an Index to the Catalogue gratis," which "served as a hand-list for view-
ers of the exhibition. However, as copy U was bought by George Cumberland Jr. to send to his father in Bristol, he did not need the Index.

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

24 In the couplet, "and the mole" is altered to "mole & Bat," in order
plus minor underlining and notes probably by George Cumberland; (2) Rebound c. 1840 in Grey boards, with Blue cloth spine; with tipped-in letters from (A) John Linnell [to George Cumberland], 18 March 1833; (B) John Linnell to George Cumberland [Jr.], 4 January 1876; (C) Dora Greenwell of 27 December 1875 (printed) on “Vivisec- tion” quoting 26 lines of “Auguries of Innocence”; (D) Dora Greenwell [to George Cumberland, Jr.], 25 January 1876; plus (E) A note by “GC 1842” on the back flyleaf which is integral with the paste-down of about 1840. History: (1) In November 1809 George Cumberland, Jr., paid 5s for two copies of the Descriptive Catalogue and sent them to (2) His father George Cumberland in Bristol, who gave one to B. Barry (see below) and kept the other; (3) Cumberland’s copy was bought “many years ago” by a man, (4) Whose daughter sold it through Marlborough Rare Books and John Windle in August 1997 to (5) Robert N. Essick.28

Newly Recorded Copy
Copy V

Binding: Unknown.
History: (1) Sent by George Cumberland, Jr., in November 1809 to (2) His father (as in Copy U) for (3) The Bristol publisher and circulating library owner B. Barry; (4) Untraced.

Europe (1794[-1831])
Copy A
History: ... (6) By 1997 Paul Mellon had given it to (7) The Yale Center for British Art.

...make it rhyme with “fat” and to make it correspond to the draft in Blake’s Notebook 36.

25 The date looks like “1849,” but a curl at the bottom of the “9” makes it look much like a “2.”

26 George Cumberland Jr. wrote to his father on 14 Oct 1809 about Blake’s

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

Three weeks later, on 5 Nov, Cumberland asked his son to “send by Abingdon 2 vols of Blake’s work & make my regards to Blake—MC will pay you the 5/- for them—” (Blake Records 1969, 219).

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

27 George Cumberland Sr. wrote to his son on 13 Nov 1809:

Blakes Cat. is truly original—part vanity part madness—part very good sense—is this the work of his you recommended, for new details about pl. 1, see “The ‘Order of the Songs’”

Copy c
Plate 1 (with Jerusalem pl. 30 on the verso)
History: ... (5) By 1997 Paul Mellon had given it to (6) The Yale Center for British Art.

The First Book of Urizen (1794[-1815?])
Plate 21
According to Viscomi, Huntington Library Quarterly 58 (1996): 313n38, it is Urizen pl. 21 (10.2 x 16.6) which is probably on the verso of Marriage pl. 19 (10.2 x 16.4) rather than Marriage pl. 16 (10.2 x 16.6 cm.), as in BB 167.

Copy C
Binding: (2) It was disbound at the Yale Center for British Art by 1997.

Copy G

Edition

It is reproduced with omissions in the Dover reproduction (1997).


A reproduction of the Blake Trust facsimile of copy G (1958), considerably reduced in image-size, enormously reduced in leaf size, on glossy paper, omitting Blake’s framing lines and plate-numbers.

For the Sexes: The Gates of Paradise (1820-31?)
Copy G
History: ... (4) By 1997 Paul Mellon had given it to (5) The Yale Center for British Art.

...and of which I gave you a Comm’t to buy two sets one for me and one for Barry’s Library! ...
Inscriptions on Designs

Poems and Descriptions of Designs for Gray’s Poems (1797)
History: (6) By 1997 Paul Mellon had given them to (7)
The Yale Center for British Art.

Jerusalem (1804-[-20?][-1832?])
Copy E
Binding: (4) It was disbound again at the Yale Center for British Art by 1997.

Plates 28, 35
History: ... (6) By 1997 Paul Mellon had given it to (7) The Yale Center for British Art.

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Editions


The 1997 paperback has the same imprint and ISBN number as the 1991 cloth issue (“$75.00”); the presumably-more-accurate information about the 1997 issue ($29.95) derives from Books in Print 1997.
3 Marriage of Heaven and Hell (L) (Robert N. Essick) pl. 27, photographed by John Sullivan at the Huntington.

Notice the ink splater in II. 5-6, the broken tail of the semi-colon after "free," the smudges after "his" in the first line and especially at the bottom right of the page, about "wishes," "every," and "Holy," and the "a" of "calls." The paper size, wide margins, and registration are handsome in copy L, but the inking is more careful and the impression sharper in copy M.

The chief difference between the impressions of pl. 27 in copies L and M is the presence of the "Chorus" in copy L and its omission in copy M. However, the ghost of the Chorus is perceptible even in copy M. Not only is the top of the "C" of "Chorus" clearly visible, but the bottom of the "C" and indeed the rest of the "horus" are discernible in an un-inked, blind impression even in the photograph (and, I hope, in the printed reproduction).

An indentation farther down the page of copy M seem to show the vertical risers of "deadly black" in exactly the position they occupy in copy M. Under the hind hooves of the left ramping horse, the "L" of "Let" may be made out, and other surface noise reveals isolated letters to the eye of faith. At least, all those whom Geb has invited to examine the print have begun in healthy skepticism bordering upon incredulity and ended with growing faith that the fragments of the text of the "Chorus" may be discerned embossed in the un-inked bottom of Marriage of Heaven and Hell (M) pl. 27.

Very few observers profess to make out whole letters in copy M pl. 27, much less whole words (except for "Chorus" and "Let"), and therefore it is not possible to determine whether the blind text copy of M was identical with the inker text of copy L and other copies.

Review

14 Dennis M. Welch, English Studies 78 (1997): 90-93 (with The Early Illuminated Books [1993], and Milton ... and the Final Illuminated Books [1993] (all the volumes display "consistently meticulous" scholarship).


Vol. 1 is a facsimile of copy E using the same photographs as the Blake Trust facsimile (1991) but with the plates printed back-to-back rather than on one side only as in the original; Vol. 2 has an "Introduzione" (5-23), the text of Jerusalem in English and Italian on facing pages with Italian notes, and a "Glossario" (399-409).

Letters

Table

<table>
<thead>
<tr>
<th>Date</th>
<th>Postmark</th>
<th>Watermark</th>
<th>Location</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1 September 1800</td>
<td></td>
<td></td>
<td>Essick</td>
<td></td>
</tr>
</tbody>
</table>

The letters from Hayley to Blake of 17 April 1800 and from Blake to Hayley of 11 December 1805 which belonged to Sir Geoffrey Keynes did not go with his collection of Blake’s graphic works to the Fitzwilliam Museum or with his collection of Blake’s purely literary works to Cambridge University Library (as I am informed by David Scrase of the Fitzwilliam Museum); they did not stay with the works (such as plates from Europe, Urizen, Ghost, Jerusalem, Songs, and Visions) in the Keynes Family Trust, which is on long-term deposit in the Fitzwilliam Museum, and the Keynes family retained nothing relevant to Blake (as I am informed in a letter of 8 August 1997 from Sir Geoffrey’s son Stephen Keynes).

17 April 1800 [Hayley to Blake]

History: ... (5) Untraced.

Newly Recorded Letter

1 September 1800 to George Cumberland

History: (1) Perhaps this is the "long and very interesting letter" to George Cumberland inserted in Cumberland’s

80 Rather than the letter of 12 April 1827, as BBS 96 speculates.

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copy of Songs (F) which was offered in Thomas Kerslake's catalogue of Valuable Books Manuscripts Literary Curiosities (after December 1857), Lot 733; (2) Acquired from a private British Collection in November 1997 through John Windle by (3) Robert N. Essick.31

11 December 1805 [Blake to Hayley]

History: ... (7) Untraced.

The Marriage of Heaven and Hell ([1790]--[1827]?)

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
<th>Watermark</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>25-27</td>
<td>2</td>
<td>—</td>
</tr>
</tbody>
</table>

Binding Order Leaf Size in cm. Printing Color
25-27 10.5 x 15.2 black

The plates of the Marriage seem to have been cut out of seven sheets of copper in the following patterns and perhaps in the following order, according to Viscomi, Huntington Library Quarterly 58 (1996): 337:

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

Bold-face indicates plates upside-down; “x” and apparently “-” identify unknown plates.

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

Plates 16, 19

According to Viscomi, ut supra, 313n38, Marriage pl. 19 (10.2 x 16.4 cm.) was “likely paired with [i.e., etched on the verso of] Urizen pl. 21 (10.2 x 16.6)” rather than Marriage pl. 16 (10.2 x 16.6 cm.), as in BB 167.

Plate 21

According to Viscomi, ut supra, it is Urizen pl. 21 (10.2 x 16.6) which is probably on the verso of Marriage pl. 19 (10.2 x 16.4) rather than Marriage pl. 16 (10.2 x 16.6 cm.), as in BB 167.35

Variants:

Pl. 26, l. 6: Copy M reads “And weep and bow thy reverend locks!” as in Copy L, rather than “And weep!” as in other copies. In Copy M, there is a pencil “x” beside the line (see illus. 1).

31 See his “Blake in the Marketplace, 1997” above.
32 Copy M consists of two leaves on a half-sheet of paper, pl. 26-27 printed back to back (not pl. 25-26 as in BR); the front page of the folded gathering is blank.
33 It is wove paper, with two deckled edges.
34 The dimensions of paper as a whole (bearing two leaves) is 24.3 x 19.9 cm.
35 The dimensions of plates in the Marriage given in Viscomi differ slightly from those in Blake Books partly because he gives four dimensions (height on left and right sides, width at top and bottom) rather than two (width at bottom and height at right) and partly because he gives individual measurements for five copies, whereas Blake Books gives average measurements for each plate in all copies. The differences are not, however, substantial.

N.b. When these letters were etched out, they were not replaced with flourishes to fill the empty space, though every other such space on the plate is so filled. The erasure had to be done extremely carefully, for, in the erased “thy” (l. 6), the riser of “h” is on the same level as the flourishing descender of the “y” in “eternity” above it (l. 5), the ornamental descender of the “y” in the same “thy” actually touches the riser in the “h” in “hands” below it (l. 7), and the riser of the “K” of “locks” (l. 6) overlaps the descender of the “g” of “falling” (l. 7)—and the overlap is still visible on copies such as B where the end of l. 6 is erased.

Pl. 27: The 8-line Chorus is not inked in Copy M (see illus. 2). However, the tops of the first two letters of “Chorus” and of the flourishes round it are inked. The obscuring was probably not achieved by masking (by laying a piece of paper between the bottom of the plate and the paper-to-be-printed-on), for there is no indentation from this masking-leaf, and the portions omitted are not in a straight line—the missing word “Chorus” is between the unobscured rearing horses.

Further, the flourish below the word “Chorus” is visible in indentation. Even more strikingly, in sharply-raking light faint hints of the rest of the text of the “Chorus” are also discernable; the “L” of “Let” in the first line, the “dl” of “deadly” in the second line and the exclamation-point after “not” in the seventh line are particularly clear.

If these ghost-letters are truly there, this means that (1) The plate was not masked, for this embossing would scarcely show through a layer of paper; (2) The letters are not black either because (a) they were never inked or (b) the ink was wiped off or (c), probably, a combination of the two, as must be the case with the “C” of “Chorus,” which is inked at the top and only embossed at the bottom; (3) The text was complete when the print was inked; it is not merely waiting for a design or inspiration to fill the space.

But of course we must be very cautious about determining just what was written in this early version of the “Chorus.” All this evidence shows clearly is that “deadly” (or at least “dl”) and “not!” (or at least “!”) were present when pl. 27 of Copy M was printed.

Copy M

Binding: Three plates are printed on two integral leaves (one folded half-sheet); the page left blank is, very oddly, the first one (see illus. 1-2). The first (blank) page is perhaps slightly dirtier than others, and it seems slightly foxed.

Paper size: The paper is somewhat irregular in shape, 24.3 cm. wide (measured at the bottom) or 23.8 cm. (at top) x 20.0 cm. high (at right of inner folding) or 19.6 cm. (at left). The original deckled edges are still on the right (when looking at pl. 25-26) and top; the bottom and left edges are slightly crooked as if cut with scissors (a knife would surely have been drawn along a straight edge, as of a ruler). The paper was folded not quite in the middle—who is to say

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when and by whom it was folded? The crease is now very firm, and there is a tiny tear at bottom of the crease. The leaf with pl. 25 is 11.7 cm. wide at the top, and that with pl. 26-27 is 12.1 cm. wide at top.

Registration: Pl. 25-26 are carefully registered top and bottom—the plate-marks are very clear. Pl. 27 is pretty carefully registered with pl. 26—it is very slightly higher. Copies K (pl. 21-24), L (pl. 25-27), and M (pl. 25-27) were almost certainly not produced together, for the paper sizes are quite different.

History: (1) Sold posthumously with the John Linnell Collection at Christie's, 15 March 1918, Lot 197, for £8.18.6 to the firm of Tregaskis, for (2) Frank Rinder, who offered it to an unidentified friend in an undated note still with the prints36 at £9.18.6 (the purchase price of £8.18.6 plus 10%); (3) Found by John Windle in a copy of Blake's Job37 brought to Christie's with a furniture consignment and sold anonymously at Christie's, 26 November 1997, Lot 166 (pl. 25-26 reproduced) (estimate: £10,000-£15,000) for £9,000 to John Windle for (4) Dr A. E. K. L. B. Bentley.

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

The "Order" of the Songs (after 1818)
History: (3) The miscellaneous volume including the "Order" of the Songs was broken up by George C. Smith and sold at Parke-Bernet on 2 November 1938; ...

(F1) Lot 28, Europe (c) pl. 1[a] [probably colored], was sold for $300 to (F2) An Anonymous buyer—see illus. 1 of Essick above indicating that it was colored, probably as in the Muir facsimile of Europe pl. 1; (F3) Sold for A. E. Newton at Parke Bernet, 16 April 1941, Lot 130, for $125; (F4) Acquired by A. E. Newton's daughter Caroline Newton; (F5) Acquired by W. H. Auden, who bequeathed it to (F6) An Anonymous New York Collector.38

(G1) Lot 29, with Europe (c) pl. 1[b] [apparently uncolored], 4a and 5a, was sold for $245 to the firm of Sessler's of Phila-
delphia for (G2) Moncure Biddle; pl. 1 was consigned to Sessler's for sale, where it was acquired on 28 March 1957 by (G3) Dan[s?] Grubb, who consigned or sold it to Sessler's again on 13 February 1964 for $60; sold by Sessler's on 30 June 1964 for $175 to (G4) Leonard Baskin, who sold it in May 1997 to (G5) The dealer John Windle, who sold it that month to (G6) Robert N. Essick.39

Songs of Innocence and of Experience (1794 [-1831?]) Plates 25 ("Infant Joy"), 39 ("The Sick Rose"), b ("A Divine Image").

According to Viscomi, Huntington Library Quarterly 58 (1996): 301n28, "A close examination of the shapes of the plates" reveals that "Infant Joy" (6.8 x 11.1 cm.) has on its verso "A Divine Image" (7.0 x 11.2 cm.) rather than "The Sick Rose" (6.8 x 11.1 cm.) as in BB 382.

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

Songs of Innocence
Songs of Innocence (1971) <BB #168>.
The work is boxed with Favorite Works of William Blake (1997).

New Entry40
The Sophocles Manuscript
Binding: Bound in pale reddish marbled boards over a parchment spine; by December 1995 the parchment spine had mostly perished, but the leaves were still secure. John Byrne, who examined the manuscript in 1993, tells me that it was inscribed on the spine with the name of "BLUNDE", but this has now disappeared. Many leaves were torn out close to the gutter, generally one at a time but at least once (between ff. 51-52) in a group of up to half a dozen, leaving very narrow stubs.42

40 The history here for 1957-97 is revised on the basis of Robert Essick's "Blake in the Marketplace, 1997" (generously shown me in draft). His information for 1957-64 is based on "Sessler's acquisition and sales records, xeroxed or carefully transcribed for me years ago by Michael Young." Mabel Zahn of Sessler's had told GEB that Sessler's sold Europe pl. 1[b] to Moncure Biddle and bought it again at Biddle's sale (Blake Books, 340). Robert Essick points out that Biddle's sale at Parke-Bernet, 29-30 April 1952 did not include Europe pl. 1.

41 The MS has previously been referred to in print only in Peter Ackroyd, Blake (1995) (see Blake [1995]).

42 F. 121 is now free, leaving no stub, raising the possibility that other now untraceable leaves may also have been removed without leaving a stub or other trace.
History: (1) Apparently acquired by "Blandford" (perhaps the son of the Duke of Marlborough, known by the courtesy title of the Marquis of Blandford), whose name is written by itself in a hand unlike those in the rest of the manuscript on the first paste-down in old brown ink; (2) Offered for sale as "3 Vol £1.0.0" (according to the note on the first paste-down); (3) Acquired (without the two accompanying volumes)44 during the 1920s probably for its blank paper by Edmund Blunden (1896-1974), who later wrote brief autobiographical essays in it; (4) Inherited by his wife Clare Blunden, who in 1993 offered it for sale through Anthony Rota of Bertram Rota.45

Description: It is a small quarto volume (16.0 x 21.0 cm.) presently consisting of 191 leaves (all but the first and last fly-leaves—on laid paper with vertical chain lines—foliated 1-189 in 1993 by John Byrne then of Bertram Rota) of paper with horizontal chain-lines (as in a quarto) bearing at the center of the inner margins a watermark of Britannia and a crown of a type common before 1794 and a countermark of GR above a tiny cross.46

These quarto leaves were bound with a printed octavo47 volume bearing the Greek text of Sophocles,48 which have offset very faintly onto facing pages showing two columns of footnotes separated by a vertical rule. On many leaves one or more eighteenth-century hands wrote in old brown ink a translation (into very colloquial eighteenth-century English) of Ajax (ff. 3-22) by Sophocles, and another hand made learned annotations in English, Latin, Greek.

At apparently random intervals (including ff. 35, 43, 45, 48, 51, 60, 71, 79, 81, 83, 91, 103, 113, 114, 116), generally on pages with little or no other writing,49 "Blake," "Wm Blake," or "William Blake" is written in old brown ink, once in mirror-writing ("BLAKE" on f. 116v), and twice in stipple ("Wm Blake" on ff. 43, 45). On f. 71v is an ornamental B followed by a flourish, with two drawings beneath it.

44 The son of the Marquis of Blandford bears the courtesy title of the Earl of Sunderland, "Sunderland" is written on ff. 24, 43, 48, 50, 71, 79, 91, and 114v, and "Blake" deletes "Sunderland" on f. 43, 91v, and f. 114v.

45 In Feb 1993, Mrs. Blunden helped Anthony Rota to search the library for the other two volumes which apparently were once with the Sophocles Manuscript, but with no success.

46 Neither Blunden nor his wife seems to have thought the Blake names significant, for Blunden scratched one out at the head of one page of his essay (f. 35v), and the volume was considered as little more than an example of Blunden's writing until it was examined by John Byrne and Anthony Rota.

47 W. A. Churchill, Watermarks in Paper in Holland, England, France etc., in the XVII and XVIII Centuries and their Interconnection (Amsterdam: Menno Herzberger & Co., 1935), #219-38, show Britannia with a staff in her hand and a shield behind her, within an oval beneath a crown, some of them (e.g., #221) with GR, but all are pretty distinct from that in the Sophocles MS (a reproduction of which was generously provided to GEB by Anthony Rota). Edward Heawood, Watermarks in Paper Mainly of the 17th and 18th Centuries (Hilversum, Holland: The Paper Publications Society, 1950; 148 Blake/An Illustrated Quarterly

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5 Sophocles MS f. 157 <Mrs. Blunden> showing the two main hands used in writing the translation of Sophocles' Ajax.

Edmund Blunden wrote an autobiographical essay entitled "Notes on Friends, Acquaintances &c" (one about "An occasion April 14, 1921," and another a visit to Thomas Hardy at his Max Gate residence in 1923) on 12 blank rectos (ff. 24-37).

None of the handwriting seems to GEB to be that of the poet-artist; presumably at least the signatures are those of the score and more of his contemporaries named William Blake.


There is No Natural Religion (1794-95)
Copy B
History: (6) By 1997 Paul Mellon had given it to (7) The Yale Center for British Art.

Tiriel (1789)
Drawing 1: "Tiriel Supporting Myratana."
History: By 1997 Paul Mellon had given it to The Yale Center for British Art.

Visions of the Daughters of Albion (1793-1818)
Copy E
History: (4) It was first reproduced in color in Huntington Library Quarterly 58 (1996).

52 Peter Ackroyd and Michael Phillips apparently believe that at least some of the writing is by the poet-artist, and Byrne, Anthony Rota, and Mrs. Blunden hope that it may be so.

Section B: Collections and Selections

Table of Reprints of Blake's Works before 1863 (Addenda)

1827

1830

1842

1844

1845

1848

1849


Antologia bilingue (1987, 1996); see Visiones (1974)

53 Here and below I ignore mere reprints.

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Blake Concordance On-Line

Nelson Hilton has created a Blake Concordance On-Line which is accessible at http://www.english.uga.edu/Blake_Concordance. It is based on *The Complete Poetry and Prose of William Blake*, ed. David V. Erdman (1988), which has been re-arranged in approximately chronological order.

The concordance uses a computer program (written in Perl) to accept a pattern of characters or characters and "wild cards," to match that string line-by-line against the more than fifty thousand lines of the data file, and to return any lines containing a match. Each returned line is identified as to work, plate or page (e.g., *Europe* pl. 6), and page in the Erdman edition on which it appears. Either of these identifiers may be entered on a separate screen to retrieve the larger context of a matched line.

Browsers which are "frame-enabled" may have all four (resizable) screens (two input, two result) in a single window.

Email links make possible the reporting of errors to the concordance editor, for correction of the on-line database. The Blake Concordance On-Line is an alternative to A Concordance to the Writings of William Blake, ed. David V. Erdman et al. (1967), which is keyed to *The Complete Writings of William Blake*, ed. Geoffrey Keynes (1957).


A handsomely illustrated little brochure (12 x 12 cm.) with 20 texts from the *Songs* plus "Memory, hither come" (called "Melancholy") from *Poetical Sketches* and the Jerusalem lyric from *Milton*, created to accompany the CD recordings of Finn Coren which have been ecstatically reviewed in the music press: "Thunderingly brilliant!" *(Arbeiderbladet), "Absolutely magnificent" *(Rogaland Avis)*, "a sensation" *(BEAT Magazine)*.


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


The Blake section is reprinted in William Hone’s *Every-Day Book, and Table Book* (1830 ff.)

§"The Chimney-Sweeper [from *Songs of Innocence*]." *National Anti-Slavery Standard* 3 (9 June 1842): 2.

§"The Chimney-Sweeper [from *Songs of Innocence*]." *National Anti-Slavery Standard* 10 (1 November 1849): 92.

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See Blake Concordance On-Line, which is based on it.


Review


Review

3 Dennis M. Welch, *English Studies* 78 (1997): 90-93 (with *Jerusalem* [1991] and *Milton ... and the Final Illuminated Books* [1993]) (all the volumes display "consistently meticulous" scholarship).


Langer, "Bio-Graffiti" (3-5). Selections from *Poetical Sketches, Songs, and All Religions are One* are given in parallel English and German texts (6-51).


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


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$\text{¢}{\text{"Night."}} \text{ National Anti-Slavery Standard 3 (23 June 1842): 12.}$

$\text{¢}{\text{"On Another's Sorrow.}} \text{ National Anti-Slavery Standard 5 (20 February 1845): 152.}$

$\text{¢}{\text{"On Another's Sorrow" "from Songs of Innocence and of Experience [not published in America." National Anti-Slavery Standard 5 (15 May 1845): 200.}$


$\text{¢}{\text{The Portable Blake, ed. Alfred Kazin (1946) <BB #306>. It is the basis for Zwischen Feuer und Feuer: Poetische Werke, tr. Thomas Eichhorn (1996).}$


$\text{¢}{\text{[Selected Poems of William Blake]. Tr. into Chinese by Zha Liangzheng. (Beijing: People's Literature Press, 1957}}$


$\text{¢}{\text{Songs of Innocence. (London & Glasgow: Collins' Clear-Type Press [c. 1927]). It prints the "Introduction" (called "Reeds of Innocence") from Innocence, "My Silks and Fine Array," and "Loves Secret" ("Never seek to tell thy love") with anonymous designs for a childish audience.}$


34 Probably this is the same as Yuan, K'o-chin (1957) in BB #3063.
"Note on the Author and Editor" (vii); "Introduction" (xvi-xx); "Notes" (104-07).


Bilingual selections from Poetical Sketches to "The Everlasting Gospel" (omitting the long prophecies) derive from The Portable Blake, ed. Alfred Kazin (1946); there is also a chronological table, a short bibliography, and Schmid's "Nachwort" (439-90).

Part II
Reproductions of Drawings and Paintings
Section A
Illustrations of Individual Authors

Bible: Job

Bunyan, John, Pilgrim's Progress
Blake's designs are reproduced in color in various sizes in the Sotheby catalogue of their sale 14 November 1996 <Blake (1997)§>.

Part III
Commercial Book Engravings

Illustrations of the Book of Job
(1826, 1874)
Copy of Unrecorded Date New Location: Auckland City Art Gallery.
Linnell drafted a description of the work:

Blake's Illustrations of the Book of Job. Consisting of 22 Plates engraved by himself upon Copper from his own Designs.
Price to Subscribers £3. 3s.
Proof on India paper £3. 5s.
Subscription £1. received by the Author Wm. Blake.
3 Fountain Court, Strand or J. Linnell 6, Cirencester Place Fitzroy Square. These Plates are engraved entirely by Blake with the graver only (that is without the aid of aqua fortis).

The printed label is similar in substance except that (1) there are said to be 21 plates (omitting the titlepage); (2) Blake is described as "Author of Designs to 'Blair's Grave,' Young's Night Thoughts, &c.;" (3) The prices are given only in manuscript with India paper proofs at £6.6.; (4) The date is added ("March 1826"); and (5) The last sentence of the draft is omitted.

Blair, Robert, The Grave (1808, 1813, ...)
C 1813 New Location: Auckland Public Library.

Bonnycastle, John, Introduction to Mensuration
(1782, 1787, 1791, 1794)
D 1794 New Location: Huntington.

Dante, Blake's Illustrations of Dante
(1838)
Editions

Emlyn, Henry, A Proposition for a New Order in Architecture
(1781, 1784, 1797)
1781 New Location: Yale Center for British Art.

Gay, John, Fables
(1793, [1811])
Copies of Unrecorded Date: New Location: Auckland Public Library.
Blake's engravings may have been copied not from the first printings of these designs, Vol. 1 in 1727 and Vol. 2 in 1738 (as implied by Keynes, BB, Essick, Blake's Commercial
Book Illustrations, et al.), but from the designs re-engraved by Gerard Van Der Gucht (London: C. Hitch, L. Hawes, et al. 1757). The evidence for this conclusion is chiefly that, compared to the original versions, the 1757 designs reverse right and left and the format is vertical rather than horizontal. The 1762 and 1767 editions revert to the earliest formats. See Robert N. Essick, “Blake in the Marketplace, 1997,” Blake (1998).

Hayley, William Ballads (1805)
New Location: Yale Center for British Art.

Hayley, William, Life of ... William Cowper, Esq. (1803-04)
A New Location: Auckland Public Library.

Hayley, William, Triumphs of Temper (1803)
1803 New Location: Auckland Public Library.
In a copy of the work inscribed “From the Author,” the plates are colored (BB 579); John Windle and Dr. E. B. Bentley do not think the coloring Blake-like, though George Goyder did. The book was sold from Goyder’s library at Christie’s, 26 November 1997, Lot 101 (£3,500).

Hunter, William, Historical Journal of the Transactions at Port Jackson, and Norfolk Island (1793)
A New Location: Auckland Public Library.

Lavater, J. C., Essays on Physiognomy (1789-98; 1810; 1792 [i.e., 1817])
1810 New Location: Yale Center for British Art.

Malkin, B. H., A Father’s Memoirs of His Child (1806)
A working proof of Cromek’s engraving of Blake’s design like that in the BMPR <BBS 237> is in the collection of Robert N. Essick (see his “Blake in the Marketplace, 1995,” Blake 30 [1996]: 63).

Monthly Magazine (1797)
New Location: Yale Center for British Art.

Stedman, John Gabriel, Narrative (1796, 1806, 1813)
1796 New Locations: Auckland Public Library, Yale Center for British Art.

Virgil, The Pastorals (1821)
New Location: Yale Center for British Art. Blake’s drawings for “Thenot and Colinet Converse Seated Beneath Two Trees” and “For Him our Yearly Wakes and Feasts We Hold” reappeared after 70 years and were sold at Sotheby’s, 13 November 1997, Lot 56 (reproduced) to Robert N. Essick.


Whitaker, John, The Seraph (1818-28)
A Printed by Button, Whitaker and Comp New Location: Yale Center for British Art.
C Printed for Jones & C° New Location: GEB.

Part IV
Catalogues and Bibliographies

23-25 July 1923

The catalogue offers works which are said to have belonged to William Blake (#159, 182, 245, 287, 293, 465, 579f, 737, 812, 861), Thomas Carlyle (#466, 470), Charles Dickens (#966), David Garrick (#556, 571), Dr. Johnson (#538), Charles Lamb (#137, 475, 506-07, 509-10, 512-13, 516), Michael Angelo (#579), and “The Poet Schiller” (#464). Two of the Lamb items are said to have come from the “Moxon sale, 1805” (#506-07—see below), when Lamb’s friend Edward Moxon was four years older. The significant Blakes are 182 “By Blake. A bust Portrait of Dante (12-in. by 9-in.); a ditto of Chaucer with red cap (16-in. by 13-in.).” Martin Butlin, The Paintings and Drawings of William Blake (1981) lists no portrait such as these two and nothing owned by R.C. Jackson. 245 “a fine pen and ink drawing with inscription and figure cartoon by William Blake.” 293 “Engraving, The Canterbury Pilgrims [by Blake, 1810], a ditto, Scene from The Beggars Opera, Act III [surely by Blake, 1790], ... and a letter from William Blake to Flaxman.” BB 276n3 guesses this may be the letter of 12 September 1800. The “Canterbury Pilgrims” is not in Robert N. Essick, The Separate Plates of William Blake (1983), though Essick does suggest (154) that the “R. Jackson” who gave a copy to the Victoria & Albert Museum in 1889 may be Richard C. Jackson. 465 “Heppelwhite open arm mahogany chair with seat
and back in velvet. FORMERLY THE PROPERTY OF WILLIAM BLAKE, THE POET." There is no other reference to such a chair which belonged to Blake, and its present whereabouts (if it survives) is unknown.

579f "WILLIAM BLAKE'S PAINTING TABLE, with leather centre, tilting top and on tripod (formerly Gainsborough's) (20-in. by 15-in.)," (See illus. 6).

737 "The Book of Thel, by William Blake, 1789, in board cover, quarto size, 39 copies, and 23 royal quarto ditto." This is plainly not the "1789" edition; probably it is the edition "Printed as Manuscript" for 1917 for the William Blake Society, of which Richard C. Jackson was President.

812 "The Library of William Blake, 25 vols., and 12 vols., various, in paper covers." Anon., "Felpham and the Poet-Painter Blake. The Thirty-fourth Meeting of the William Blake Society ..., Observer and West Sussex Recorder, 27 May 1914, said "books, with Blake's Autograph" were lent for display at the meeting by R.C. Jackson (BB 681n1), but no book known to have been owned by Blake has any known association with Richard C. Jackson.

It is difficult to believe that Blake, Lamb, et al. had any connection with these works before Richard C. Jackson acquired them. Jackson was capable of "believing what he wanted to believe"; he called himself Brother a Becket, wore monastic robes in the street, and kept his house in an "indescribable condition of filth and neglect."

Jackson "claimed descent from Capt. Jackson of the 'Essays of Elia'," Lamb's "dear old friend," whom he described as "a retired half-pay [naval] officer, with a wife and two grown-up daughters, whom he maintained with the port and notions of gentlewomen upon that slender professional allowance." As Lamb does not mention a son of his old friend Captain Jackson, it seems very unlikely that Richard C. Jackson was descended from him.

Jackson's grandfather was probably Francis Jackson (born c. 1784), "Citizen, Merchant and Ship Owner, of London, (Offices, Rood Lane E.C. Admitted Freeman of the Paviour City Company, 14th March, 1805.) Red House, Mare Street, Hackney" whose bookplate reads "RELIICS OF CHARLES LAMB Purchased at Edward Moxon's Sale" is in, inter alia, GEB's copy of John Gay, Fables (London: J. Buckland et al., 1788). His parents were Susanah and Richard Charles Jackson of Preston, County Lancaster, to whom his The Risen Life: Hymns and Poems for the Christian Year (1883; 1886; 1888; 1889) is dedicated.

Richard C. Jackson (1851-1923) says that when he was "quite a boy" (c. 1860?), his father, who was born in 1810 and "associated with" Blake's disciples, took him to tea in the house the Blakes had occupied in Hercules Buildings. There they saw Blake's fig tree and "the luxurious vine ... nesting round the open casement," and his father told him that the vine and fig tree were a present to Blake from George Romney, the vine having been "grafted from the great vine at Versailles or Fontainebleau." Since Jackson's father was only 17 when Blake died and cannot have seen him in Hercules Buildings (which Blake left in 1800), and since R. C. Jackson himself is exceedingly unreliable, it is not easy to accept—or to ignore—his allegations. The vine was still rampant in the neglected garden of Blake's house in 1916.

R. C. Jackson may have owned books and manuscripts and furniture which had belonged to William Blake, but he probably did not. It is ironic that the only pre-1820 works in Jackson's sale which are almost certainly from Blake have no such claim made for them—the large prints of the "Canterbury Pilgrims" and Hogarth's Beggar's Opera.

8 August-2 October 1980

A 17-page catalogue in typescript for Blake's 22 Job engravings, 8 works by Fuseli, and others by Alexander Runciman and Richard Westall.

The Blake section is reprinted in the National Art Gallery of New Zealand catalogue of 11 February-25 March [1981?].

11 February-25 March [1981?]

Except for the illustrated titlepage, this is identical to the Blake section of the Auckland City Art Gallery catalogue of 8 August-2 October 1980.

1990
Fitch, Donald, Blake Set to Music (1990) <BBS 309-10>. Review

In lieu of a catalogue, the gallery issued an ‘artist’s book’ in an exceedingly small (and expensive) edition (see Dörrebecker, below).

Reviews

1 §Anon., Die Tageszeitung, 15 September 1992 (very brief).
2 D. W. Dörrebecker, Blake 30 (1996-97): 82-87 (“the artist’s references to a Blakean model are ... a fairly banal attempt to dignify with iconographical content ... [an] experiment in replacing the old-fashioned brush with a xerox machine,” producing “a decorative color rhythm quite appropriate for a postmodern ice cream parlor” [83]).

1994


4 C. S. Matheson, University of Toronto Quarterly 66 (1996-97): 344-46 (with BBS) (“meticulous” and “invaluable”).

3 April-25 May 1995


Review


2 July-6 August 1995


Review

1 D. W. Dörrebecker, Blake 30 (1996-97): 82-87 (Blake’s Proverbs are blind-stamped on polyester panels in “a highly personal interpretation of Blake” [85]).

1995


Reviews

2 James King, English Studies in Canada 23 (1997): 240-42 (it “does not attain quite the same high standards” in Part VI as Blake Books did [241]).

3 Bernice Bergup, American Reference Books Annual 27 (1996): 524 (“Scholars ... can only applaud his thoroughness”).


2 February-7 April; 17 April-2 June 1996


The two catalogues are identical except that (1) the Madrid version is in Spanish and the Barcelona version in Catalan (the Catalan titles are given within curly brackets below) and (2) Plates 286-i are mislabeled in the Madrid version and in the wrong order but are correct in the Barcelona version.

Note: The reviews indicate that 180 works were exhibited in Madrid and 150 in Barcelona.

Robin Hamlyn is the Comisaro or Curator of the exhibition.

The book (A) consists of:

1 Luis [Lluis] Monreal (Director General, Fundación “la Caixa”), “Presentación” (“Presentacio”) (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” (“Blake i Goya: convergencies i diversigencies entre dos mons”) (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” (“La invenció 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 Morán & Montserrat Gómez], “Catalogo” (“Catalog”) (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).
"Madrid exhibitio n and later ones for the Barcelona exhibition; many of thos e printe d in Barcelon a are in Catalan.

verse en Espana la obra de William Blake,"  
22 Anon. , "Las visiones d e William

Alhititico Didrio dibujos, acuarelas y grabados: La exposicibn del pintor britanico reune
Fundacibn La Caixa,"  
156 Blake/An Illustrated Quarterly
Spring 1998
6 A mahogany painting-table of c. 1780; when it was examined recently, it proved to have in the drawer a copy of R. C. Jackson's 1923 catalogue and a drawing representing Blake. The 1923 catalogue alleged without evidence that the table had been given by Gainsborough to Blake. Wilkie Collins also owned a Gainsborough painting-table, perhaps this very one. The table is now in London.
14 November 1996


The 28 Bunyan watercolors and the drawing of "The First Temptation" (Paradise Regained) from The Frick Collection (all reproduced in color in various sizes) were offered (estimate £260,000-£340,000) but apparently attracted not a single bid.

2 April-6 July 1997


A catalogue of an exhibition of Paul Mellon's Blakes 2 April-6 July 1997 (75-87), preceded by Patrick McCaughey, "Preface" (vii-viii) and Patrick Noon, "Introduction" [chiefly a history of Paul Mellon's collections] (1-12). The "Introduction" is "adapted" in his "A 'Mad' but Compelling Vision: At the heart of the British Art Center's collection is a trove of delicate works on paper by the English poet and artist William Blake. A show opening this month illustrates the breadth and depth of his durably disturbing appeal," Yale Alumni Magazine 60 (April 1997): 26-32.

Reviews

1 *Deborah Solomon, Wall Street Journal, 23 April 1997, A16 (a "fascinating show" which suggests that Blake, "the British Van Gogh," "is about as unbuttoned as they come" and that his "etchings grow hairier and hotter over time").
2 *Milton Moore, "'The Human Form Divine: William Blake': A Man for all Millennia." The Day [Connecticut], 13 April 1997, C1, 5 (chiefly derived from an interview with Patrick Noon; the exhibits are "visually stunning").

13 April-6 July 1997


The little work consists of:
1 Anon., "Blake's Contemporaries and Context." 2-4.
2 Jessica Todd Smith, "Visioning the Visionaries: Images of and by Blake's Followers." 5-7.

1 November-11 January 1997


The work consists of (1) Katherine C. Lee (Director, Virginia Museum of Fine Arts), "Foreword" (v); (2) Malcolm Cormack, "Preface" (vi-vii); (3) "Acknowledgements" (viii); (4) "William Blake: Chronology" (1-6), (5) "Blake Studies and Engravings for the Book of Job: Introduction"; (6) David Bindman, "Afterword: The Book of Job Designs" (75-82, "adapted and reprinted ... from his introduction to William Blake's Illustrations of the Book of Job" [Blake Trust, 1987] <BBS>), (plus) 7 reproductions of all the Job engravings and many drawings for it.

Part VI

Criticism, Biography, and Scholarly Studies


The 1996 paperback edition is reset without acknowledged change on paper about 1" x 1" smaller; all the reproductions on the 1995 text-pages are omitted in the 1996 edition, and the other reproductions are reduced in size.

The 1997 hard cover edition seems to be reproduced from the 1995 edition.

Reviews

28 §Publishers Weekly 243 (26 February 1996): 90 (combines "meticulous scholarship with uncanny psychological insight")

An analysis of the interpretations of the poem by W. M. Rossetti and Damon "stressing certain analogies with Tiriel" (25), as a supplement to his essay on \textit{Tiriel}.


Mostly paraphrase in the service of allegory; “Milton is the prototype of Tiriel” (60).


Concerns Blake (especially Milton), Mary Wollstonecraft, Percy Bysshe Shelley, and Mary Shelley.


Announcement of the 1997 exhibition.


Chapter 4 focuses on “the belief, shared by Dillard, Levertov, and William Blake, that the imagination connects the individual with the world and God,” and chapter 5 is on Blake and Jung.


Baulch, David Monroe. “‘Forms sublime’: William Blake’s aesthetics of the sublime in ‘The Four Zoas,’ ‘Milton,’ and...

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30 \textit{Wall Street Journal} [Mid-West Edition] 77 (9 April 1996): A17 (“Superb ... makes Blake live†


33 \textit{New Yorker} 72 (27 May 1996): 126+ (“he is always letting his bucket deeper and deeper down the historical well†


38 \textit{Antioch Review} 54 (1996): 487+


41 Morton Paley, \textit{Blake} 30 (1996): 58-61 (because “questionable statements pervade Ackroyd’s \textit{Blake},” the book “is a disappointment” [59, 60].

42 \textit{Booklist} [Aurora, Illinois] 92 (1996): 1338, 1349 (“intelligently researched and highly sensitive†

43 \textit{Kirkus Reviews} [N.Y.] 64 (1996): 267 (“so sensitive to its subject, it seems to have conjured [Blake] from the beyond†

44 \textit{Booklist} 93 (January 1997): 359,


46 \textit{Baltimore Sun} (“Fascinating†

47 \textit{Chicago Tribune} (“lyrical and illuminating†

48 \textit{Daily News} [N.Y.?] (“always absorbing ... admirable†

49 \textit{Miami Herald} (“The events of Blake’s life are radiantly resurrected here†

50 \textit{St. Louis Post-Dispatch} (“Splendid ... Peter Ackroyd humanizes Blake†

51 \textit{San Francisco Chronicle} (“Ackroyd ... plays with the oddities of time and reality†

52 \textit{Sunday Oregonian} (“Refreshing ... stylish narrative†

53 \textit{Virginian-Pilot} (“Readers almost feel what Blake felt when he saw the visions†

† = quoted from the puffs on the Ballantine edition.


Discussion and questions in a book “designed to prepare readers for higher levels of study” [at the Open University] (v).

A reading of “To Tirzah” in the context of Burke, Reynolds, and the sublime.

**Blake/An Illustrated Quarterly**

Volume 29, Number 4 ([July] 1996)


**Blake/An Illustrated Quarterly**

Volume 30, Number 2 (1996 [1997])

1 Lane Robson & Joseph Viscomi. “Blake’s Death.” 36-49. (Blake probably died of “liver failure due to biliary cirrhosis,” one of the causes of which is “sclerosing cholangitis” which might have been “caused or aggravated by chronic copper intoxication” [37], to which Blake was more subject than other engravers because of the technique of relief-etching he invented requires much longer acid-biting and therefore more inhalation of the noxious copper-fumes than in ordinary intaglio etching.)

2 G. E. Bentley, Jr. “The Death of Blake’s Partner James Parker.” 49-51. (Details from his will.)

3 Morton D. Paley. “William Blake, Jacob Ilive, and the Book of Jasher.” 51-54. (Blake may have known of the anti-Mosaic Book of Jasher, tr. Alcuin [i.e., forged by Jacob Ilive] [1751].)

**Reviews**


**Errata**


**Blake/An Illustrated Quarterly**

Volume 30, Number 3 (1996-97)

1 Marc Kaplan. “Jerusalem” and the Origins of Patriarchy.” 68-82. (“Blake’s vision is anti-patriarchal while still being hierarchically masculinist” [71].)


**Minute Particulars**

3 Helen Hollis. “Seeing Thel as Serpent.” 87-90. (Thel is “a parody or false Christ” whose “transformation into the serpent finally confirms her identity as Thel—female *Will*” [89, 90].)

4 Deborah McCollister. “The Seduction of Self-Abnegation in *The Book of Thel.*” 90-94. (“If the female driving the snake is Thel, she looks not so much frightened as determined” [94]. For the restoration of a line which had dropped out, see “Correction,” *Blake* 31 (1997): 39.)

**Newsletter**

5 “Jah Wobble Inspired by Blake.” 95. (The “rock singer John Wardle, aka ‘Jah Wobble’” has recorded *The Inspiration of William Blake,* which, according to Robert Sandall, *Sunday Times,* 22 September 1966, 28, gives Blake’s poetry in a voice “somewhere between that of a panto villain and a loquacious London cabbie.”)

6 “Armand Hammer Museum Exhibition of the Boydell Shakespeare Gallery.” 95. (Prints from the Essick Collection will be shown 4 January-9 March 1997.)


8 “Blake’s Notebook Facsimile Available.” 95. (The Erdman edition at $13.95.)

9 “Romantic Circles Web Site.” 95. (It is to be “a metasource that will be opened, collaborative, and porous.”)

10 “Call For Papers: Carolinas Symposium on British Studies.” 95.


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3 Wes Chapman. "Blake, Wollstonecraft, and the Inconsistency of Othothon." 4-17. ("Blake is consistent with the letter of Wollstonecraft's philosophy, but utterly at odds with its spirit" [13].)
2 R. Paul Yoder. "Not from Troy, But Jerusalem: Blake's Canon Revision." 17-21. (Jerusalem "is an attempt to replace the legacy of Trojan Brutus with a national/poetic myth based on Jesus" [19].)
3 Lorenz Becher. "Lorenz Becher: An Artist in Berne, Switzerland." 22-24. (He "painted, sprayed, printed, masked on and steelwooled off" his "visual... reaction" to Blake's Songs on top of his transcription of Blake's text [22].)

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4 Christopher Heppner. Review of Frank Vaughan, Again to the Life of Eternity (1995). 24-29. (The book is characterized by "disturbing errors of fact," Vaughan "too often ignores or misreads details," the "interpretations bend the evidence uncomfortably at times," and the book badly needs the attention of "both a good designer and a good copyeditor" [29, 27, 29, 24].)
5 David L. Clark. Review of Angela Esterhammer, Creating States (1994). 29-34. ("Esterhammer's instantiation of Blake's work is "lucidly argued and elegantly written" [33, 30].)
6 John B. Pierce. Review of Andrew Lincoln, Spiritual History (1995). 35-38. (Though "Lincoln is persuasive... I remain slightly unclear about the exact parameters of his notion of 'history'" [37].)
7 James McKusick. Review of George Coats, 20/20. 38-39. (20/20 is "a dramatic and musical based on the life and work of William Blake" produced in Sao Paulo and San Francisco, with "Urizen playing the bass guitar" and with "digital manipulation of Blake's paintings and engravings to create the illusion of three dimensions when viewed by the audience through special 3-D glasses.")

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9 "Tyger and Other Tales." (A CD with "soft and smooth 'art-rock' renderings of romantic poems.")
10 "Blake Society Web Site." (It is "http://www.efirstop.demon.co.uk/BlakeSociety/.")
11 "Blake Society Program for 1997."


"The proto-feminist aspect ... of his work ... is one of the best reasons for our continued reading and viewing of his texts."


This is a "partisan exercise" in "feminist-historicist methodology," "fervently so in places," which suggests that Blake "often let[s] women and their rights slip from his work" (2, 179, 132). It concentrates on The, Visions, America, Marriage, and Europe, with extensive background (a third of the book is notes), and with frequent complaints about "patrician disinterest" in her subject (182).

The book grew out of her dissertation, and a version of her essay on "The Sons of the Fathers: Patriarchal Criticism and The Book of The" 147-58 of Historicizing Blake, ed. Steve Clark & David Worrall (1994) is in chapter 2 with the same title.


Bull offers vague parallels to suggest that in "The Sick Rose" and "The Garden of Love" we can see Blake's "rewritings of Watts" in his "The Rose" and "The Church the Garden of Christ."


Blake is on 180-208; "to the Blake of every period a prophet is inescapably political" (182).


"texts, discussion, and questions about "The Chimney Sweeper," "Nurses Song," and "Introduction" from Innocence and "London" and "A Poison Tree" from Experience (18-20, 30-45) in a book "designed to prepare readers for higher levels of study" [at the Open University] (v).


Details in The French Revolution, ll. 29-32, may derive from popular prints and a play; Blake's innovation is to make the Man in the Iron Mask still alive in 1789, though he was supposed to be a brother of Louis XIV (1638-1715).


Review


§Clark, Roger. 'O Clouds Unfold!' Independent, 3 June 1997, Supplement, 6-7.

Interest in Blake is high.


"Blake’s rampant perspectivism annihilates any distinct authorial presence" (34).


The dissertation "looks at how gendered narratives of reproduction inform understanding of political power," especially in Burke, Blake (stressing The Song of Los), and the novels of Mary Wollstonecraft, Amelia Opie, and Mary Shelley.


"Blake is distinct in consistently representing revolution in moral mythological terms" (42).


An essay related to the Barcelona exhibition: "William Blake constituix un cas únic en la historia del'art."

The source of “I cannot consider death as anything but a removing from one room to another” is in Donne, “Of the Progress of the Soul” [though of course others said the same thing].


Review
5 Robert Dingley, AULMA 82 (1994): 129-30 (“despite its occasionally contentious readings, a useful addition to Blake studies”).


A well-informed and sensitive summary of Blake’s life and poetry, though it concludes that “the prophetic books cannot possibly repay, as works of art, the colossal effort required to elucidate them” (62).


“Frye’s explanation of Blake’s mythological universe is central for understanding his own theory of archetypal meanings ...” (426).


Review


Reviews
2 David L. Clark, Blake 31 (1997): 29-34 (“Esterhammer's instantiation of Blake's work” is “lucidly argued and elegantly written” [33, 30]).
3 David Gay, English Studies in Canada 23 (1996): 347-49 (it is “timely and important” [347]).


It is especially about Blake and “the transcendent source of inspiration within the context of the Welsh writers of his era.”


Review
1 Sheila A. Spector, Blake 30 (1996): 60-62 (“Freed’s book is provocative, relevant, learned, erudite, well documented, and painstakingly designed” [62]).


Sections of chapters 1 and 3 are reprinted in her Blake’s Nostos: Fragmentation and Nondualism in The Four Zoas (1997).


“Blake emblematises the epic nostos, the homecoming as a return to wholeness” (159).


The thesis is presumably related to her Yale Ph.D. on “The Four Zoas: Apocalypse according to Blake’s sleeper” (1990).


Based on a recent doctoral dissertation.


“This was frightful. Beyond parody or inventive ... [a] travesty.”


A persuasive essay on echoes of Milton.

In the frontispiece to Jerusalem, Los, holding in his hand an "explosive device (his 'globe of fire') . . . is on a self-appointed guerilla mission to agitate . . . he looks guilty as sin" (756).


The contents are:
1 Mark L. Greenberg. "Preface." 11-12. (Most of the papers originated at a meeting of the Modern Language Association.)
5 Thomas A. Vogler. "Troping the Seasons: Blake's Helio-Poetics and the 'Golden Load.' " 105-52.
6 Vincent A. De Luca. "Crowding After Night': Troping and the Sublime in Poetical Sketches," 153-64. ("I seek to connect Blake's early style with his aspiration to become a poet in the sublime mode" [154].)
7 Nelson Hilton. "The Rankest Draught." 165-201. (Chiefly about "then She bore Pale desire.")
8 Robert F. Gleckner. "Obtuse Angled Afterword." 203-16. (Gentle responses to the previous essays, most of which criticize his Blake's Prelude [1982].)


"Blake saw things deeply but [sic] clearly," and "Like Marx, he understood the situation in his own way" (207, 206).


A Marxist analysis of the "kind of contribution the millenarian writing of William Blake might have to make to the fundamental issues that confront us" (55).


Reviews
2 Edward Larrissy, British Journal of Aesthetics 36 (1996): 339-41 (the first part is "sensible, shrewd and valuable," but "the self-denying ordinance about learning from Blake himself [i.e., from his mythology] is a deadly handicap in some of the particular interpretations" of pictures not attached to his poetry [340, 341]).

Hone, William. "The Last Chimney Sweeper." Vol. II, columns 615-626 of his THE | EVERY-DAY BOOK | AND| TABLE BOOK; | OR, | [Gothic:] Everlasting Calendar of Popular Amusements, | SPORTS, PASTIMES, CEREMONIES, MANNERS, | CUSTOMS, AND EVENTS. | INCIDENT TO | Each of the Three Hundred and Fifty-five Days, | IN PAST AND PRESENT TIMES, | FORMING A | COMPLETE HISTORY OF THE YEAR, MONTHS, AND SEASONS, | AND A | PERPETUAL KEY TO THE ALMANAC; | INCLUDING | ACCOUNTS OF THE WEATHER, RULES FOR HEALTH AND CONDUCT, REMARKABLE | AND IMPORTANT ANECDOTES, FACTS, AND NOTICES, IN CHRONOLOGY, ANTIQUITIES, TOPOGRAPHY, BIOGRAPHY, NATURAL HISTORY, ART, SCIENCE, AND GENERAL LITERATURE; DERIVED FROM THE MOST AUTHENTIC SOURCES, AND | VALUABLE ORIGINAL COMMUNICATIONS, WITH POETICAL ELUCIDATIONS, | For Daily Use and Diversion. | - | [BY WILLIAM HONE. | - | [12 lines of verse from | Herrick. | - | WITH FOUR HUNDRED AND THREE-SIX ENGRAVINGS, | IN THREE VOLUMES, | VOL. I[-III]. | LONDON: PUBLISHED, BY ASSIGNMENT, FOR THOMAS TEGG, 73, CHEAPSIDE; | AND SOLD BY RICHARD GRIFFIN AND CO., GLASGOW, | AND JOHN CUMMING, DUBLIN. | 1830. | [Toronto]>


The sympathetic account of the hardships of chimney-sweeps concludes (II, col. 628-629):

Montgomery's 'Chimney Sweeper's Friend, and Climbing Boys Album,' <BB #238> ... contains a vari-
Hone, William. "No May Day Sweeps." Vol. II, columns 616-626 for 1 May 1826, concludes by quoting "The Chimney Sweeper" Communicated to Mr. Montgomery's 'Chimney Sweeper's Friend, and Climbing Boys' Album') by Mr. Charles Lamb, from a very rare and curious little work, Mr. Blake's 'Songs of Innocence' (column 626).

The Every-Day Book is wonderfully similar to Hone's Every-Day Book and Table Book, with which it is combined, and the text, at least in this section on chimney sweeps, is often identical. Libraries reporting holdings of one work have often confused them with the other work, and there is likely to be significant overlap in what is reported here.


2. Joseph Viscomi. "The Evolution of The Marriage of Heaven and Hell." 281-344. (A detailed and impressive argument that the production of the Marriage 'resulted from four or five distinct and recognizably sequential periods of composition, all presumably taking place in 1790' [285], with pl. 21-24 etched first perhaps as an autonomous unit.)

3. Anne K. Mellor. "Sex, Violence, and Slavery: Blake and Wollstonecraft." 345-70. (Visions is directed against Mary Wollstonecraft because she advocated modesty and deplored Free Love.)


6. Morris Eaves. "On Blakes We Want and Blakes We Don't." 413-39. ("In Blake ... the codes are simply too complex and cryptic ... to be cracked by straightforward references to big public categories such as 'evangelical', 'Christian', 'rationalist,' and 'abolitionist,' not to mention big late-eighteenth-century categories such as 'sexist,' 'racist,' and so on" [438].)

7. W. J. T. Mitchell. "Chaosthetics: Blake's Sense of Form." 441-58. ("Blake's art becomes not just intelligible, then, but also identifiable as truly itself only if we give full play to the problematics of chaos and madness in his work" [458].)

The 48 plates include Visions (E) "reproduced here and in full color for the first time" (280).

"Blake's poem is acutely concerned with the ways in which nature is inevitably constructed in and by social discourse" (167).


An impressive argument that Thel suffers from "chlorosis" or "green sickness," characterised by paleness and suppression of the menses, which, according to an authority of 1794 "indisputably arises from stifling or suppressing the calls of nature [i.e., sexual intercourse] at its vernal season" or puberty; it is found, according to another authority of 1795, "in boarding-schools in particular" where girls were taught modesty and the suppression of sexual desire; "Thel's refusal to enter into the [sexual] cycle is, therefore, not a commendable resistance to ideology; rather, it is a literal and imbecile enactment of the cultural imperative ..." (256, 259, 262).


"The ideas Frye claims to have learned from Blake had been there long before ... Frye distorts Blake by making a thorough idealist and clerical obscurantist out of him" (61).


1 John B. Pierce, Blake 31 (1997): 35-38 (though "Lincoln is persuasive ... I remain slightly unclear about the exact parameters of his notion of 'history'" [37]).

2 Edward Larrissy, Nō-Q 242 [N.S. 44] (1997): 282-83 (it manifests "judiciously displayed erudition and incomparable textual expertise").


"Blake's work participates in a recognizable ecocritical perspective" (403).

M., M.A. "Los 'rugidos' del tigre." ABC [Barcelona], 17 April 1996.


An attempt "to establish a theoretical context problematizing conventional approaches to the work of William Blake and Thomas Pynchon."


"In Blake's view Byron is the nineteenth-century Elijah" (616).


This careful study focusing on Blake's Job watercolors for Butts of 1805-10 concludes: "We do not see Job's moral progress from a state of self-righteousness to a healthier state of humility, but his spiritual progress through purgation, illumination, to union with God" (157).

"I wish to claim for Blake, then, a simultaneous ability to affirm and question the poet's role" (A, 149; B, 13). The 1996 essay is "a version" of that of 1997 (B, viii).


"Blake employs sacrifice and self-sacrifice ... to dramatise the disastrous effects of self-aggrandisement."


"Chez Blake comme chez Füssli, la question de la violence mène donc à la source première du sentiment du sublime: l'infini" (90).


Graphic accounts of how Tom Paine was denounced and ritually burned in effigy by gatherings in 1792-93 of the Society of Loyal Britons in Gloucestershire and Lancashire and perhaps by the meeting in Lambeth near where Blake lived.


A hasty survey of criticism from Frye to Ackroyd.

mostly an interview with the curator Michael Cormack; the "Exhibit provides insight."


Concerns "a moment in Blake where singularity is fractured by multiplicity" (236).


Part I: William Blake consists of three chapters:
1 "Melancholia and the Search for a System" (13-47, 226-29).
2 "Images of Authorship/Experiments with Ethics" (48-75, 229-31).
3 "The Analyst and the Agent of Wrongs" (76-95, 231-33).

"The reader's awareness of apparent lapses from ethical responsibility, on Blake's part, which Blake makes no effort to conceal, positively strengthens his work, as a vehicle for productive literary debate" (6).


It is about how Blake, Dickens, and Joyce "construct their ethical status as authors." The work was published as Authorship, Ethics and the Reader (1997).

"Ramos, Rafael. "Peter Ackroyd redescubre al artista." La Vanguarda [Barcelona], 17 April 1996.


Richey argues that Blake's early work is often critical of the gothic (pace Malkin and Frye) and adopts classical models and that his late work echoes the classics regularly: "in The Four Zoas and Milton, he once again rejects the self-exulting classical morality that had been so central to his earlier compositions" (145). The evidence, however, is often wonderfully vague, e.g., "the description of the Cherub as a 'brooder of tempests & destructive War' in [Jerusalem] plate 91 alludes to both the storm-driven adventures of Ulysses and the martial exploits of Achilles" (164).


His Blake's Altering Aesthetic (1997) reprints "portions" of the essay (ix).


It is chiefly about "Joseph of Arimathea" and Poetical Sketches.

His Blake's Altering Aesthetic (1997) reprints "portions" of the essay (ix), apparently in chapter 1.


A useful biographical summary; "Blake was not a publisher in the strict sense of the word" "in the sense that they [his books] became available to a wide audience" (31, 32).


A theory of the pictorial novel which refers to Blake's illuminated books in general and to Milton in particular.


It is "a photographic artist's attempt to bring an eighteenth century Romantic tradition through the history of art into the art of computer technology," introducing "a Techno-Romantic style ... against a historical background ... from William Blake ... to the author's own photo-based computer images," in the context of Thomas Taylor.

"The Sick Rose" is about "a woman's masturbation," and the illustration is "a carefully designed illustration of the female genitalia" (11, 12). The book is clearly related to her 1995 dissertation.


The dissertation is clearly related to her 1996 book.


"Reader-response criticism" and "affective stylistics" suggest "a dual audience" coping with "the versatile grammar of the poem and the self-monitoring reading person" (200, 258).


"I examine Blake's deployment of the body and the book."


A number of quotations from her letters in The Brownings' Correspondence, ed. Philip Kelley & Ronald Hudson (1984-) are implausibly identified there as being from Blake.


The 11 printings of poems by Blake published in the National Anti-Slavery Standard (New York, 1842-49) were probably selected by the editor, Lydia Maria Child.


There are 36 plates by Blake, 12 by Flaxman, and 3 by Fuseli.


Thompson gathered material for a major study of the romantic movement which was never completed. "A great part of the chapter on William Blake was published separately as Witness Against the Beast," and "the nearest we can get to completing the study" is given in his The Romantics: England in a Revolutionary Age (N.Y.: The New Press, 1997), according to Dorothy Thompson (ibid., 1-2), The Romantics itself does not deal significantly with Blake.

Review


"The prophetic poetry of William Blake, H.D. and Allen Ginsberg creates a counter-history which resists religious and literary orthodoxy."


"Socially instilled guilt and self-denial, rather than sexual expression, destroy a maiden's virtue" (139).


It includes "new readings" of Blake (Visions, Milton), Wordsworth, Coleridge, and Shelley.


Review

1 Christopher Heppner, Blake 31 (1997): 24-29 (the book is characterized by "disturbing errors of fact," Vaughan "too often ignores or misreads details," the "interpretations bend the evidence uncomfortably at times," and the book badly needs the attention of "both a good designer and a good copy-editor" [29, 27, 29, 24]).


He "examines the critical energies in Visions's account of the body, sexuality, and slavery, and maps the struggles of
the poem to expose structures of sexual and colonial enslavement in the name of visionary enlightenment” (41).


Reviews
21 Theresa M. Kelley, European Romantic Review 7 (1997): 197-200 (a “monumental study” dealing masterfully with “a daunting array of evidence” [197]).
22 G. E. Bentley, Jr., “The Foundations Move,” A&b: Analytical & Enumerative Bibliography, N.S. 9 (1995 [i.e., March 1997]): 68-79 (“Joseph Viscomi’s Blake and the Idea of the Book is one of the epoch-marking books of Blake scholarship. He has created a salutary earthquake. ... All successive writers on Blake will be indebted to Joseph Viscomi or will be condemned to irrelevance” [68, 76]).
23 M. L. Twyman, N&Q 240 (N.S. 42) (December 1995): 503 (it is “a major work of investigation” which has “redirected Blake scholarship”).


“Blake’s sensitivity to women’s dilemmas is rare in his time,” but he has “disturbingly misogynist passages.”


The “crystallization of the manuscript” is understood by Mrs. Wada “as the gradual regenerative process of a poem which collapsed as a result of a fatal structural failure.” A chapter of the dissertation is the basis of her essay on “The Fluctuating Myth of the Fall ...,” Igirisu Romanha Kenkyu (1997).


“Rather than remaining Man’s psychic members, the Zoas are turned into Man’s fellow beings” (15). The “paper is based on a chapter” of her 1995 dissertation.


The abstract of this 135-page effort scarcely mentions the sources of his title; it claims to validate “to a large extent Northrop Frye’s, and to a lesser extent, Harold Bloom’s reading of Blake,” though even they ignore the fact that “Blake is not an intellectual, but a preacher ... the end is theology.”

Wemys, Henry. “Blake Watercolours from The Frick Collection: An exquisite group of watercolours have an intriguing history which is unravalled.” Sotheby’s Preview, November 1996, 18-19.

A herald of the auction of the Bunyan drawings on 14 November 1996.


Division II
Blake’s Circle

Calvert, Edward (1799-1883)
Artist, Disciple of Blake
A densely packed essay with an extensive bibliography and picture locations.

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

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


A large number of Fuseli's Milton designs for his 1799 exhibition were gathered for the first time in almost two centuries. The exhibition was widely reviewed in the German press.


Johnston, Joseph (1739-1809)
Bookseller, Patron of Blake
A useful account.

Linnell, John (1792-1882)
Painter and Engraver, Blake’s Patron
See Palmer below.

Palmer, Samuel (1805-1881)
Artist, Blake’s Disciple
On what Samuel Palmer’s art owes to John Linnell.

Appendix

Watermarks: A Cumulative Table

Watermarks in Paper Used by Blake

Blake wrote and drew on many sizes, kinds and shades of paper and on canvas, card, cardboard, copper, ivory, linen, mahogany, masonite, and pine. Of these, only paper is very precisely identifiable because of the watermarks almost always placed in fine paper, though the watermark may not show when the paper is less than a whole sheet.

All Blake’s manuscripts and his works in Illuminated Printing were created entirely by Blake, with the assistance of his wife, and we can confidently assume that copies which are not demonstrably posthumous are on paper chosen by Blake or his wife. Most of his separate prints were also almost certainly on paper chosen by Blake, as of course were his drawings and paintings.

Blake’s commercial book engravings are not included because he rarely did the printing, and, even when he did as with Hayley’s Cowper (wove paper without watermark), the publisher would have chosen the paper. However, Hayley’s Little Tom the Sailor (1800) was printed by Blake with paper he chose, and presumably there were working proofs of most of Blake’s commercial engravings pulled by Blake at his own press. Hayley’s Designs to a Series of Ballads (1802) is an exception, for not only did Blake print the plates on paper watermarked “1802” but he also used the remainder for scrap paper—see BB 574-75 and BBS 221-22.

Information here about the paper used in Blake’s writings in manuscript and in print derives from BB (Oxford: Clarendon Press, 1977), BBS (Oxford: Clarendon Press, 1995), and the supplements thereto in “William Blake and His Circle” from Blake (1994 ff.). An asterisk in a letter designating a copy of Blake’s works in Illuminated Printing indicates that more than one kind of watermark has been found in that copy.

Blake’s separate prints of “Canterbury Pilgrims,” “Christ Trampling Satan” (Blake-Butts), George Cumberland’s card, “Earl Spencer,” “False ad Coelum,” “Joseph of Arimathias Preaching,” “Lavater,” “Leaf and Cordelia” (Blake-Butts), “Wilbon Lowry,” “The Man Sweeping,” Moore & Co advertisement, and “Mrs Q” are taken from Robert N. Essick, The Separate Plates of William Blake (Princeton: Princeton UP, 1983). The dates attached to these separate prints are for the specific state on that paper; however, a few prints, such as “Canterbury Pilgrims,” Cumberland’s card, and “Christ Trampling Satan,” were pulled long after Blake’s death.

Blake’s drawings and paintings are recorded (“Butlin #”) from Martin Butlin, The Paintings and Drawings of William Blake (New Haven: Yale UP, 1981); the table of watermarks on 627 was correlated with the entries themselves for the dates. N.b. Most of the entries in Butlin imply but do not say that they are on paper, and very few of those so identified record anything about a watermark.

Works in BB (etc.) which are also in Butlin and Essick are taken from BB.

A
Cumberland card (1827)
C BALL
Marriage (L)
R BARNARD | 1827
Letters (1, 4 August 1829)
BASTED MILL 1820
Butlin #714 (1820)
A BLACKWELL
Letter (7 October 1803)
A BLACKWELL 1798
Letters (10 January 1802; 25 April, 6 July, 13 December 1803; 14, 27 January 1804)
C BRENCHLEY | 1804
Butlin #725, 731, 738, 741 (1820)
W BRIDGES 1794
Butlin #503 (1800-03)
Britannia design [17]
Cumberland card (1827)
Britannia design in a circle beneath a crown
Cumberland card (1827)44

44 The Sophocles MS is on paper with a watermark of Britannia and a crown and a countermark of GR, but I do not think the Sophocles MS has anything to do with the poet William Blake.
BUTTANSHAW

Innocence (Y), Songs (3 pl.); "Lear and Cordelia" (1806-08); Butlin
Butlin # 358 (1802)

BUTTANSHAW [18]

Letter (19 October 1801)

BUTTANSHAW | 1802

Innocence (?0), Songs (P, *Q)

Crown design

"Falsa ad Coelum " (1790); "Christ Trampling Satan" (1806-08)

CURTEIS & SON

Letter (18 October 1791)

WDA|C|E|I | 1805

Letter (25 March 1805)

W D|ACIE & CO. | 1804

Letter (4 December 1804)

MD or ND

Cumberland card

America (C-E, G-K, *R), Europe (H), "Man Sweeping" (1822),
Marriage (A, F), Songs of Innocence (*E-F, I-J, M), Songs (C-D, F, 2 pl.), Vala, and Visions (J-K, M)

E & P | 1802

Innocence (*P), Jerusalem pl. 28 (Morgan)

EDMEADS & [PINE]

Innocence (*Q), Jerusalem (1 pl.)

EDMEADS & PINE | 1802

Innocence (*Q), Jerusalem (3 pl.)

W E[LGAR] + fleur de lys

Butlin #812 passim (1824-27)

Butlin #54 3 1-2, 6, 9, 12, 544 1, 6, 11, 704, 712, 715, 768 (1816-20);
Butlin #830, 832 (1824-27)

[LE]PARD

Vala

MA[FR]IN|S

For Children (A)

[ | JORA[ ]

"Mrs Q" (1820)

AP | 1807

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

HP

Butlin #120 (1780-85)

PRO PATRIA

Butlin #R1 (1777-78); Butlin # 85-86 (1785-90)

J RUSE 1800

"Lavater" (1801)

| [R (perhaps I TAYLOR)

Vala

R & T

Europe (*I)

RUSE AND TURNERS

Butlin #75 (1820)

RUSE & TURNERS | 1810

Letters (31 January, 16 July 1826; February 5, 31 March, 19 May, 2, 5, 29 July, 1 August; 27 January, 15, 18 March, 12, 25 April, 3 July 1827?)

RUSE & TURNERS | 1812

America (N), Europe (*I)

RUSE & TURNERS | 1815

Thel (N-O), Marriage (G), Visions (N-P), Songs (U, ?T, 3 pi.), Urizen (G), Milton (D)

[ ]

No Natural Religion (F)

SMITH & ALLNUTT | 1815

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

T STAINS

America (*Q), Europe (*L)

T STAINS | 1813

America (*Q), Europe (*L)

| [TH

Letter (6 December 1795)

T above an arch

"Wilson Lowery" (1825)

I TAYLOR

No Natural Religion (B, L'), All Religions Are One (*A), Thel (F),
Marriage (*D), America (*R), Songs (A, *C, R), Europe (B, *C, D-G, c), Urizen (A, *B, J); Butlin #229, 337 141[*?] (1793); Butlin #614 (1806)

17941 I TAYLOR

All Religions Are One (*A), Marriage (*D), Urizen (B)

W TURNER & SON

Butlin #708, 711 (1820)

IS leVILLEDARY

Butlin #636 (1805)

W 1815

Butlin #700 (1820)

J WHATMAN

Thel (a), Innocence (C, *E, G, U, W), Marriage (C), Visions (G-E, H),
America (*R), Songs (*C, E, H, o, 1 pl.), Urizen (*D, E, pl.); Moore & Co ad (1797-98); "Christ Trampling Satan" (1806-08); "Man Sweeping" (1822); Butlin #2, 13-14, 16, 18-20, 22-24, 29, 31-33, 35-36, 39, 44, 47 (1774-77); Butlin #167-68 (1785); Butlin #140 (1780-90); Butlin #620 (1785-97, 1824-27); Butlin #56, 58 (1793); Butlin #315 (1795); Butlin #826 (1800-10, 1824-27); Butlin #77 (1805-10); Butlin #582 (1807); Butlin #654 (1809-10); Butlin #679 (1815);
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List of Apostles

Hayley, Designs to a Series of Ballads (1802); Butlin #683 (1805); Butlin #781 (1825)
1806
Butlin #692 passim (1819)
1808
"Canterbury Pilgrims" (1810 ff.)
1810
Butlin #748 (1820)
[18]|11
No Natural Religion (H-J)
1813
"Earl Spencer" (1813)
1815
Butlin #916 (1824-27); Butlin #801 (1825)
1818
"Everlasting Gospel" MS; letter (March 1825)
1821
On Homer (C)
1832
Songs (*b, o)
[19?]
Songs (*j)

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NEWSLETTER

BLAKE COURSE AT THE TATE GALLERY

Six Tuesday Mornings
10:30 - 12:15

Clore Gallery Auditorium

This course will focus on Blake's work as a print-maker and painter, whilst setting it in a wider political and cultural context.

12 May:
The Life and Work of William Blake
Richard Humphreys

19 May:
William Blake and Radical Culture
David Worrall

26 May:
Blake and Pastoral
William Vaughan

2 June:
Songs of Innocence and the Invention of Illuminated Printing
Michael Phillips

9 June:
Songs of Experience, Color Printing and "The Terror"
Michael Phillips

16 June:
Blake's Dante
Robyn Hamlyn

Lecture: Wednesday 3 June, 1:00 pm
Darkness Visible: Blake's Lambeth Period and the Biographer's Quest, Michael Phillips

For more information, contact Gavin Street at the Tate, tel. 171-887-8922, fax 171 887-8763

CORRECTION:
In the winter issue of BLAKE, in the contributor's note, Jennifer Davis Michael's book manuscript should be entitled Cities Not Yet Embodied: Blake's Urban Romanticism, not Cities Not Yet Entombed. Apologies to Jennifer Davis Michael.