William Blake and His Circle: A Checklist of Publications and Discoveries in 1998

G. E. Bentley, Jr., Keiko Aoyama

Blake/An Illustrated Quarterly, Volume 32, Issue 4, Spring 1999, pp. 114-149
William Blake and His Circle: A Checklist of Publications and Discoveries in 1998

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, 1998) and those for previous years which are not recorded in Blake Books (1977), Blake Books Supplement (1995), and "William Blake and His Circle" (1994-98). 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.

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.

**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, Robert Hartley Cromeck, George Cumberland, John Flaxman and his family, Henry Fuseli, Thomas and William Hayley, John Linnell and his family, Samuel Palmer, James Parker, George Richmond, Thomas Stothard, and John Varley. It does not include important contemporaries with whom Blake's contact was negligible or non-existent such as John Constable and William Wordsworth and Edmund Burke; such major figures are dealt with more comprehensively elsewhere, and the light they throw upon Blake is very dim.

*N.b.* I have made no systematic attempt to record manuscripts and typescripts, chinaware, ² computer print outs, radio or television broadcasts, ³ calendars, festivals and lecture series, ⁴ furniture with inscriptions, microforms, music, pillows, poems, posters, published scores, recorded readings and singings, rubber stamps, T-shirts, tattoos, video-recordings, or email related to Blake.

The status of electronic "publications" becomes increasingly vexing. Some such works seem to be merely electronic versions of physically stable works, such as Colliera Encyclopaedia-CD Rom (1996), with essays by Charles P. Parkhurst, Jr., on Fuseli and Flaxman and by Geoffrey Keynes on Blake (1966) <BB #2140>, which replaced that by Mark Schorner and Charles P. Parkhurst, Jr., BB #2673>. Some electronic publications, however, suggest no more knowledge than how to operate a computer, such as reviews invited for the listings of the book-sale firm of Amazon.com, which are divided into those by (1) the author, (2) the publisher, and (3) other, perhaps disinterested, remarkers. I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority.

The chief indices used in compiling this Checklist were Books in Print 1998-99 (New Providence [New Jersey], 1998) (160 Blake entries under subjects, 52 under titles, 58 under authors), Book Review Index 1998 Cumulation (received 13 November 1998, copyright 1999), Catalogo dei libri in commercio 1998 (Milano, 1998) (20), [English Literature in Russian Critique: Bibliography Part 1: Middle Ages-XVIII

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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).

² For example, the white bone china bud vase decorated with "The Sick Rose" apparently produced by Coalport for the 1978 Tate exhibition (see R. N. Essick, "Blake in the Marketplace, 1998," Blake [1999]).


⁵ E.g., Baulch, David M. "The Sublime of the Bible." Romanticism On the Net 3 (August 1996). ("When Blake writes [in MILTON] about 'the Sublime of the Bible,' it is not the Bible itself that functions as a sublime object: instead, the Bible becomes the site of the sublime experience for a Redeemed or Reprobate reader.")

I am indebted for help of many kinds to Associated University Presses, Donald Ault, Dr. E. B. Bentley, Birmingham Museum and Art Gallery, Cambridge University Press, Shirley Patricia Dent, Duke University Press, Robert N. Essick, Alexander Gourlay, Heather Howell, Irina Kukota (for help with Russian works), Christopher Marsden, Joseph Viscomi, and John Windle.

I should be most grateful to anyone who can help me to better information about the unseen items reported here, and I undertake to thank them prettily in person and in print.

Research for "William Blake and His Circle" (1998) was carried out chiefly in the Bodleian Library, the British Library, the British Museum Print Room, the Huntington Library, 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 The or his to L'Allegro, 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

Blake Publications and Discoveries in 1998

The languages of recent Blake criticism are remarkably various. Besides English, American, Australian, and Canadian, these languages include Catalan (1), French (8), German (2), Italian (9), Japanese (12), Latvian (1), Norwegian (3), Russian (15—1900-97), and Spanish (2), plus four English essays in Korean journals and one in a Japanese journal.

Blake's Writings

The "new" editions of Blake's writings include An Island in the Moon (1998), The Marriage of Heaven and Hell in French and English (1996), Songs of Experience in French (1993), Songs of Innocence in French (1994), Songs of Innocence and of Experience in English (1998), French (1997), and Norwegian (1997), plus reproductions of Blake's letter of 1 September 1800, Marriage of Heaven and Hell (L), and Songs of Innocence and of Experience (l, b), plus the fascinating text of Blake's letter of 1 September 1800 printed and reproduced for the first time in an essay by Robert Essick and Morton Paley in Blake (1998).

There are also variously titled collected editions of his poems in English (1996, 1997, 1998), Italian (1991 [2], 1996, 1997), and Russian (1978), plus fragments such as Auguries of Innocence (1997), I asked [a Thief] (1989), A Poison Tree (1989), and Proverbs of Hell in French (1996). Of these, the most curious is Auguries of Innocence, produced by the Ziggurat Press with non-representational designs embossed on copper.

Blake's Art

The larger Blake-Varley Sketchbook is no longer on loan at the Tate Gallery and now belongs to an unidentified collector, rumored to be David Thompson (of Toronto), son of Lord Thompson of Fleet.

Exhibition Catalogues

There was no major Blake exhibition in 1998, though there were modest shows in Birmingham (England) and Kanagawa (Japan). Perhaps the most interesting new catalogue information is to be found in the 1923 sale of the egregious Richard C. Jackson.

However, there were several significant public events associated with Blake: The conference on "Blake and the Book" at Strawberry Hill (England) on 18 April 1998; the series of lectures called "Blake Course at the Tate Gallery" in London (England) on 12 May-9 June 1998; the lecture series on "William Blake & His Circle" at the Birmingham Museum and Art Gallery (England) on 22 June-6 September 1998; and the Blake Festival as part of the annual Olavfestdagen in Trondheim (Norway) on 25-28 July 1998.

Scholarship and Criticism

The scholarship and criticism recorded here cover 1830-1998; indeed one "1998" publication appeared in 1999.

Essays

The number of newly recorded works about Blake is substantial. These include 147 essays of 1835-1998, plus 39 reprinted essays, eight doctoral dissertations, and 58 reviews (1835-1998), 25 of them by David Worrall in The Year's Work in English Studies.

"Dialectical" seems to be a term whose time has come, especially among dissertation-writers, as in Bryan Nemo
Alexander, "Dialectical Nightmares: The Historicity of the Romantic-Era Doppelganger in the Works of Godwin, Hogg, Blake, Burney, and the Shelleys" (Michigan Ph.D., 1997), John Sebastian Howard, "Romantic Dialectics and the Politics of the Subject" (Saint Louis Ph.D., 1997), Susan Ann Weaver, "Dialectical Formulations and Covert Language in Coleridge, Blake, and [Mary] Robinson," (Texas A&M Ph.D., 1997), plus of course Fred Dortort, The Dialectic of Vision (1998). The fact that a term is critically popular does not, of course, mean that it is critically abused, but some of its uses here seem to be unfamiliar ones.

Other popular subjects are gender, maternity (but not matriarchy), patriarchy (but not paternity), and the sexual machine.

This list records eight doctorates on Blake in institutions from St. Petersburg to St. Louis to Calicut (India). The number of dissertations seems to be about the same as in recent years, but the geographical range is a good deal wider.

Blake/An Illustrated Quarterly alone carried nine essays, 10 reviews, and eight newsletter snippets. The most important of these are Robert Essick's "Blake in the Marketplace" and the essay by Essick and Morton Paley on the newly discovered Blake letter of 1 September 1800.

In what is essentially a 27-page essay, Richard Outram's Notes on William Blake's "The Tyger" (1997) explores ground gratifyingly unfamiliar to most Blake scholars, particularly on the influences of bestiaries and heraldry on "The Tyger."

The 19 essays collected in Blake, Politics, and History, ed. Jackie DiSalvo, G. A. Rosso, and Christopher Z. Hobson (1997) cover much of the spectrum of political interest which has informed much of the best Blake scholarship of the last 50 years. One of the most lastingly valuable of these is the essay by Jon Mee about the vocabulary of violent republicanism and radical protestanism shared by William Blake and Richard Lee, called "Citizen Lee," the author of King Killing and The Happy Reign of George the Last. In passing Mee remarks most promisingly: "we have to be circumspect about claiming that Blake was ever a member of the [Joseph] Johnson circle."6

Similarly, the background details of radical regency political agitation provided by David Worrall shed fundamentally new light on Blake's somewhat conventional engraving of the conventionally pretty "Mrs Q," the Prince Regent's sometime mistress whom he had cast off as he was trying in 1820 to cast off Queen Charlotte.7

Another essay which is likely to draw attention is that by Christopher Hobson in which he argues that the often-cited "Ore cycle" is a myth in the pejorative sense rather than in the sense of Northrop Frye.8

The most densely argued essay recorded here, and probably the one which will prove most lastingly influential, is that by Joseph Viscomi about the genesis of The Marriage of Heaven and Hell, the second-to-be-published section of a three-part study of the Marriage. In particular, he assembles very persuasive evidence that pl. 21-24 of the Marriage formed "an autonomous text preceding the composition of ... [the rest of] the Marriage."9

Books

There are 15 books on Blake newly recorded here, six of them in French, German (2), Italian, Japanese, and Russian. Linguistic poverty inhibits me from evaluating two of them,10 and inability to see a copy prevents me from commenting on five more.11 Two other new books are collections of unrevised essays and fragments of books which have the same merits as when they were originally printed.12


Eleanore Frauke Pieper's "Imitation Is Criticism": Dante Gabriel Rossetti and William Blake (1997) is an examination in German of how Dante Gabriel Rossetti used his misunderstanding of Blake as a symbol of his own feeling of alienation from Victorian society. As with all such psychological interpretations, one wonders where the author's alienation ends and that of the subject begins.

Henry Summerfield, A Guide to the Books of William Blake for Innocent and Experienced Readers (1998), is a useful and enormous (874-page) digest of Blake scholarship and criticism, a kind of variorum edition of Blake which omits the texts themselves.

6 Christopher Z. Hobson, "The Myth of Blake's 'Ore Cycle,'" ibid, 5-36.

Spring 1999

116 Blake/An Illustrated Quarterly
theor y an d with "readings" of Blake's writings, particularly the Eighteenth Century (1998) is a remarkable exercise in discovering affinities between two men who are usually treated as polar opposites. The connections are often fascinating, ingenious, and ephemeral, as in the section on "Locke and Blake as Physicians." The most important of the books on Blake published in 1998 are those by Stanley Gardner, John Pierce, and Fred Dortort.

Certainly the most challenging, and perhaps the one which will prove over the years to be the most rewarding, is Fred Dortort, The Dialectic of Vision: A Contrary Reading of William Blake's Jerusalem (1998). The book appropriates, adapts, and extends the terms and methods of Donald Ault's challenging Narrative Unbound: Re-Visioning William Blake's The Four Zoas (1987), which alone will be enough to frighten off all but the most dauntless readers. But dauntlessness will be rewarded. Dortort posits two warring meanings in Jerusalem, one of radical English Christianity and the other exposing and correcting the oppression of the former. These two elements are not so much cunning authorial devices to enmesh the reader as manifestations of internal conflicts in Blake himself. Readers who struggle through the extraordinarily dense and self-reflexive argument are likely to conclude that Dortort has made a far stronger case than they expected when beginning the book.

John B. Pierce, Flexible Design: Revisionary Poetics in Blake's Vala or The Four Zoas (1998) has surprising affinities to Dortort's work on Jerusalem but is far more accessible. The chief difference is probably Pierce's emphasis upon the deliberateness of Blake's shifting narrative strategies; Blake uses "conscious adaptations of sequential disruptions as a fundamental element in narrative experiment" (xxii). Pierce pays very careful attention to the physical characteristics of the manuscript, and he makes a plausible case that "the synoptic and synchronic tendencies of Blake's poetics are the result of conscious revision and correction of an essentially diachronic narrative" (xvii-xviii). This is a valuable study of The Four Zoas, and its arguments about narrative method and intention have important implications for each of Blake's long Prophecies, particularly for Milton and Jerusalem.

The book which is likely to be most frequently read is the late Stanley Gardner's The Tyger, the Lamb, and the Terrible Desart: Songs of Innocence and of Experience in its times and circumstance (1998). In the first place, the book is beautifully full, with color reproductions of Songs copies 1 and b, the former watercolored, the latter posthumously-printed and in monochrome. In the second place, it deals in a straightforward way with Blake's most widely appealing poems. And in the third place it provides generous and often very original evidence that the Songs of Innocence and of Experience are vitally related to the reforms concerning destitute and orphan children established and then dismantled in Blake's own very enlightened parish of St. James, Westminster. The infants in the poems are often foundlings, the caring women are parish nurses, not mothers, and the village scenes are often in Wimbledon where the St. James Parish authorities for a time sent the charity-supported children to get them out of the literally-deadly poor-houses when they were very young. Stanley Gardner's The Tyger, the Lamb, and the Terrible Desart is a visual, critical, and scholarly delight.

**Roads Not Taken**

Some of the roads not taken in recent scholarship are wonderfully alluring. Jon Mee argues that Blake's poem from Songs of Experience called "The Sick Rose" alludes to the powerful and powerfully corrupt politician George Rose, a secretary of the Treasury, who was convicted in 1791 of having paid "bludgeon men" to persuade unconvinced voters to support the government in the 1788 Westminster election. Mee marshalls the historical and political facts with wonderfully tempting skill. The problem is that neither "The Sick Rose" nor any of the other poems in Songs of Innocence and of Experience feel like personal caricatures or political diatribes. Blake's art and poetry work in fundamentally different ways from those of Cruikshank and Gillray.

Others make claims which seem to have little to do with the poet William Blake. There is no reason known to me to believe that William Blake was any more "a disenfranchised citizen" than were his brothers James and John, his father James, and his partner James Parker, and one or more of them voted in the elections of 1749, 1774, 1780, 1784, 1788, and 1790, though the poet chose not to do so. And the attempt to associate Blake with the fraternity and symbols of the Masons is often supported by evidence no more persuasive than that "James Blake' appears (with other shopkeepers and artisans) on an Ancient lodge register in 1757".

13 Wayne Glausser, Locke and Blake: A Conversation across the Eighteenth Century (1998); the original title of chapter 3 was "Locke and Blake as Physicians Delivering the Eighteenth-Century Body."


Division I: William Blake

Part I
Editions, Translations, and Facsimiles

Section A: Original Editions

Watermarks in Paper Used by Blake
Crown and Shield
Letter of 1 September 1800

America (1793-1831?)
Copy N (bound with Europe [1])

History: (1) Perhaps America (N) and Europe (1) were among the "three or four of the Engraved books" which Catherine Blake sold about 1831 to the artist James Ferguson (1791-1871), "a gentleman in the far north"; (2) Acquired by Sir George Grey (1779-1882) of Falloden, Northumberland, who wrote in it: "I purchased this book at the sale of the effects of a deceased artist, (I now forget his name), who had obtained it direct from Blake" (the posthumous character of the printing of America suggests that it was obtained from Catherine after Blake's death)....

Descriptive Catalogue (1809)

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

many of his [Blake's] relics are here which my father acquired of Mr. Blake & Tatham—and here are his Clock and watch & chain & Seal—Still going & keeping fairly good time—

It seems possible that all these Blake treasures are the products of the fertile imagination of Jackson (father or son).

Copy U

1800 August?

1807 May. The copy sent by Cromek to Blake has disappeared. However, Cromek's "duplicate copy" was (1) "found amongst his father's papers by the late T.H. Cromek," who (2) "knowing Mr. Allan Cunningham personally, and as an old friend of his father, lent it to him at his request in
1 Blake’s receipt of 9 September 1806 for £6.6.0 from Thomas Butts (courtesy of the Huntington Library, which acquired it in 1998). Notice that the receipt itself is made out in an elegant clerkly hand, presumably that of Thomas Butts, while Blake’s signature is in a distinctly different hand. This receipt is unusual in specifying what the money was for; most of the Butts receipts say merely “on further account.” Not only did Butts make out in advance the receipt for Blake to sign, but he paid in advance for works not specified. The surviving receipts cover 1803-1810, but Butts certainly bought works from Blake both before and after this time, such as the illustrations for Milton’s *Comus*, *L’Allegro*, and *Il Penseroso* (c. 1816).

1833 ... The letter he was never able to get back”;29 (3) The letter was lent by Peter Cunningham, for publication in Anon., ”The Life and Works of Thomas Stothard, R.A.,” Gentleman’s Magazine, N.S. 38 (1852): 146-50; (4) Untraced.

_Marriage of Heaven and Hell (1790-1792)_

Copy L


Copy M

History: It is reproduced in Blake 31 (1998): 116, 139, 144.

Editions


Receipts signed by Blake (see illus. 1)

<table>
<thead>
<tr>
<th>Payer</th>
<th>Date</th>
<th>Sum</th>
<th>Location of MS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thomas Butts</td>
<td>9 Sept 1806</td>
<td>£6.6.0</td>
<td>Huntington27</td>
</tr>
</tbody>
</table>

_Songs of Experience (1794-1802)_

Edition


Editions English and French texts are on facing pages; “Révélation et Révolution” (71-74); biography of Blake (75-79).

_Songs of Innocence and of Experience (1794-1831?)_

Copy F

History: (1) Cumberland may have acquired Songs (F) in August 1800. On 2 July 1800, Blake wrote to Cumberland...

The MS, which had been owned by Ruthven Todd, was sold from Marvin Sadik Fine Arts, Catalogue I (April 1998) to John Windle and by him to the Huntington Library in May 1998, with funds provided by Robert N. Essick.

2 (a) Headpiece and (b) tailpiece, both perhaps by H. Vizetelly who signed the second, for Blake’s “The Ecchoing Green” (here called “A Summer Evening on a Village Green” and shorn of its first stanza) as printed in Pictorial Calendar of the Seasons, ed. Mary Howitt (1854) <Collection of R. N. Essick>.

Blake’s “Ecchoing Green” in Songs of Innocence (1789) also has a headpiece and a tailpiece (see illus. 3a-b). The headpiece, of children playing “under the oak” round which sit “the old folk” is related sufficiently closely to the headpiece of the Pictorial Calendar, with children dancing round a huge oak tree, to make one wonder whether the designer had seen Blake’s plate.

An even closer analogy in Innocence to the Pictorial Calendar head-piece of dancing on the green is in the tailpiece for “Nurse’s Song” (illus. 3c).

Blake’s tailpiece of children walking homeward (illus. 3b) is quite unlike the Pictorial Calendar tailpiece of handkerchief dancing in a village street (illus. 2b).

about the “deep pit of Melancholy” from which “I begin to Emerge.” Cumberland may have tried to lift Blake from his depression by offering to sell Blake’s books and by buying Songs (F), which was “prepared by him [Blake] expressly for an intimate friend [Cumberland],” and with which Blake’s thankful letter of 1 September 1800 was apparently kept. Cumberland may even have acquired at the same time the copies of America (F), Europe (C), Song of Los (D), Visions (B) (these four works bound together), Thel (A), and For Children (C) which he also owned. In August Cumberland apparently told Blake of his ill-success in trying to sell Blake’s works, and on 1 September Blake replied: “To have obtained your friendship is better than to have sold ten thousand books.”

22 William Blake’s Writings 1535.
23 Kerslake’s Catalogue (after Dec 1857), Lot 733. However, Songs (F) is fairly clearly a made-up copy, for the Innocence leaves are printed (early?) on both sides of the leaves and watercolored in a late style, while those in Experience are color-printed on only one side of the leaf.

24 Cumberland owned no work of Blake in Illuminated Printing written after 1800, though he did acquire Descriptive Catalogue (U) in 1809 and Job in 1828.
Songs of Innocence and of Experience (1794-1831?)

Copy I


Copy W


Copy b


Editions

*Songs of Innocence and of Experience* (1991), Blake Trust <BBS 136>.

The Blake Trust reproductions of copy W are reproduced in Geir Uthaug's Norwegian translation (1997).


Forord (5-6); "William Blake" (7-23); Norwegian translation facing reproductions in black-and-white and color from the Blake Trust facsimile (W); "Kommentarer til de enkelte dikt" (15-144).

Section B: Collections and Selections

Reprints of Blake's Works Before 1863 (Addenda)

1854
"The Ecchoing Green" (called "A Summer Evening on a Village Green"), Pictorial Calendar of the Seasons, ed. Mary Howitt, 274-75.

1862

Auguries of Innocence: A Poem. (Providence [Rhode Island]: Ziggurat Press, 1997)

Walter Feldman, "Introduction." The prime feature of this edition produced in 20 copies is the series of non-representational designs on embossed copper.


Davis and Pound, "Introduction" (v-vi)—it is aimed at A-level students. The text is on the right with notes on facing versos. "Background" (132-37), "Chronological Table" (138-39), "Cultural and Literary Background" (140-47), "Critical Approaches" (148-57), topics for "Essays" (158-59), "Writing an Essay on Poetry" (160-61), Virginia Graham, "A Note from a Chief Examiner" (162-63), and "Select Bibliography" (164-66).


Review
1 Thomas Dillingham, Blake 32 (1998): 49-50 (in his settings of Blake's poems to rock music, Finn's "responses to Blake are ... complex and interactive").


Reviews
2 Irene Chayes, Wordsworth Circle 27 (1996): 200-01 (with Christopher Heppner, Reading Blake's Designs [1995])("Needless to say, Dörrebecker's work in his several editorial roles is admirable" [201]).


Review
10 Paul Cantor, Huntington Library Quarterly 59 (1998): 557-70 (with MILTON A POEM and the Final Illuminated Books and Joseph Viscomi, Blake and the Idea of the Book) ("The reproductions ... are as good as modern technology will allow," and the "editions have been prepared" with commendable "care and thoughtfulness" [558, 570]).


The first stanza of the poem is omitted. This printing of "The Ecchoing Green" has designs related to Blake's (see illus. 2-3) but no indication of where Mary Howitt saw an original copy.


I asked [a thief ...]. (Stoke Ferry, Norfolk: Daedalus Press [c. 1989]) Poemcard Six.

The poem is printed on pink post-card size stiff paper.


A bilingual English-Italian edition based on Sampson (1913), with "Repertorio" (vii-xxvii), biography (xxix-xxxii), and notes on the text (215-25).

1 Here and below I ignore most reprints.
The paucity of information available about the 1995 edition makes it difficult to determine how or whether it is related to any of the other Libri profetici.


Review
9 Paul Cantor, Huntington Library Quarterly 59 (1998): 557-70 (with The Early Illuminated Books and Joseph Viscomi, Blake and the Idea of the Book) (“The reproductions ... are as good as modern technology will allow,” and the “editions have been prepared” with commendable “care and thoughtfulness” [558, 570]).


Garzón, “Prologo” (13-19); Alonso, “Introduccion” (21-38); it includes Poetical Sketches, Tiriel, Songs, Notebook, French Revolution, Marriage, and Visions, plus “Nota cronologica,” and a very few notes.


§[Poems]. (Moscow, 1978) In Russian.
A. Zveryev, ”[The Greatness of Blake]” (5-32); G. Yakovleva (reprinted in Literary Review 5 [1979]: 75-76); N. Starosel’skaya, ”[Between the Epochs]” (reprinted in Inostrannaya [Foreign] Literatura 12 [1980]: 232-33).


Spring 1999

Blake/An Illustrated Quarterly 123
Part II
Reproductions of Drawings and Paintings
Section A
Illustrations of Individual Authors

Blake-Varley Sketchbook (larger)
History: (1) Sold posthumously for William Mulready (John Varley’s brother-in-law) at $Christie’s, 28 April 1864, Lot 86 [to Kempton for £5.5.0]; (2) Acquired by Lionel Robinson from whom it passed “by descent” to (3) An Anonymous Owner, who offered it at Christie’s, 21 March 1989; the whole catalogue devoted to this work, all the Blake drawings reproduced (estimate: £450,000), not sold, loaned it to the Tate Gallery 1992-98, and sold it at Sotheby’s, 8 April 1998, Lot 151 (estimate: £200,000–£300,000) for £216,000 to an Anonymous Owner.27

Part III
Commercial Book Engravings

Illustrations of the Book of Job (1826)
1826 New Locations: Kanagawa Kindai Bijutsukan [Kanagawa Modern Fine Art Museum, Japan], Santa Barbara Museum.

Blair, Robert, The Grave (1808, 1813, ...)
1808 New Locations: Kanagawa Kindai Bijutsukan [Kanagawa Modern Fine Art Museum, Japan], Victoria College (University of Toronto—Northrop Frye’s copy).

B. H. Malkin’s important letter of 4 January 1806 (Blake Records, 421–31), showing the variety of Blake’s talents (like the “Advertisement” to Poetical Sketches [1783]) and praising Blake’s watercolors for Blair’s Grave and Fuseli’s encomium of them printed in the two prospectuses for it of November 1805 (Blake Records Supplement 31, 35), which is of such tenuous relevance as printed in Malkin’s Father’s Memoirs of His Child (1806), may have been drafted as the “Preface ... by BENJAMIN HEATH MALKIN” advertised in the November 1805 Prospectus to The Grave. The part of the “Preface Containing an Explanation of the Artist’s View in the Designs” (November 1805) probably became the essay “Of the Designs” in The Grave (1808), 33-36.

For Thomas Sivright’s sale of a “Volume of Drawings by Blake, Illustrative of Blair’s Grave, entitled ‘Black Spirits and White, Blue Spirits and Grey,’” see 1-19 February 1836.

28 Hayle to Phillips, 28 Feb 1805 (BR 159). The cost-per-copy is the total manufacturing cost (£238.4.6) divided by the number of copies printed (1,000) = 4s 9d.

29 In 1799, Bensley estimated that for Du Roveray’s Gray, 1,000 ordinary + 250 large paper copies in 8° would cost £12.12.0 per sheet, and 1,250 + 250 large paper copies would cost £14.10.0 (MS in the Huntington; see G. E. Bentley, Jr., “F. J. Du Roveray, Illustrated-Book Publisher 1798–1806: II: The Amateur and the Trade,” Bibliographical Society of Australia and New Zealand Bulletin 12 [1990]: 69); therefore 250 ordinary copies would cost £11.18.0 (£14.0.0 less £12.12.0), and 1,000 would cost £17.12.0 (4 times £1.18.0) per sheet. I presume that this cost includes setting the text, paper (27 1/2 reams at £2.10.0 per ream), printing, labels, hotpressing, and sewing and boarding. The cost of paper derives from that in Malkin’s Memoirs (Jan 1806) (BB 595).

In correspondence with Phillips, Seagrave insisted that he should be paid at the rates of London Printers.
Total Cost of Text

- Costs of Engraving
  - Engraving 5 designs at £21 each  
    - £105.00
  - 1 1/2 reams of unwatermarked paper at £4.80\(^2\) for 1,000 copies of 5 80 plates  
    - £6.12.0
  - Printing 1,000 copies of 5 plates at 6s per 100\(^3\)  
    - £15.00
  - Total Cost of Engravings  
    - £126.12.0

Cost of Distribution

- Advertising\(^4\) including 20 review copies\(^5\)  
  - £14.18.7
- 10 copies to Blake at cost\(^6\)  
  - £2.17.6
- Total Distribution Costs  
  - £17.16.3

On the publication in June 1805 of Hayley's *Ballads* (1805), Blake became liable for his share (c. £23\(^7\)) of the publication costs, and, though he expected to receive half the proceeds from the sales,\(^8\) this was slow in coming in and probably never equalled his investment in cash and kind. To pay his debt to Phillips, Blake may have had to borrow money, and the sacrifices he had to make to repay his debt may well have reduced him to living on a pittance. Perhaps after all Crome reduced so low as to be obliged to live on half-a-guinea a week!

Hayley, William, *Designs to A Series of Ballads* (1802)

We do not know how many copies of the *Designs* were printed or what Seagrave's charges were for printing and paper, but we may make estimates based upon Blake's statement that he paid Seagrave £30\(^9\) and on contemporary printing prices. On 10 October 1800 Thomas Besley estimated that the cost of printing 1,000 quarto copies of Thomson's *Seasons* (5 sheets) for F. J. Du Roveray would be £15.15.0 per sheet (£78.15) for paper, printing, and hotpressing.\(^10\)

At this rate, £29.10.8 would pay for 250 quarto copies of the 7½ sheets of Hayley's first four Ballads. Assuming that Seagrave's provincial rates were lower than those of the metropolitan fine printer Besley, and that Seagrave did not hotpress the designs, his charges for 250 copies would have been somewhat lower than £29.10.8. On the other hand, the paper on which Blake printed the whole-page plates (the same as for the text, watermarked "1802") are not included in this cost. The 312½ sheets for the five whole-page engravings at £5 per ream of 500 sheets would have come to about £3 more.

Profit and Loss Related to Copies Sold

In order to make a profit, 564 copies of the *Ballads* had to be sold, and almost certainly the total sales were fewer than this.

<table>
<thead>
<tr>
<th>Copies Sold</th>
<th>Costs(^9)</th>
<th>Receipts</th>
<th>Profit or Loss</th>
</tr>
</thead>
<tbody>
<tr>
<td>200</td>
<td>£238.16.2</td>
<td>£87.10.0</td>
<td>£151.6.2</td>
</tr>
<tr>
<td>400</td>
<td>£243.2.3</td>
<td>£175.0.0</td>
<td>£68.2.3</td>
</tr>
<tr>
<td>564</td>
<td>£246.10.7</td>
<td>£246.15.0</td>
<td>+£ 4.5</td>
</tr>
<tr>
<td>600</td>
<td>£247.8.4</td>
<td>£262.10.0</td>
<td>+£ 15.1.8</td>
</tr>
<tr>
<td>800</td>
<td>£251.14.5</td>
<td>£350.0.0</td>
<td>+£ 98.5.7</td>
</tr>
<tr>
<td>940</td>
<td>£256.0.7</td>
<td>£395.10.6</td>
<td>+£139.9.11</td>
</tr>
</tbody>
</table>

It seems very likely that Blake received no profit from the sales of the *Ballads*, though he did receive credit for £105 for his engravings—from which, of course, he had to deduct the 10s for the copper.

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\(^{20}\) All expenses for 1,000 duodecimo copies of the 21 sheets of George Cumberland's *Original Tales* (1810), including 19 advertisements, came to £147.18.9 (British Library Add. MSS 36,503, ff. 240-241; see G. E. Bentley, Jr., *A Bibliography of George Cumberland* (1754-1848) [N.Y. & London: Garland Publishing, 1975]).


\(^{22}\) The costs of the copyright of the designs, copper, captions, and corrections were presumably included in Blake's fee.

\(^{23}\) As in Flaxman's *Iliad* (April 1805) (BB 561). Prints could be pulled as needed.

\(^{24}\) Ibid. Note that the cost of printing 8" plates may have been substantially less than for the folio plates in Flaxman's *Iliad*.

\(^{25}\) As in Malkin's *Memoirs* (Jan 1806) (BB 395). There were puffs and ads for Hayley's *Ballads* in (1-2) Phillips' *Monthly Magazine* (1 April, 1 July 1805), (3) Edinburgh Review 6 (July 1805): 495, (4) Bent's *Monthly Literary Advertiser* (Aug 1805), and (5) a Phillips Short List (n.d.).


\(^{27}\) Blake is known to have given copies of the *Ballads* (1805) to Mr. Weller and to Lady Hesketh (BR, 163, 162), and doubtless there were more which cannot now be identified.

\(^{28}\) Blake's share was half the total publication cost (£256.0.7) minus the £105 credit for his engravings.

\(^{29}\) The price given in the *Eclectic Review* 1 (1805): 923, was 10s 6d. (Phillips' *Monthly Magazine* [1805]: 583, must be in error in giving the price as 6s.). Of this 10s 6d, the bookseller's discount was 16 2/3, leaving 8s 6d for the publishers.

Sixty copies, given to Hayley (30), to Blake (10), and for review (20), were not available for sale.
Presumably Seagrave printed 250 copies of each Ballad and sent them to Blake; Blake and his wife then printed three designs on text plates plus a frontispiece and a separate print for each Ballad—but they printed them only as the need arose, not all at once. When there proved to be demand for no more than a few score copies (only 12 copies of the first Ballad have been traced in public collections), Blake was left with perhaps 200 copies (1500 sheets) of the Designs. These were of no commercial value, but the paper alone had cost about £15. Blake cannily kept these sheets, even taking them back to London with him in 1803, at considerable trouble, and he drew on them for the rest of his life, including designs for Blair’s Grave (1805), Malkin’s Memoirs (1806), Job and Dante (c. 1824).

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

A 1803-4 New Location: Wayne State.

Blake said that

My Wife has undertaken to Print the whole number of the Plates for *[the first two volumes of]* Cowpers work which She does to admiration & being under my own eye the prints are as fine as the French prints & please every one. ... The Publishers are already indebted to My Wife Twenty Guinea for work deliverd [letter of 30 January 1803.]

However, after the Blakes had printed 12 proof sets of the two plates for Vol. 3 of *Cowper*, Blake had to “send the Plates to [Joseph] Johnson who wants them to set the Printer to work upon” (letter of 31 March 1804). R. N. Essick remarks that

The plates for vols. 1-2 are much more clearly and darkly printed in the second edition .... One hesitates to blame Mrs Blake for the poor impressions of the first states, but that may indeed be the case [William Blake’s Commerical Book Illustrations (1991)].

Malkin, Benjamin Heath, *A Father’s Memoirs of His Child* (1806)

New Location: Minnesota.

For evidence that the prefatory essay on Blake may have originated as the “Preface ... by BENJAMIN HEATH MALKIN” advertised in the November 1805 Prospectus to Blair’s Grave (1808), see Blair (above).

**Edition**


[jonathan] W[ordsworth], “Introduction” (7 pp.).

Scott, John, *Poetical Works* (1782)

New Location: Minnesota.

Stedman, J. G., *Narrative of a five years expedition against the Revolted Negroes of Surinam* (1796, 1806, 1813) 1796 New Location: Detroit Public.

Young, Edward, *Night Thoughts* (1797)


A copy in “original boards with ‘printed label on upper cover’” in §Sotheby (London) catalogue (7 May 1998), #30, exhibits a label not recorded elsewhere.

**Part IV**

Catalogues and Bibliographies

1-19 February 1836

*Catalogue of the Extensive and Valuable Collections of Books, Pictures, Drawings, Prints, and Painters’ Etchings, Ancient Bronzes and Terracottas, Etruscan Vases, Marble Busts, Antique Carvings and Chasings in Wood and Metal, Coins, Minerals, Gems and Precious Stones, Philosophical Instruments, Wines, Spirits, &c. &c. of the late Thomas Sitwright Esq. of Meggetland and Southouse, Which Will Be Sold by Auction by Mr. C.B. Tait, In His Great Room, 11, Hanover Street, on Monday, February 1, and Sixteen following lawful days, at One O’clock (Edinburgh: Printed by Thomas Constable, M.DCCC.XXVI [1836])

Lot 1835 was a “Volume of Drawings by Blake, Illustrative of Blair’s Grave, entitled ‘Black Spirits and White, Blue Spirits and Grey’” [sold for £1.5.0].

This “Volume of Drawings by Blake” for Blair’s Grave (still untraced) presumably consisted of the 20 finished drawings which Cromek chose in 1805 from the 40 designs Blake had made for *The Grave*. Only two finished drawings have survived, both listed in the first 1805 Prospectus but neither engraved: “The Widow Embracing her Husband’s Grave” (Yale Center for British Art) and “Death Pursuing the Soul through the Avenues of Life” (collection of Robert N. Essick). We know the subjects of two further Blair designs, both untraced: “Friendship” (listed in the first prospectus of No-

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42 The quotation is from Thomas Middleton’s *The Witch*, V, ii (often appropriately interpolated into eighteenth-century performances of King Lear, IV, 1).

For a fuller account of the sale, see “Thomas Sivright and the Lost Designs for Blair’s Grave,” Blake 29 [1984-85]: 103-06; the information here did not make its way into BBS.

4 Title page of J. F. Bastien’s *La Nouvelle Maison Rustique* (Paris: Deterville & Destray, 1798) with the signature of “W. Blake” who is almost certainly one of the numerous contemporaries who bore his names, presumably a land-owner or tenant-farmer. The signature is disconcertingly similar to the one dated 29 May 1773 on the title page of anon., *A Political and Satirical History of the Years 1756 and 1757* (London: E. Morris, [1757]) (see the reproduction in *Blake Books Supplement* [1995]) 315.

vember 1805), and “The Gambols of Ghosts according with their affections previous to the final judgment” (mentioned admiringly by Flaxman in his letter).

Nothing at all is known of the other six finished designs for Blair’s *Grave* which Cromek bought from Blake. 44

No surviving drawing or book by Blake has been traced to the collection of Cromek or Sivright.

However, Allan Cunningham evidently saw the design described in the first 1805 Prospectus as “Death Pursuing the Soul through the Avenues of Life.”45 Cunningham had good opportunity to see Cromek’s watercolors for Blair’s *Grave*, for he lived with Cromek when he first came to London in 1810, and Cromek’s son later lent him Cromek’s copy of his letter to Blake of May 1807 (q.v.). Apparently the designs for Blair’s *Grave* were still in the Cromek family as late as 1830 and passed thereafter to Thomas Sivright of Meggetland.

23-25 July 1923


Additional information about R. C. Jackson’s Blake collection is given in Thomas Wright, *The Life of Walter Pater* (N.Y.: G. P. Putnam’s Sons’ London: Everett & Co., 1907); Vol. 2 is largely based on information from R. C. Jackson, information which subsequent Pater scholars have controverted or, more commonly, ignored. For instance, Wright claimed that Jackson is the original of Pater’s *Marius the Epicurean* and that Pater “spent far more of his time in the company of Mr. Jackson than in that of any other friend” (21, 42).

On the other hand, Wright does present some hard evidence in the form of photographs representing Jackson c. 1882 (as “Brother a Becket”), c. 1886 (as “Marius the Epicurean”), c. 1890, and August 1906 (“in Mr. Wright’s study at Olney”) (53, 78, 172, 233) as well as Jackson’s richly cluttered rooms in Camberwell (181, 185, 189, though with no table like the one owned by Gainsborough and Blake).

Jackson’s library may not have been, as Wright claimed, “one of the most valuable private libraries in England,” 47 but it was sufficiently extensive to allow Jackson to give 850 books on Dante to Southwark Public Library in 1900, 48 and Wright’s book reproduces from it photographs of (1) Virgil, Sebastian Brandt’s edition, commentary by Christrophoro Landino (Argent: Johannis Gruninger, 1502) (255, 258, 261), (2) Homer (Venice, 1525) with over 100 woodcuts (265, 269, 273, 276), (3) Dante, *Divine Comedy* (Venice, 1529) (248), (4) The Works of our Antient and learned English Poet Geoffrey Chaucer (London: Bonham Norton, 1598) (237, 241, 245), and (5) John Guilm. *Display of Heraldry*, Fourth Edition (London: Richard Blome, 1660) with “every coat ... properly colored at the time of publication” (268). Wright


47 Thomas Wright 81.

also refers to “an early edition of Caxton and a pre-Caxtonian copy of the Golden Legend, with beautiful binding and clasps” and “first editions of Carlyle and Blake” (174). In particular, the “Blake treasures” which Jackson showed to Pater consisted of

an engraving of the Canterbury Pilgrims, Blake’s original oil-colour sketch for Chaucer, several copies of Blake’s works in proof state, including the plates to the Book of Job, Young’s Night Thoughts, and Blair’s Grave—all in uncut states, and a copy of the famous Marriage of Heaven and Hell, coloured in water-colours by Blake’s own hand.4

Of these works by Blake, the only one which appears in the 1923 sale is the engraving of the Canterbury Pilgrims (#293, not attributed to Blake)—perhaps the others had been disposed of before the sale, as the Dante collection had been. Published “Proofs” of Job (1826) and Blair’s Grave (1808) are not uncommon, but no other copy of Young’s Night Thoughts (1797) is known to be “in proof state.” “Blake’s original oil-colour sketch for Chaucer” which Wright says Jackson owned is not otherwise known.4 Of the eight known colored copies of the Marriage, copies F-I could not have belonged to Jackson, and it is exceedingly unlikely that A, C-E did.

Almost certainly Jackson did not own a proof copy of Young’s Night Thoughts (1797), “Blake’s original oil-colour sketch for Chaucer,” or a copy of The Marriage of Heaven and Hell, though he could have had the Marriage facsimile of Hotten (1868) or of Muir (1884).

September 1949

§Maggs Bros Catalogue 117, Mercurius Britannicus.


1983


4 Wright 180. Wright does not mention a number of works associated with Blake in the 1923 catalogue: portraits of Dante and Chaucer (#182), a pen-and-ink drawing (#245), a “letter from Blake to Flaxman” (#293), Blake’s chair (#465), his painting table (#579f), and 37 volumes from “The Library of William Blake” (#812)—perhaps Jackson acquired these after Pater’s death in 1894 or after Wright’s book was published in 1907.

50 Blake’s tempera for the Canterbury Pilgrims has been in the Stirling-Maxwell family since 1853 (Martin Butlin, The Paintings and Drawings of William Blake (New Haven & London: Yale University Press, 1981) 475), and the uncolored pencil sketch has been in the Cunliffe family since 1895 (476). It is exceedingly unlikely that Blake ever made a sketch for Chaucer in oil, as opposed, say, to watercolors.

1995


Review

5 David Worrall, Blake 32 (1998): 46-48 (“Blake Books/Records/Supplements” are “such a Herculean set of labors, and such wonderful achievements” that they should be merged and published on CD-ROM [48]).


2 April-16 July 1997

Patrick Noon, The Human Form Divine (1997)

Review


22 June-6 September 1998


The exhibition consists of 17 Blakes and 26 works by Calvert, Francis Oliver Finch, Fuseli, Linnell, Palmer, Richmond, James Smetham, Stothard, and Varley.

Reviews, Announcements, &C.


2 Anon., “Midlands & North West Previews,” Art Review, July/August 1998 (“A programme of theatrical events, readings, lectures and children’s workshops has been organised by the Museum to complement this significant exhibition”).


11 July-11 October 1998


128 Blake/An Illustrated Quarterly

Spring 1999
A sheet folded in three with:
1. Hidefumi Hashi. "Blake no Hanga ni miru Jukosa to Shinpisetsu [Depth and Mystery in Blake's Engravings]."
2. "Sakuhin Kaisetsu [Works Commentary]." 
4. "Shuppin Risuto [List of Exhibits]."

The works exhibited were Young's Night Thoughts (1797), Blair's Grave, Virgil's Pastoral (1797), Job (1826), and Dante (1838), all from the Kanagawa Modern Fine Art Museum.

Autumn 1998

Chiefly books with Blake's commercial illustrations, reprints of his art and poetry, and books about him.

Part V
Books Blake Owned
Newly Recorded Title
CUMBERLAND, George
= | THE CAPTIVE OF THE | CASTLE OF SENNAAR | AN AFRICAN TALE: | CONTAINING VARIOUS | ANECDOTES OF THE | SOPHIANS HITHERTO| UNKNOWN TO MANKIND | IN GENERAL. | = | BY GEORGE CUMBERLAND. | = | LONDON: PRINTED FOR THE AUTHOR; AND SOLD| BY MESS. EGERTON, OPPOSITE THE ADMIRALTY. | M DCC XCVIII [1798].
Collection: Untraced.
Description: The novel, set in the island of Sophis in central Africa, concerns a Utopian community embodying the best qualities of classical Greece but with radically liberated sexual kustoms. Cumberland gave copies to his friends, but one of them warned him that, as Cumberland reported, it would be "dangerous under Mr Pitts' maladministration, to publish it," and therefore "it was never published or a single copy sold to any one." Only six copies are known, in Australian National University, Bodley (corrected), Bristol Central Library (corrected), British Library, John Rylands Library of the University of Manchester (corrected), and Yale (see G. E. Bentley, Jr., A Bibliography of George Cumberland [1975], 20-23).

Blake almost certainly received one of the gift copies, for on 1 September 1800 he wrote to Cumberland: "Your Vision of the Happy Sophis I have devourd. O most delicious book."

Newly Recorded Title
CUMBERLAND, George
Collection: Untraced.
Description: Cumberland almost certainly gave a copy to Blake, for Blake urged the editor of the Monthly Magazine to "notice a Proposal made some years ago in a Life of Julio Bonasoni...[concerning] the Erection of National Galleries for the Reception of Castles in Plaster from all the Beautiful Antique Statues Basso Relievos &c that can be procured" (quoted in his letter to Cumberland of 1 September 1800).

Appendix
Books Owned by the Wrong William Blake
BASTIEN, J.-F.
LA NOUVELLE MAISON RUSTIQUE, OU L'ECONOMIE RURALE, | PRATIQUE ET GENERALE | DE TOUS LES BIENS DE CAMPAGNE. | NOUVELLE EDITION, entierement refonde, considerablement augmentee, | et mise en ordre, | d'apres les experiences les plus sure, les auteurs les plus estimes, les memoires et les procedes de cultivateurs, amateurs, et artistes, chacun dans les parties qui les concernent; | PAR J.-F. BASTIEN; | AVEC 60 FIGURES. | TOME PREMIER[-TROISIEME]. | A PARIS, | Chez DETERVILLE, lib., rue du Battoir, no. 16, pres celle de l'Eperon. | DESRAY, libraire, rue Hautefeuille, no. 36, pres S.-Andre-des-Arcs. | AN VI. — M. DCC. XCIII [1798]. (Beincocke Library, Yale University) <BB #755>

The signature of "Wm Blake" in old brown ink at the top of each quarto volume (see illus. 4) is similar to that of the poet but is almost certainly that of one of the score or more of contemporaries who bore his names, presumably one of the "proprietaires de terres" or "cultivateurs" to whom the book is addressed. The volume has been at Yale since at least 1941.

Part VI
Criticism, Biography, and Scholarly Studies
$Abramovitch, N.Y. "[Aestheticism and Eurotics [sic], ... Blake]," Obrazovanye 5 (1906): 21-51, section 2. In Russian.

Review
54 David Worrall, Year's Work in English Studies 76 for 1995
(1998): 398 ("a careful assemblage of the narrative from his highly eclectic sources").


"Blake (Jerusalem) and Shelley (Prometheus Unbound) offer a eucatastrophic double, whose characters deliberately will doubt as a weapon."


About Blake's South Molton Street residence which is for sale to "William Blake enthusiasts" for £1,500,000.


"Blake, John, Bruder William's, ebenfalls Zeichner and Kupferstecher, arbeitete mehreres für literarische Erzeugnisse. Im Jahre 1817 schach er die Umriss zu Hesiod's Theogonie nach Flaxmann. Die näheren Lebensverhältnisse dieses Künstler sind uns nicht bekannt."

The reason why nothing more could be found about this engraver named John Blake is that he did not exist. William Blake did have a brother named John, but he was a baker and soldier and ne'er-do-well.

Flaxman's Hesiod (1817) is said on the title page to be "Engraved by William Blake," but it was advertised in Edinburgh Review 28 (1817): 261, and New Monthly Magazine 7 (1817): 246 as having plates "Engraved by J. Blake" (BB 560), and the plates are also said to be "by J. Blake" in Friedrich Adolph Ebert, Allgemeines Bibliographisches Lexikon 2 (Leipzig: F.A. Brockhaus, 1821): 199 <BR #535>.

Anon., "Blake, William," the preceding article in Neues allgemeines Künstler-Lexicon, is recorded under "Nagler" in BB #2267.


Dorothy Howell complains about the plaque the Council put on her cottage in Felpham.


Because tourists invaded the Felpham Cottage when a plaque was put on it, the Council has agreed to remove the plaque.


The plaque on Blake's Felpham cottage seemed to invite unwanted invasions of tourists.


The owner of Blake's Cottage in Felpham hopes tourists will go away.


The review may have been written by Henry Glassford Bell, or by his good friend James Hogg, according to David Groves, "Blake, the Edinburgh Literary Journal, and James Hogg," Blake 32 (1998): 14-16.


The thatching on Blake's Felpham cottage is being replaced.


This may have been the first occasion when Blake's designs (photographed by Mr. A. J. Essex) were "projected on to the magic-lantern screen."


About Gould's lecture on "Blake's career and achievements" at the Leicester Secular Hall, followed by pictures "on the lantern-sheet" from photographs by A. J. Essex.


§*Arbuthnot, May Hill. "William Blake 1757-1827." Pp. 166-71 of her Children's Books. (Chicago, Atlanta, Dallas, Palo

130 Blake/An Illustrated Quarterly Spring 1999
About how to teach about children's books; "Songs of Innocence is a landmark in English literature as well as in children's literature" (66).

See also "Woodcuts and Engravings Before 1800" (55-56) and "William Blake 1757-1827" (55).


"Interactive" narratives for children of what Blake saw, derived from his poems and his biography, each concluding: "You can [see the same things], if you only imagine!"


"Blake has prepared us to understand that the poetry of Romantic melancholy recognizes that the humble body itself... reincarnates, in a radically Christian sense, the dead" (118).


Blake/An Illustrated Quarterly
Volume 22, Number 3 (1988-89)
489 John B. Pierce. "The Shifting Characterization of Thamos and Enion in Pages 3-7 of Blake's Vales or The Four Zoas." Pp. 93-102. <BB #403>. (It was reprinted as part of chapter 3 of his Flexible Design [1998].)

Blake/An Illustrated Quarterly

Blake/An Illustrated Quarterly

Blake/An Illustrated Quarterly

Blake/An Illustrated Quarterly
Volume 28, Number 4 (1995)

Blake/An Illustrated Quarterly
Volume 29, Number 1 (1995 [i.e., 1996])

Blake/An Illustrated Quarterly
Volume 29 (1996)

Blake/An Illustrated Quarterly
Volume 31, Number 3 (1997/98)
1 A. Harris Fairbanks. "Blake, Burke, and the Clarrickard Monument." Pp. 76-81. (Blake may have seen the monu-
ment of Ann, Countess of Clanrickard [d. 1732], in Westminster Abbey with its motto “Un Roy, un Foy, un Loy” [shared with Edmund Burke, who came from the same family] and echoed it in Urizen pl. 4: “One King, one God, one Law.”

2 G. E. Bentley, Jr. “Blake's First Arrest, at Upnor Castle.” Pp. 82-84. (“The unworldliness of these young men, blithely making careful sketches ... of military fortifications of the greatest naval base in the world in time of war, almost surpasses comprehension. At least it might appear so to naval intelligence, if that is not an oxymoron” [84].)

3 Vincent Carretta. “Blake's Meheux?” P. 84. (The J. Meheux who designed "Robin Hood & Clorinda" engraved by Blake is probably the amateur artist John Meheux [1749-1839].)


5 Frank A. Vaughan. Review of Christopher Heppner, Reading Blake's Designs (1996). Pp. 88-91. (“His warnings should be accepted as necessary and lucid guidelines, and as a challenge to read Blake by better evidentiary rules” [91].)

6 Jennifer Davis Michael, review of Speak Silence, ed. Mark Greenberg (1996). Pp. 92-94. (“It is refreshing to see such meticulous attention given to poems once dismissed as 'rude' and 'clumsy'” [92]. For a “Correction,” see Blake 31 [1998]: 175.)


9 Sarah Joyce. Review of “South Bank Show Documentary on Blake. Directed by David Thomas. ITV (U.K.), 17 September 1995.” Pp. 102-03. (“A very appealing program, made with a great enthusiasm for Blake, and an impulse to celebrate as well as to inform” [102].)

Newsletter

10 Anon. “Twenty-First Century Blake: Call for Papers.” P. 103. (For the 1998 Modern Language Association meeting.)


Blake/An Illustrated Quarterly

Volume 31, Number 4 (1998)


Newsletter

3 Anon. “Blake Course at the Tate Gallery.” P. 175. (12 May-16 June.)

4 Anon. “Correction.” P. 175. (The title of Jennifer Davis Michael's unpublished book is Cities Not Yet Embodied, not Cities Not Yet Entombed, as in Blake 31 [1997-98].)

Blake/An Illustrated Quarterly

Volume 32, Number 1 (1998)


3 Michael Ferber. “The Orthodoxy of Blake Footnotes.” Pp. 16-19. (Protests against the needless speculations, often masquerading as well-known facts, in “recent student anthologies” [1979-95], particularly concerning irrelevant etymologies.)

Review


Blake/An Illustrated Quarterly

Volume 32, Number 2 (1998 [1999])

1 Morton D. Paley. “To Defend the Bible in This Year 1798 Would Cost a Man His Life.” Pp. 32-43. (“Why should Blake want to defend Thomas Paine [from Bishop Watson]... so unequivocally?” [32].)

Reviews


ments" are "such a Herculean set of labors, and such wonderful achievements" that they should be merged and published on CD-ROM [48].


Newsletter

5 Anon. "The Blake Journal." P. 51. (A statement of the editorial policy of what was previously named the Journal of the Blake Society of St James.)

6 Anon. "Pioneers of the Spirit—William Blake." P. 51. (Description of a television program which "will air early next year" [presumably in 1999].)

7 Anon. "Cruikshank at Princeton." (Description of an exhibition of George Cruikshank prints on the web.)

8 Anon. "Romantic Revelations." P. 51. (A description of "the 6th International Residential Conference of the British Association for Romantic Studies" at Keele University in the summer of 1999.)


Review


"C., G. "Blake's Cottage, Felpham, Sussex." Country Life, 4 August 1917, 119.

A letter to the editor remarking that Blake's Cottage "has lately changed hands."


Blake's references to Locke "may be seen as part of a more general reinstatement of an empiricist perspective in the poem ... ultimately Lockean in origin" (458).


Review


About "verbal warfare" in The French Revolution (48).


C. (London: George Virtue, [1835]) <BB #1432B>.


Review

Joseph Hutton. "'Lovers of Wild Rebellion': The Image of
enhance from the canon." [138].)

Den Otter, A. G. "Displeasing Women: Blake's Furies and
the Ladies of Moral Virtue." European Romantic Review 9

"Many of the patriarchal biases normally associated with
men were indulged and presented by middle- and upper-
class [eighteenth century] women themselves" (36).

"DiSalvo, Jackie, G. A. Rosso, and Christopher Z. Hobson,
ed. Blake, Politics, and History: (N.Y. & London: Garland
erary History, and Culture Volume 17; Garland Reference
Library of the Humanities Volume 1824. 8o, xxxii, 386 pp.,

It consists of
of Blake criticism: "So—is Blake dead" politically? [xiii].)
Pp. 3-56. ("The 'Orc cycle' is almost entirely a product of
Frye's imagination, not Blake's," a "liberal venture into
conservative political theory" [6, 29].)
3 Stephen C. Behrendt. "Blake's Bible of Hell: Prophecy as
Political Program." Pp. 37-52. (About the "political dimen-
sions" of Urizen, Book of Ahania, and Book of Los; "William
Blake's works stand as powerful testimony to the proposi-
tion that all writing—indeed all art—is inherently politi-
cal" [37].)
4 Eric V. Chandler. "The Anxiety of Production: Blake's Shift
from Collective Hope to Writing Self." Pp. 53-79.
5 James E. Swearingen. "William Blake's Figural Politics."
Pp. 80-94. (Reprinted from ELH 59 [1992]: 125-44 <BBS
652>.)
6 Jon Mee. "'The Doom of Tyrants': William Blake, Richard
'Citizen' Lee, and the Millenarian Public Sphere." Pp. 97-
114. (Mee "develops a parallel between Blake's brand of
millenarian radicalism and the politics of Richard 'Citizen'
Lee" who combined "intense religious feeling and violent
republicanism" [97, 106].)
7 Marsha Keith Schuchard. "Blake's Tiriel and the Regency
Crisis: Lifting the Veil on a Royal Masonic Scandal." Pp. 115-
35. (She is persuaded that "Tiriel emerges as a dangerously
accurate exposé of the clandestine intrigues of the King's
rebellious brothers and sons ... which bordered on treason"
[115].)
136-43. (In recent Blake criticism, "The Blake of popu-
lar culture is all but ignored," and such ignorance "threaten-
s to ... displace him from the canon" [138].)
9 Joseph Hutton. "'Lovers of Wild Rebellion': The Image of
Satan in British Art of the Revolutionary Era." Pp. 150-68.
("Blake ... did not so much revise the image of Satan ac-
cording with his revolutionary sympathies as shatter it out-
right and reconstruct the pieces in a new way" [159].)
10 David Worrall. "The Mob and 'Mrs. Q': William Blake,
169-84. (Fascinating details of the radical political con-
text of Blake's engraving of Mrs. Quentin, the mistress of
the Prince of Wales.)
11 William Richey. "'The Lion & Wolf shall cease': Blake's
America as a Critique of Counter-Revolutionary Violence." Pp.
196-211.
212-34.
13 Peter Otto. "Re-Framing the Moment of Creation: Blake's
Re-Visions of the Frontispiece and Title Page to Europe." Pp.
235-46. ("Each revision thematises elements present in (or
implied by) the frontispiece and title page but previously
overlooked or treated as incidental" [234].)
14 G. A. Rosso. "Empire of the Sea: Blake's 'King Edward the
Third' and English Imperial Poetry." Pp. 251-72. (In "King
Edward the Third" from Poetical Sketches, Blake is parodying
his "Shakespearian model to attack the empire panegy-
ric tradition" in the context of the "imperial crisis of 1778-
79" [251, 268].)
15 Anne Rubenstein and Camilla Townsend. "Revoluted Ne-
gros and the Devilish Principle: William Blake and Con-
273-98. (They attempt "to unravel the varying discourses
from the Narrative, ... to see precisely how they acted upon
each other to change the nature of the argument as a whole,
even against the will of the different speakers" [273].)
16 Catherine C. McLenahan. "Albion and the Sexual Ma-
(Blake "represents ... imagination ... as shaped by the sexual
machine while it exposes this machinery in order to resist and
change it" [304].)
17 Harriet Kramer Linkin. "Transfigured Maternity in Blake's
Songs of Innocence: Inverting the 'Maternity Plot' in 'A
Dream'." Pp. 325-38. ("Blake's representation of maternity
in Songs of Innocence offers a more subtle and perhaps symp-
thetic recognition of a greater variety of maternal posi-
tions than contemporary cultural idealizations of the mother
allow" [327].)
18 June Sturrock. "Maenads, Young Ladies, and the Lovely
19 Anne K. Mellor. "Blake, Gender, and Imperial Ideology:
A Response." Pp. 350-53. ("Blake was deeply—if
unconsciously—complicit in the racist and sexist ide-
oologies of his culture" [351].)

* Dortort, Fred. The Dialectic of Vision: A Contrary Reading
of William Blake's Jerusalem. Foreword by Donald Ault.
(Barrytown [N.Y.]: Station Hill Arts, 1998) The Cinnamon

134 Blake/An Illustrated Quarterly

Spring 1999
Donald Ault, "Foreword" (xxv-xxviii): Dortort's book, the "first full-length appropriation of the methods and terms I developed specifically for the study of The Four Zoas" in Narrative Unbound (1987), is "certainly one of the most unorthodox books ever written on Blake" (xvii, xv).

The book is an attempt to "resolve the riddle of the poem" by positing "two totally contradictory sets of meanings" in it, one of "radical English Christianity" and one which "exposed ... [the former's] potential contradictions and ultimately oppressive manifestations," the conflicting attitudes perhaps originating in "an internal conflict ... [in Blake's own] personality" (11, 22, 38, 13).

"Event Catalogues" (explained on 85-86) constitute a summary of the texts of the four chapters page-by-page (85-91; 155-63; 256-71; 384-400).


Prints the "Jerusalem" lyric from Milton.


The "bibliographic sublime" is the "response to semiotic uncertainty, when inscribed within the physical features of a book" (513). The essay ranges agreeably through Tristram Shandy, Put the Bunny, and Marriage (511-13, 523-27). Marriage (L) pl. 25-27 ("A Song of Liberty"), "almost certainly printed as a small, independent pamphlet" (523-24), is reproduced entire.


Review
2 David Worrall, Year's Work in English Studies 75 for 1994 (1997): 396 (it contains "some of the sharpest readings of Blake I have seen in a long time").


Apparently about Johnston's novel called The Invisible Worm.


A biographical account, with sections on his visions (they "were but developed subjectivities objectively extruded" [131]) and his achievement ("He is a star of first magnitude in the constellations of poetry and art" [182]).


Review
1 David Worrall, Year's Work in English Studies 75 for 1994 (1997): 393-93 ("recaptures something of the holistic Blakean study we are in danger of losing").


It deals especially with the images of women weaving on Jerusalem pl. 59.


Review
1 Sheila A. Spector, Blake 31 (1998): 97-102 ("Despite her formidable interpretive abilities, Freeman never really establishes her own critical stance," and "her reliance on Eastern mysticism is inconsistent and ahistorical" [101, 99]).


The Olaf-Festival at Trondheim cathedral will focus on William Blake, with lectures, exhibitions, and performance of music by Gunnar Jess based on Blake's Songs.

A sound and straightforward guide designed especially for undergraduates, with essays on "Texts and Facsimiles" (27-28), "Literary Scholarship and Criticism" (29-37), and "Art Scholarship and Criticism" (37-40).


The biographical account (1-157) concentrates on 1757-94 and stresses local details, particularly those relating to charity toward children in the Parish of St. James, with frequent cross-references to his *Blake's Innocence and Experience Retraced* (1986) <BBS 482>. The reproductions include *Songs* (I, b) (161-214), followed by a "Commentary" (216-47) on each plate dealing primarily with the designs.


The 1998 edition is "an unabridged republication" of the 1907 Bodley Head edition, except, perhaps, in the title page.

W. R. G. (1906), "Introduction" (v-xi); Anne Gilchrist (1863), "Preface to the First Edition" (xiii-xv); W. M. Rossetti, "Annotated Lists of William Blake's Paintings, Drawings, and Engravings" (413-90) and "Supplementary List" (491-96) and the text of *Descriptive Catalogue* (457-526). There are 53 plates, many still marked "from the collection of Mr. W. Graham Robertson."


A few passages from it are adapted in chapter 7 ("Printing") of his *Locke and Blake* (1998).


It is "a composite critical biography, organized by topics of cultural significance ... Each chapter begins with a biographical connection between Locke and Blake" (ix). A version of chapter 3 ("Two English Physicians") was printed as "Locke and Blake as Physicians Delivering the Eighteenth-Century Body" in *Reading the Social Body* (1993); the first half of chapter 4 is reprinted from "Three Approaches to the Slave Trade," *Journal of the History of Ideas* 60 (1990): 197-216 (which is entirely about Locke); and chapter 7 "adapts a few passages" from his "Atomic Simulacra in the Enlightenment and in Blake's Post-Enlightenment," *Eighteenth Century: Theory and Interpretation* 32 (1991): 73-88 <BBS 485>.


"I want to ... complicate some of our conventional ideas about Locke, Blake, and the period" (218).

"A version" of it was printed as "Two English Physicians" in chapter 3 of his *Locke and Blake* (1998).


Review 1 Jennifer Davi s Michael, *Blake* 31 (1998): 92-94 ("it is refreshing to see such meticulous attention given to poems once dismissed as 'rude' and 'clumsy'" [92].)


Blake may have known the edition of Spenser edited by Thomas Birch with 32 plates after William Kent (1751) as shown by the "possible parallels" in his own designs.


It is especially about "The Little Black Boy," Negroes, slavery, and state religion: "In South Africa today Blake is disquieting."


Reviews 3 Irene Chayes, *Wordsworth Circle* 27 (1996): 200-01 (with...
The Continental Prophecies [1995]) (“There is ... much to disagree with” and “much to be commended in the book as a whole” [201]).

4 David Puller, Review of English Studies 47 (1997): 405-06. (“Heppner’s scholarship is excellent ... The book should stimulate more work on Blake’s illustrations on sounder interpretative bases” [406]).

5 Frank A. Vaughan, Blake 31 (1998): 88-91. (“His warnings should be accepted as necessary and lucid guidelines, and as a challenge to read Blake by better evidentiary rules” [91]).

6 David Worrall, Year’s Work in English Studies 76 for 1995 (1998): 401-02 (“careful and cautiously powerful” and “most witty”).


“The key to his spiritual biography is ... William Blake”; “Thomas Merton is the William Blake of our time” (3, 4). Chapter 2 is “Tharmas: The Rebel” (67-118), chapter 3 “Urizen: The Marginal Critic” (119-92), chapter 4 “Luvah: The Lover” (193-232), and chapter 5 “Urthona: The Wise One” (233-74).


“Two types of romantic politics (of Los and Prometheus) in Blake and Shelley suggest a subjective consciousness built on anti-dialectical concepts and movements.”


His design for “a small thatched entrance hood” for Blake’s Felpham Cottage has been rejected by the local Council.


“Both as a poet and as a printmaker, Blake was a curious and grand anomaly” (375).

Huntington Library Quarterly 58 No. 3-4 (1996) 2 Viscomi, Joseph, “The Evolution of The Marriage of Heaven and Hell.” Pp. 281-344. (This is the first of a three-part es-


The thesis gives “a wide-angled view of where Blake stands,” concluding that “Blake is neither anti-rational nor antinomian in his religious thought.”


“The present study confines itself to ... a close analysis of all the ... plates ... [and] of how far and exactly Blake followed the Sacred Text” (3).


Perhaps an abstract of Stuart Curran and Joseph Anthony Wittreich, Jr., Blake’s Sublime Allegory (1973) <BB #1437>.


Review


No. 3 is sub-titled “‘pity’ to ‘shizumu Hi’ [‘pity’ and ‘the setting Sun’],” and No. 9 is sub-titled “Milton’s Incarnation Descending to the Mundane World”; from No. 44 (1994), both journal and essay titles appear also in translation.
Milton Studies 7


In the English translation, the novelist's name is spelled "Ohe" in parts 1-2 and "Oe" in part 3.


Review
1 Nelson Hilton, Blake 31 (1998): 84-88 ("Students and lovers of Blake can be grateful to Marvin Lansverk for this awakening call to the rich fields of the poet's sport with Wisdom and performative language" [88].)


About Uthaug's edition of the Songs.


Review


Review
2 David Worrall, Year's Work in English Studies 75 for 1994 (1997): 392 ("Fascinating" but "severely compromised by its lack of anything approaching a modern scholarly apparatus").


The collection consists of
6 Susan Matthews, "Jerusalem and Nationalism." Pp. 81-100. (Reprinted from Beyond Romanticism, ed. Stephen Copley and John Whale [1992].)
7 John Barrell, "'Original,' 'Character' and 'Individual.'" Pp. 101-16. (Reprinted from his The Political Theory of Painting From Reynolds To Hazlitt [1986].)
9 Brenda S. Webster, "Blake, Women, and Sexuality." Pp. 130-47. (Reprinted from Critical Paths, ed. Dan Miller, Mark Bracher, and Donald Ault [1987].)


For Blake, "the 'Universal Empire' had to be understood on a planetary scale" (172).


Blake's poem may be addressed to George Rose, a secretary of the Treasury, who was successfully sued in 1791 for not paying a bill for, inter alia, "bludgeon men" at the 1788 Westminster election.


On "The Clod & the Pebble."


"The archetypal models have been chosen from Blake precisely because there is no direct influence in involved" (3) <Blake (1997)§>.


The book consists of:


Chapter 1: “Shinwa no Katarite o megutte [On Speakers in Blake’s Myth].” Pp. 31-60.


Chapter 4: “Ryosei Guyu—Seiai to Yuai [Hermaphrodite—Brotherhood].” Pp. 121-73.


Chapter 9: “Kyusai—Blake no Jiku [Salvation—Blake’s Time and Space].” Pp. 373-408.

Reviews


Deals especially with Linnell’s meticulous drawings of the 1811 comet.


Note also “Telescopes and Blake’s and Sandby’s Contemporaries: William and Caroline Herschel” (96-101) and “The Comets and Meteors of Later Visionaries” Samuel Palmer, Francis Danby, and John Martin (163-66).


Review
3 Andrew Lincoln, Literature & Theology 8 (1993): 408-09 (with De Luca, Words of Eternity [1991]): Otto “brings a new sophistication” to the study of Blake, but readers will find “that it places them in the grip of a system they will be glad to deconstruct” (408). (Blake (1996)§>.


"In the hope of sharing an enthusiasm and perhaps starting a few hares," Outram offers "a number of what might be termed the field-notes of a poem watcher, from childhood to the present" (1), including wonderfully original speculations on the influence of Montaigne, heraldry, and bestiaries on "The Tyger."


A collection of essays consisting of
1 "Preface." Pp. xi-xv. (Summaries of what follows.)

He is concerned (11-18) with "the ambiguous temporal logic prevailing in Blake's early prophecies" (11).

A general account of Blake.

According to the English “Summary” (421-28), Rossetti’s appropriation of the Victorians’ misunderstanding of Blake was used “as a powerful symbol of the Victorian artist’s own feelings of alienation” (428).

Pierce, John B. “Blake’s Writing of Vala or The Four Zoas: A Study of Textual Development” (Toronto Ph.D., 1986) <BB #605>.


The essay is reprinted in chapter 4 of his Flexible Design (1998).


“In Vala, Blake’s shifting of narrative strategies gives the poem a flexible design, one whose outline... gains its flexibility through conscious adaptations of sequential disruptions as a fundamental element in narrative experiment... the poem is revised to enact its own meaning through emergent forms” (xxii, xxvi.)


“Ce travail s’est donné pour objectif de dégager le mythe personnel de Blake à partir de la problématique du sacré” (417).


Review

1 David Worrall, Year’s Work in English Studies 76 for 1995 (1998): 401 (“a rich and widely ranging argument,” “bold and original”).


“Introduction: How to Study a Poem” (7-9); poem-by-poem commentary (10-45); “Critical Approaches” (50-64); “Textual Analysis” of “The Chimney Sweeper” (from Innocence), “The Tyger,” and “London” (50-84), “Background” (65-70), and “Critical History” (71-83).


Primarily an appreciation and criticism of Gilchrist’s Life of William Blake, “Pictor Ignotus” (1863).


The work was mistakenly listed in Blake (1995) under “Reinart.” For other Blake biographies in the Dictionary of Literary Biography, see Alan Richardson (British Children’s Writers, 1800-1880) and Ruth Robbins (The British Literary Book Trade, 1700-1820).


In “The Little Black Boy,” the child tries to “challenge a crippling ideology through creative subversion... a rare lesson in radical dissent” (166).


Especially about children’s books, of course.
For other Blake biographies in the Dictionary of Literary Biography, see Charles Reinhart (British Romantic Poets, 1789-1832 first series) and Ruth Robbins (The British Library Book Trade, 1700-1820).


In "The Lamb," the child's "answer to his own question" would have "shock[ed] most eighteenth century parents" (74, 76).


Reviews


An account of Blake's work in the book trade.

For other Blake biographies in the Dictionary of Literary Biography, see Charles Reinhart (British Romantic Poets, 1789-1832 first series) and Alan Richardson (British Children's Writers, 1800-1880).


The volume consists of annotated illustrations from alchemical texts, many from The First Book of Urizen. "Blake developed the character of Los from various Paracelsian concepts" (483).


(Richmond, N.Y., Melbourne, Sydney, Cape Town: Andrew McRose Ltd, 1951) 157-74.

Blake's plants and animals are visionary (1951, 164-68).


"Blake in some ways courted oblivion" (75).


He seems to think that Blake was orthodox according to the religious standards of his time.


1 David Worrall, Year's Work in English Studies 76 for 1995 (1998): 398-99 ("richly researched" and "extremely important").


§Shilinya, Brigita Karlovna. [William Blake and English Pre-Romanticism: Handbook for Optional Courses.] (Riga: P. Stuhkas Latvijas Valsts Univ [.Latvian State University],


"The primary purpose of this book is to provide guidance for the serious reader of poetry, for the student, and for the scholar who is not a Blake specialist" (11).

Part 1, "The Books of William Blake: An Introduction" (27-320) gives "an account of Blake's beliefs, concepts and development and an exposition of those of his productions that can reasonably be classified as books" (11).

Part 2, "Notes on Criticism" (321-836) poem-by-poem and sometimes line-by-line, a kind of variorum edition without the texts of the poems.


"Smith, Jessica Todd. 'Hogarth, Blake, and The Beggars’ Opera.'" Pp. 80-84 of Among Whores and Thieves: William Hogarth and The Beggars’ Opera, Ed. David Bindman and Scott Wilcox. (New Haven: Yale Center for British Art; The Lewis Walpole Library, 1997).

Accompanying an exhibition of 1 February-6 April 1997.


The "PREFACE: Blake on the Origin of Creativity and Understanding" (ix-xiii) invites us to "see if they [Blake's key concepts] help us to reveal the Modern World's Achilles heel" (ix-x), but Blake serves as little more than the source of quotations.


About Finn Coren's CD of Blake.


Review 1 David Worrall, Year's Work in English Studies 75 for 1994 (1997): 393 (Boehme is behind Blake's attack on Swedenborg).


Examines, inter alia, The French Revolution and The Four Zoas.


A book about romantic artists generally, not much related to their sketchbooks.

Review
1 David Worrall, Year's Work in English Studies 75 for 1994 (1997): 394-95 (a "novel and refreshing way of thinking about Blake's text").


It contains "Blake et Mortimer, histoire d'un retour."


Vine "examine[s] the critical energies in Visions' account of the body, sexuality and slavery, and maps the struggle of the poem to expose structures of sexual and colonial enslavement in the name of visionary enlightenment" (41).


Reviews
24 Theresa M. Kelley, European Romantic Review 7 (1997): 197-200 (a "monumental study" dealing masterfully with "a daunting array of evidence" [197]).

25 Paul Cantor, Huntington Library Quarterly 59 (1998): 557-70 (with The Early Illuminated Books and MILTON A POEM and the Final Illuminated Books) ("On the whole I am convinced by the case Viscomi makes" [559]).


An examination of "the primary Swedenborgian texts and themes that Blake" deals with in Marriage pl. 21-24, "an autonomous text preceding the composition of ... the Marriage" (174).

"William Blake also used dialectical formulations and covert language to conceal his radical political inclinations."

A theory-charged "series of readings of Blake's texts" in order "to portray a Blake whose program for social change was always situated in an historical context" (xiv).


About "the ways in which William Blake writes himself into his vision of London", "Blake is London: London is Blake" (31, 34).

B and C are said to be different versions of A.

Careful evaluations of many works on Blake.

Admirable surveys of publications about Blake in 1995.


Yeats, W. B. "Academy Portraits, XXXII.—William Blake," 
_Academy_ 51 (1897): 634-35 .. _<BB #3047, BBS 691> R. 
§Flaxman: 'The unrecognizable first printing of the first edition...'

Fuseli to Menzel: Aspects of German Drawing in the Age of Goethe

Hayley, William (1754-1820) 
Poet, Patron, Employer of Blake

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

Blake's Circle

Cumberland, George (1754-1848) 
Blake's Friend, Correspondent, and Collaborator

G. E. Bentley, Jr. "The Suppression of George Cumberland's 
_Captive of the Castle of Sennaar_ (1798): Liberty vs Commerce." 

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

§Flaxman: 'The unrecognizable first printing of Flaxman's _Iliad_ (1793).'


"The unrecognized first printing of the first edition... [was] printed in Rome on Italian paper for Flaxman to send to his patrons" (117).

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


It is the catalogue of an exhibition shown at the Busch-Reisinger Museum, Cambridge (4 April-7 June 1998), the Frick Collection, N.Y. (23 June-30 August 1998), and the J. Paul Getty Museum, Los Angeles (15 September-29 November 1998). The collector is Alfred Winterstin. "Fuseli to Menzel: Aspects of German Drawing in the Age of Goethe" is on 13-35; the Fuseli entries are #10-11.


Review

1 C. S. Matheson, _Huntingdon Library Quarterly_ 59 (1998): 571-75 ("One is very grateful for access to information painstakingly culled from prints housed in British, American, and Swiss collections" [575]).


Hayley's Turret House was demolished in 1961 for a block of flats.

Johnson, Joseph (1738-1809) 
Bookseller, Employer of Blake


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


Especially about six Shoreham works.

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

A watercolor "Recollection of William Blake" by George Richmond on wove paper watermarked [ J WH]ATMAN [TURKE|Y MILL ] [1836], 10 3/4" x 7 1/4," offered and reproduced in the Sotheby catalogue of 8 April 1998, Lot 105, is clearly a sketch from the life-mask, with eyes closed and lips sealed [see the reproduction in Essick, "Blake in the Marketplace (1998) "]

146 Blake/An Illustrated Quarterly

Spring 1999
The Royal Academy

A generously illustrated account of audiences at the Royal Academy exhibitions 1771-1808.

Stothard, Thomas (1755-1834)
Artist, Friend of Blake

Varley, John (1774-1842)
Painter, Astrologer, Friend of Blake
Eighteen pencil drawings including portraits (on paper watermarked 1815-1832) “collected by E. Sterry” and mounted in a contemporary red roan oblong 40 album were offered in Ken Spelman Catalogue 38 (1998), Lot 203 (£2,200).

Index
Abramovitch, N. Y. 129
Ackroyd, Peter 129
Ahmad, Siraj 143
Alexander, Bryan Nemo 116
Allen, Graham 130
Alonso, Mariano Vazquez 123
Aoyama, Keiko 90, 114, 130, 131, 132
Arbuthnot, May Hill 130
Ault, Donald 115, 117, 135, 139
Baker, Marci 131
Barrell, John 131, 138
Batallie, Georges 123
Batten, Gaim 131
Behrendt, Stephen C. 134
Bentley, Dr. E. B. 115
Bentley, G. E., Jr. 90, 114, 128, 131, 132, 146
Berendt, Stephen C. 146
Bindman, David 144
Blewitt, David 147
Boime, Albert 133
Bracher, Mark 139
Bradford, Richard 133
Bruder, Helen P. 132, 133
Bulckner, D. 133
Bunney, Marguerite 133
Cambier, Jean-Luc 145
Cantor, Paul 122, 123, 145
Carretta, Vincent 132
Chandler, Eric V. 134
Chayes, Irene 122, 136
Chong, Cue-huan. 133
Clark, S. H. 133
Coren, Finn 122, 133
Cox, Philip 133
Crafton, Lisa Plummer 133
Crehan, Stewart 133, 138
Davis, Mike 122
De Luca, Vincent 133
Demidova, O. R. 134
Den Otter, A. G. 134
Dent, Shirley Patricia 115
Dillingham, Thomas 122, 133
DiSalvo, Jackie 116, 134
Dörrbecker, D. W. 122
Dortort, Fred 116, 117, 134
Drinkwater, John 135
E. P. Thomson 138
Eaves, Morris 122
Edgar, Brian Windsor 135
Elistratova, A. 135
Ellis, Edwin J. 135
Erdman, David V. 135, 138
Esdaile, Angela 123
Essex, A. J. 130
Essick, Robert N. 115, 116, 122, 123, 128, 131, 132, 135
Esterhammer, Angela 135
Evans, B. Ifor 135
Fabre, Silvia Diaz 135
Fairbanks, A. Harris 131
Feldman, Walter 122
Fefer, Michael 132, 134
Flory, Wendy Stallard 135
Foote, G. W. 135
Freak, David 128
Freed, Eugenie R. 135
Freeman, Kathryn S. 132, 135
Fuhr, Bodil 135
Fuller, David 136, 137
Gardner, Stanley 117, 121, 136
Garzón, Pablo 123
Gilchrist, Alexander 136
Glausser, Wayne 117, 136
Gourlay, Alexander 115
Graham, Virginia 122
Greenberg, Mark L. 132, 136, 145
Gridmisky 136
Grimley, Terry 128
Groves, David 132
Hadfield, Andrew 136
Hall, Carol 146
Harresnape, Geoffrey 136
Harriston, J. R. 136
Hashi, Hidefumi 129
Henry, Lauren 131
Heppner, Christopher 122, 136
Herbison, Vida 146
Higgins, Michael 137
Hilton, Nelson 132, 133, 138
Hobson, Christopher Z. 116, 134
Hogg, James 137, 146
Howard, John Sebastian 116, 137
Howell, Heather 115
Howell, Henry 137
Howitt, Mary 122

Spring 1999

Blake/An Illustrated Quarterly 147
Invigilating my last Blake exam
alone with a blonde leggy Swedish girl
wearing jeans and a modish black sweater
who has been granted permission to begin early—
in five hours she'll be flying home for Christmas
(we both have the sniffles).

A crepuscular calm has descended over the campus—
over the virgin snowfall, the darkening winter greenery,
and the androgynous clock tower
whose carillon even now begins playing, softly—
then abruptly ceases.

One of the window panes begins vibrating violently
without breeze or other apparent cause (a minor earth
tremor?)

The last time this happened—four, five years ago, same
room—
another of my students (a Blake scholar's son)
wordlessly opened his briefcase,
removed a roll of masking tape and scissors,
cut off a piece and pasted it over
a corner of the window—thus stopping the vibration—
then resumed writing his exam (applause).

I mention this to the Swedish girl
who is probably thinking of glogg and Golgonooza
and (being a man without masking tape)
try opening a louver, which somehow does the trick . . .

Now the others swarm in with back packs, water bottles,
pens—
all save one, who was assaulted at knifepoint
and limped into class the next day (aegrotat)—

altogether armed with the knowledge
that it is dangerous to read Blake
and more dangerous not to.