William Blake and His Circle: A Checklist of Publications and Discoveries in 1999

G. E. Bentley, Jr.

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William Blake and His Circle:
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BY G. E. BENTLEY, JR.

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications for the current year (say, 1999) 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.

Division II: Blake's Circle

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

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

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 systematic attempt to record manuscripts, typescripts, computer printouts, radio or television broadcasts, calendars, exhibitions without catalogues,2 festivals and lecture series, furniture with inscriptions, microforms,3 music, performances,4 posters, published scores, recorded readings and singings, refrigerator magnets,5 rubber stamps, tiles, T-shirts, tattoos, video-recordings,6 or email related to Blake.7

The status of electronic "publications" becomes increasingly vexing. Some such works seem to be merely electronic versions of physically stable publications, such as Colliers Encyclopedia-CD Rom (1996), with essays by Charles P. Parkhurst, Jr., on Fuseli and Flaxman and by Geoffrey Keynes on Blake (1966) <BB #2040>, which replaced that by Mark Schorer and Charles P. Parkhurst, Jr., BB #2673>- Some electronic publications, however, suggest no more knowledge than how to operate a computer, such as those 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, reviewers. I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority.8 The most important of these are the William Blake

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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 E.g., "Tyger of Wrath: William Blake in the National Gallery of Victoria" (Melbourne, Australia), which opened on 27 April 1999.
3 E.g., Coloured Engravings to Edward Young's "Night Thoughts" from Sir John Soane's Museum (Microforms Academic).
4 For instance, the "literary freak-show" called "The Animated Blake" created and performed by James Jay at the Seattle Fringe Festival, March 1999; see Blake 32 (1998-99): 87.
5 "The Tyger" (4 lines), "The Sick Rose" (8 lines), and "Ah! Sunflower" (whole), with wall-paper-like designs unrelated to Blake's were auctioned in 1999 for $15,645, according to R.N. Essick, "Blake in the Marketplace, 1999," Blake (2000): "The market for Blake refrigerator magnets is clearly heating up; I was outbid."
7 According to artnews.com, 1999, a mural 12' x 24' by Ruth Weissberg for the Virginia Steele Scott Gallery at the Huntington was "sparked by" Blake's design for Dante Canto V: "A Whirlwind of Lovers."
Archive" and the concordance of Nelson Hilton.10


(3)*Marsha Keight Schuchard, "Why Mrs. Blake Cried: Swedenborg, Blake and the Sexual Basis of Spiritual Vision," Esoteric: The Journal of Esoteric Studies 2 (Sept. 1999) <http://www.esoteric.mus.edu/> (according to Swinburne, "it is... said, truly or falsely" that Blake proposed to take "a second wife," a proposal which Catherine Blake met "with tears," and the tears are explained here by Blake's alleged Swedenborgian-Masonic-Cabalist-Moravian sexual theory and practice).
* In September 1999, the electronic hypertext entitled The William Blake Archive (http://iath.virginia.edu/blake) consisted of:

All Religions are One (A)
America (E—> M, O forthcoming)
Book of Ahania (A)
Book of Los (A)
The Book of Thel (F, H, I, O)
Descriptive Catalogue (no copy identified—forthcoming)
Europe (B —> H, K forthcoming)
The First Book of Urizen (G—> A-D, F—forthcoming)
For Children: The Gates of Paradise (D)
For the Sexes: The Gates of Paradise (D)
Ghost of Abel (A)
Jerusalem (E, I)
Lycocoon (B)
Marriage of Heaven and Hell (C, D, F—> G, H-I, L, M—<the last two consisting of only "A Song of Liberty"> forthcoming)
Milton (C—> D forthcoming)
On Homers Poetry [and] On Virgil (A, F)
"The Pickering Manuscript" (forthcoming)
Poetical Sketches (no copy identified—forthcoming)
Song of Los (B—> A, F forthcoming)
Songs of Innocence (B, U)
There is No Natural Religion (C, G, L)
Visions of the Daughters of Albion (A, C, G, I)
plus forthcoming watercolors to The Book of Job (plus engravings), Chaucer's Canterbury Pilgrims (plus engravings), Milton's L'Allegro and II Penseroso, Comus, Nativity Ode, Paradise Lost, and Paradise Regained, and all commercial engravings (both book illustrations and original separate prints).


Research for "William Blake and his Circle" (1999) was carried out chiefly in the Huntington Library, the Pierpont Morgan Library, Princeton University Library, Sotheby's, Toronto Public Library, and the libraries of the University of Toronto.

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 illustrations 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

Introduction

Blake Discoveries in 1999

Blake's Original Writings

A previously unknown copy of "Albion Rose" (E) was discovered in a most intriguing context. It came from the library of a Spanish hunting enthusiast who did not read English or recognize what he had accidentally acquired.11 It bears a remarkable annotation apparently by Blake connecting a book on rifles (1813) to an apocalyptic passage from Ezekiel. As with a number of recent Blake discoveries, the lack of precedent is one of its guarantors of integrity. Blake is rarely predictable.

A copy of "Blake's Chaucer: The Canterbury Pilgrims" (B) has lain unobserved for 165 years in a copy of The Canterbury Pilgrims, ed. Thomas Tyrwhitt (1798) in the Bodleian Library until it was recorded by J. B. Mertz in 1999.12 It is only the second copy known.

In 1999 the most exciting discovery or recovery was of the First Book of Urizen (copy E), partly colored about 1841 (see illus. A-G above). It was bought at a cost ($2,500,000 + agent's fee) which exceeds the price per page of any book previously sold at auction. It has gone to the most lavishly funded Blake collection formed in the last 40 years and now is exceedingly difficult to see. Of course this does not mean that Urizen is really worth $100,000 per print; it only means that two or more very wealthy bidders think it is. As one of the bidders was apparently a dealer, this suggests his belief that there are potential buyers willing to pay even more than $100,000 per print for Blake's most ambitious color-printed works.

Urizen (E) was in North America as early as 1905 and was acquired by Mrs. Harry Payne Whitney by 1919. The information about it available to Geoffrey Keynes for his great Bibliography of William Blake (1921) necessarily derived from catalogue descriptions by others (1876, 1886, 1919-20) and perhaps from correspondence with the family; he never saw Urizen (E) himself. When Mrs. Whitney died in 1942, Urizen (E) "disappeared" into the recesses of the family which had long owned it; their possessions were so vast, distributed among several dwellings in two countries, that they did not know they had it—or at any rate none of them could locate it when GEW wrote to every member of the family named in Mrs. Whitney's will. When Edwin Wolf 2nd assisted Sir Geoffrey with descriptions of North American copies of Blake's works in Illuminated Printing for their William Blake's Illuminated Books: A Census (1953), Urizen (E) was still inaccessible, and no more information was available for A Blake Bibliography (1964), Blake Books (1977), and Blake Books Supplement (1995).

When it was briefly visible at Sotheby's in April 1999, Urizen copy E proved to differ in a number of important respects from the descriptions of it by Geoffrey Keynes (1921) and Keynes and Wolf (1953). They said that it "Lacks pl. 4, 9, 16, and 24," whereas in fact pl. 9 is present and pl. 25 is missing. In their description of the order of the plates (which differs in every copy of Urizen), they give pl. "12" in place of pl. 9 as the fourth plate, apparently without recognizing that they had listed pl. 12 twice and had not listed pl. 25 at all.

Keynes and Wolf had no way of knowing that on pl. 28 there is a copperplate-maker's mark which has been recorded on no other copy of the print. This is yet another confirmation of the hypothesis that Urizen is etched on the versos of other plates, almost certainly The Marriage of Heaven and Hell, whose dimensions are almost identical.

Similarly, on pl. 9 is a grazing horse not visible in other copies, and on pl. 10 "Chap: IV" has been altered to "Chap: III" (not recorded in any other copy), perhaps because "Chap: IV" also appears on pl. 8.

Most sensationally, while most of the coloring is indisputably Blake's—and exceedingly handsome (see illus. A-G)—some of it is very strange (see illus. A, C). A raspberry red on pl. 9 and 21 and black splatters on pl. 1, 21 apparently from an oxidized white are unlike Blake's coloring elsewhere. These suspicious colors, and others such as the flesh-colors on pl. 7 and 21, were apparently added by a hand other than that of Blake or his wife.

Such suspicions seem to be confirmed by a very curious feature of pl. 21. Wet ink from the print was transferred to a guard-leaf facing pl. 21, and the guard-leaf was apparently not added until 1841. Apparently some of the prints of Urizen (E) were touched up rather crudely about 1841, and the ink was still so fresh that it transferred to the guard-leaf when the work was rebound.

If Urizen (E) was touched up long after Blake's death, we should be newly alert to the possibility that other colored copies of his works in Illuminated Printing were also touched up. The stigmata of such posthumous coloring may include white oxidized to black, a strange raspberry red, and inconsistency within the coloring pattern. (Of course, such inconsistency may also indicate that Blake himself colored the work at two different periods.)

We have known of monochrome copies of Blake's works in Illuminated Printing which were colored later, sometimes, as in the cases of America (Q) and Europe (L), with fraudulent intent by the now-notorious dealer Walter T. Spencer, but no copy of a book undoubtedly colored by Blake has previously been detected with coloring added after his death.

Collections and Selections

A number of new editions of Blake's writings are recorded here, none with scholarly or critical pretensions. The most curious of them is The Healing Power of Blake, which is somewhat oblique to the flow of Blake studies. The pages are printed sideways, and the snippets quoted are often adjusted, including "versifying his prose." The purpose of the selections is to "raise our Life Energy," and the editor, Dr. John Diamond, has therefore "used him [Blake], more than all the other poets . . . as an essential component of my healing practice."

13 Spencer also sold For Children (C), Innocence (E.), Songs (F, L), the letter of 18 March 1827, and the MS of "then she bore Pale desire," but no one has blown upon their integrity. Songs (l) was printed posthumously on paper watermarked J WHATMAN | 1831 and colored for an unknown patron by 1925. In Songs (e), some plates printed and colored by Blake were added to others posthumously printed and colored apparently for Toovey after 1862.

14 Blake's Bunyan drawings (c. 1825) were colored at least in part by another hand, perhaps by Catherine Blake when Blake was ill (1825-27) or after his death.


**Blake’s Art**

The most important development with respect to Blake’s purely visual art is the appearance of a major new collector, who has never indulged in major works by Blake before. Allan Parker has acquired both the fascinating series of designs illustrating Bunyan’s *Pilgrim’s Progress*, sold by the Frick Collection in New York where they had been for half a century, and the extraordinary Large Blake-Varley Sketchbook which appeared suddenly in 1989 and was sold to an anonymous collector in 1998. Parker’s Blake drawings may well be the most extensive such collection in private hands today.

A more curious development is the identification for the first time of the Folio Blake-Varley Sketchbook. The original has long since been dismembered, but its newly-recorded dimensions and watermark make it plain that only three leaves from it can be traced today, though at least three others are known from their titles. There is probably a good deal yet to be discovered about the nature and extent of Blake’s Visionary Heads.

**Blake’s Engravings**

No new commercial engraving by Blake was discovered, but copies of three of the rarest of commercial books with Blake engravings have been acquired by the most industrious, learned, and devoted Blake collector active today. Robert N. Essick has managed to acquire during just the last year a set of all four parts from Hayley’s *Designs to A Series of Ballads* (1802—only seven other complete sets are known, one of them long untraced), Marie Vollstonecraft Godwin, *Marie et Caroline* (1799—only two other copies are recorded), and *Young, Night Thoughts* (1797). *Night Thoughts* is not a rare book—*Blake Books, Blake Books Supplement, and Blake record 125 copies, and I know of numerous others in private hands—but colored copies are uncommon, and there is still great uncertainty as to when and by whom they were colored. Essick’s newly acquired colored copy (AA) is fascinating in that it was colored in at least three sessions, the first c. 1800 (sensitively), the second in 1833, and the third in 1880-90. On the basis of the clear evidence of serial coloring which Essick provides from his copy, other colored copies should be re-examined to determine whether more than one hand can be detected in their coloring.

**Catalogues and Exhibitions of Blake**

The only new exhibition recorded was that entitled *Tyger of Wrath*, with displays from the extraordinary Blake holdings of the National Gallery of Victoria in Melbourne on 28 April-30 June 1999. However, its significance can scarcely be judged at a distance, for apparently no catalogue was printed.

In a sense, the most important Blake exhibition of 1999 was at the Sotheby (NY) sale of the Betsy Cushing Whitney estate on 23 April 1999. The exhibition was important not only because *Urizen* copy E emerged from its long hibernation but because it has disappeared again into a collection which may prove almost as inaccessible as when the book belonged to the Whitney family. The difference is that the Whitney family did not know that they owned such a treasure — and the copy of *Visions of the Daughters of Albion* (N) which Mrs. Harry Payne Whitney acquired by 1921 has still not been found among the Whitney family treasures.

**Blake Scholarship and Criticism**

The languages in which Blake criticism is published continues to be remarkably diverse: Besides English, there are publications on Blake in Dutch (1 essay), French (17), Italian (11), Japanese (8 plus 1 in English in a Japanese journal), Norwegian (1), Polish (1), Russian (12, plus 2 in English published in Russia), and Spanish (1).

The volume of publication continues to be formidable. There are 14 newly recorded books on Blake and 194 essays. Of these 194 essays, 28 were in *Blake/An Illustrated Quarterly* (1998-99), 23 in *Journal of the Blake Society* at St James (1998-99), 7 in an issue of *The Wordsworth Circle* (1999), and 21 in volumes of essays—*Da Blake al Modernismo: Saggi sulla eredita a romantica*, ed. Toni Cerutti (1993) and *Blake in the Nineties*, ed. Steve Clark and David Worrall (1999).

In addition, there were 16 doctoral dissertations, at California (Irvine), Cambridge, Dallas, Essex, Georgia, Mississippi, Moscow, New South Wales, North Carolina, St. Petersburg, Sartanse (Russia), Tbilisi, Toronto, Vanderbilt, Victoria, Virginia, and Washington.

There are also 44 reviews reported here, including an extraordinarily (and in my view unnecessarily) destructive one.


One of the more unusual of the newly reported publications is Hub Emmer, Bethlehem Hospital: William Blake in Hell: Opera in three acts 1985-88 (1990).

Biography

Two new contemporary, or almost-contemporary, records of Blake have been published. Bernard Barton’s letter to Allan Cunningham of 24 February 1830 identifies several new admirers of Blake, including John Martin the visionary painter, and an incidental reference by Sarah Flower Adams of 1835 places Blake in the context, though not in the company, of Charles Lamb and Samuel Taylor Coleridge.

Far more important are two essays by Keri Davies whose research on Blake’s patrons is proving wonderfully profitable. In “William Blake’s Mother: A New Identification,” Blake 33 (1999), he demonstrates that Catherine Blake’s maiden name was Wright, not Harmitage-Hermitage as previously claimed. Therefore she is not related to the Muggletonian sect through a (hypothetical) relative named George Harmitage or Hermitage, as E. P. Thompson and others had suggested. (“Harmitage” was always a red herr ing; her first husband’s name was certainly Armitage, though it was occasionally mistranscribed by others as “Harmitage,” on the same “Cockney” principle that “Anderson” was transcribed as “Handerson.”) Thanks to Keri Davies, we now know more about Blake’s maternal grandparents than we do about his paternal grandparents.

Similarly important is his essay on “Mrs Bliss: a Blake Collector of 1794” in Blake in the Nineties, ed. Steve Clark and David Worrall (1999). There he describes the life and library of the earliest known Blake collector, of whom we previously knew little more than that her library was sold posthumously in 1825—we had not even known that the library then belonged to her dear friend Ann Whitaker, and that it was the death of Ann Whitaker in 1825 which precipitated the sale, not that of Rebekah Bliss, who died in 1819.

Books on Blake


A work of quite surprising factual usefulness is the index to the Farington Diary which was finally published 15 years after the last of Farington’s text, in two volumes (1999). Farington was a famous artistic gossip and Royal Academy politician, and almost any aspect of genteel London life about 1800 might appear in his pages—and be recovered through this admirable index.

The most important book about Blake published in 1999 was Christopher Z. Hobson, The Chained Boy: Orc and Blake’s Idea of Revolution (1999). Hobson argues that Orc is central to Blake’s social myth but that he has been regularly misunderstood. Orc is not a rebel-turned-tyrant, as Northrop Frye argued in his influential formulation of the “Orc Cycle.” Rather he is a perennially imprisoned representative of the downtrodden masses, and in Europe “Blake endorses both revolutionary violence and the specific policies of the Jacobin dictatorship” (147). The work is very responsibly argued, and, while many critics will be reluctant to accept Hobson’s picture of Blake as a consistent social activist, all careful readers will have to weigh his arguments about Orc’s uncorrupted energy—and many will be persuaded, as I am.

But when the word “‘Liberty’ necessarily recalls [to Hobson] ‘Wilkes and Liberty’ and the Liberty Tree,” rather than, say, “liberty of the press” of Junius or “life, liberty, and the pursuit of happiness” of the Declaration of Independence, one may recall his statement that “my own [Marxist] political evolution . . . seem[s] to me very close to Blake’s” (160, 9) and suspect that his discovery of pervasive and violent radical politics in Blake says as much about Hobson as it does about Blake.


Essays on Blake

One of the most important new essays on Blake is Joseph Viscomi, “In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake’s Marriage” in Blake in the Nineties, ed. Steve Clark and David Worrall (1999). This is the culmination of three essays on the Marriage which are likely to be a central focus of future essays on the Marriage. They are
an admirable augury of his eagerly awaited second volume of *Blake and the Idea of the Book*.

In "[What Is the Price of Experience?]" William Blake and the Economics of Illuminated Painting [i.e., *Printing*]," *University of Toronto Quarterly* 68 (1999), G. E. Bentley, Jr., argues that Blake probably lost money on most of his works in Illuminated Printing such as *Songs of Innocence, The Marriage of Heaven and Hell*, and *America*. The only works which may have proved marginally profitable are *Songs of Experience*, *The First Book of Urizen*, and *Europe* because they entailed no new expense for copperplates, since they were etched on the versos of other works.

David Worrall, "Blake and 1790s Plebian Radical Culture" in *Blake in the Nineties*, ed. Steve Clark and David Worrall (1999), makes a persuasive case for the echoes in Blake's verse of what he calls "1790s plebian radical discourse."

Far more incidentally, there are essays on why the Welsh are enthusiastic singers of Blake's "Jerusalem" lyric (they translate England as Cymru, Welsh for the people) and the Scots are not (they gibe at singing of "England's green & pleasant Land"). And there is some curious gossip about places where Blake once lived. In 1917 his cottage in Felpham was suffering "an almost unprecedented act of vandalism" in being altered—ironically restoring it to the form in which Blake knew it in; 1918 his house in Lambeth was about to be torn down; and in 1968 his flat in South Molton Street was being converted to a betting shop or couturier.

The Roads Not Taken

Some byways explored recently are unlikely to be travelled by many others. One example may be termed Galloping Anagramism—deriving the word "Bromion," for instance, from "I'm no orb," "No I rob'm," "Iron mob," "I'm born O," derivations which reveal much more about the ingenuity of their perpetrator than about the significance of the term or Blake's intentions.

Similarly, Blake's connection with secret orders such as the Masons seems to be based upon the most superficial similarities. Blake's mysteries were his own, not borrowed from the world of secret handshakes and cobbled Egyptian rituals.

Division I: William Blake

Part I

Editions, Translations and Facsimiles

Section A: Original Editions

Copperplate-Makers' Marks

Addenda

PONTIFEX

*Urizen* (E)

"Albion Rose" (?1796, ?1804)

Newly Recorded Copy

Copy E

Watermark: None

Binding: Trimmed to 25.2 x 19 cm (removing the engraved inscription) and folded neatly into quadrants; unfolded and framed in the autumn of 1995. On the verso is a pencil inscription in a hand which resembles Blake's:

Does the unblemish'd Lamb subjected to Baker's Prac-
tice bring delivrance | With His Suffering? Might He Save | Jerusalem from destruction, or wilt | Thou have Thy vengeance for man's | outrages? Wouldst Thou make a full | end of the remnant?

The passage alludes to Ezekiel 11:13; 46:13: "Ah Lord God! wilt thou make a full end of the remnant of Israel?"; "Thou shalt daily prepare a burnt offering unto the LORD of a Lamb of the first year without a blemish"; and to Ezekiel Baker, *Thirty-Three Years Practise and Observations with Rifle Guns* (1813), into which the print was once folded. History: (1) Inscribed apparently by Blake and folded into Ezekiel Baker (Gun-Maker, and Rifle-Gun-Maker to his Royal Highness the Prince Regent), *Thirty-Three Years Practise and Observations with Rifle Guns*, 5th ed. (London: Printed by T. Woodfall; Sold by E. Baker, 24, Whitechapel-Road, 1813) to which the inscription refers; (2) Acquired by an inveterate Spanish hunter, who died in 1994; (3) Given by his widow in the autumn of 1995 with a group of 24 other hunting books (mostly French and Spanish of the late nineteenth century) to their nephew, (4) An Anonymous

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

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resident of a suburb of Barcelona, who allowed it to be described but not reproduced by William Cole, "An Unknown Fragment by William Blake: Text, Discovery, and Interpretation," MP 96 (1999): 485-97, whence all this information derives (the watermark information derives from a private communication from Dr. Cole).

America A Prophecy (1793[-1831])
Plate 2
History: (1) Crabb Robinson wrote to Mrs. Barron Field on 11 November [1863]":I found lately one of Blake's coloured drawings [i.e., prints] which I have set apart for Il marito [i.e., Barron Field] it's headed America", (2) Untraced.

"Blake's Chaucer: The Canterbury Pilgrims" (1809)
Newly Recorded Copy
Copy Collection Correction Contemporary Owner
B Bodley — Francis Douce
Copy B: Sheet size: 18.65 X 22.7 cm.
Watermark: Invisible because pasted down.
Binding: Pasted to the verso of the last fly-leaf of vol. 1 of The Canterbury Tales of Chaucer, ed. Thomas Tyrwhitt (1798), facing Cromek's prospectus for Stothard's Canterbury Pilgrims ("London, Feb. 10th, 1807")
History: (1) Francis Douce bought "Blake's Canterbury Pilgr."from the firm of Hurst and Robinson in March 1825, to go with his copy of "Blake's print of Canterbury pilgrimage" which he had bought from them in November 1824, and pasted the prospectus in his copy of The Canterbury Tales, ed. Tyrwhitt (1798); (2) Bequeathed by Douce in 1834 to the Bodleian Library.

Europe (1794[-1831])
Copy G
History: The work has been since 1972 in the Pierpont Morgan Library (see Visions [H]).

The First Book of Urizen (1794[-1818])
Table

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
<th>Watermark</th>
<th>Blake Numbers</th>
<th>Binding-Order</th>
</tr>
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<tbody>
<tr>
<td>E 1-3, 5-15, 24</td>
<td>J WHATMAN —</td>
<td>1, 3, 5, 9, 2, 6, 14, 7, 10, 8, 11, 22, 13, 15, 16, 17, 19, 12, 20-21, 23, 26-28</td>
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28 Osborne Collection, Beinecke Library, Yale University. In America, only the title page (pl. 2) is "headed America," and no known loose print of it could have been seen by Robinson in the 1850s.


30 Pl. 9 is present and the duplicate pl. 12 is absent, pace Keynes (1921) and Keynes & Wolf (1953).

31 Confirmed by the offsets on both plate-versos and guard-leaves. N.b. Pl. 2 (the Preludium) is very lightly color-printed and left no offset to confirm its very peculiar position.

Leaves in cm

29.6 x 23.8

Printing Color

green (2-3, 5-8, 10-11, 13, 15, 18-20, 23, 28)

orange brown (1, 14, 27)

Newly Traced Copy
Copy E
Copperplate-Maker's Mark: On pl. 28 is a very clear copperplate-maker's mark of Pontifex (as in Jones and Pontifex in Europe pl. 1-2, 4-18, and I Pontifex and Co. in Job pl. 2-13, 15, 17-21, and Dante) which has apparently not been previously recorded and which is not visible in reproductions of copies A-B, D, and G. It is another indication that this plate, and probably the others in Urizen, were etched on the versos of the Marriage (see BB 166-67).

Coloring
The text is never colored except for occasional brown touches on the vines and birds, though the designs are very heavily colored. Most pink flesh seems to be watercolored. The work was probably color-printed at the same time as copies A, C-D, F, and J, about 1795.

However, some colors were apparently added much later. There are black splotches, especially on pl. 1 (illus. A) and pl. 21, as if from oxidized white lead, a color not used in the other copies of Urizen printed at the same time. Pl. 9 (illus. C) and pl. 21 exhibit a strange raspberry red which is not found in the other copies of this print-run—or perhaps elsewhere in Blake's coloring. On pl. 7 and pl. 21 the flesh is heavily colored in an unBlake-like way so that the muscles and underlying printing are invisible.

These oddities on pl. 1, 7, 9, 21 and elsewhere suggest, as R. N. Essick points out ("Blake in the Marketplace, 1999," in this issue), that Urizen (E) was touched up by someone other than the Blakes after the first coloring.

The guard-leaf facing pl. 21 was added when the ink was still moist enough to transfer to it. As the guard-leaves were apparently added when Clarke and Bedford bound the book c. 1841, this suggests that the coloring of pl. 21 and probably the other late coloring such as the raspberry red and the lead white were added about 1841.

Perhaps the person who commissioned the binding of Urizen (E) about 1841 was the one who arranged for the new coloring of it. This person may have been Charles Wentworth Dilke (1789-1864), whose son Sir Charles Wentworth Dilke (1810-69) is the first recorded owner of Urizen (E). About 1840, the first Charles Wentworth Dilke "formed one of the best collections of Blake's drawings, and

32 Most full-page designs (9, 12, 17, 21-22, 26) are colored so heavily that the basic color is invisible. In many plates, the design seems to be basically ochre. The ink was pressed so hard in printing that it sometimes oozed beyond the plate-mark, e.g., pl. 7 bottom.

33 Similarly the first Charles Wentworth Dilke may have commissioned Charles Murton about 1838 to bind the copy of Songs of Innocence (K) later owned by his son. The coloring of Innocence (K) seems quite unrelated to that of Urizen (E).
was one of the earliest admirers of his poems.”  

Certainly he was interested in Blake at this time, for about 1843 he visited John Linnell “to have another morning with Blake,” he bought Blake's Job and Dante engravings from Linnell in February 1843 and November 1844, and Linnell wrote to Dilke about the Job borders on 27 September 1844.  

Pl. 1 There are oddly-placed black splashes as if of oxidation, especially on the man's hair, clothes, and book (see illus. A).  

Pl. 2 The woman's dress is yellow, and the sky is streaked with red, pink, grey, and blue.  

Pl. 5 The book is mottled very dark brown, and the sky at top left is dark to pale blue, top right black (see illus. B). The patterns of white at bottom are very similar to those in D.  

Pl. 6 The right man is blond, and the one on the left has black hair; the serpents are black and red.  

Pl. 7 The man is purplish pink, his hair is brown, and the flames are orange and salmon red.  

Pl. 8 The skeleton is brown, the background very dark blue with green and brown at the bottom.  

Pl. 9 The man is pink; above him is mottled dark brown, blue, and orange; the rock below him is dark orange; the rest is mostly black (see illus. C).  

Pl. 10 The man is greyish pink; the near rocks are brown, the far ones dark brown.  

Pl. 11 The man is pink; his background is very dark bluish brown; the skeleton is grey and brown; his background flames are orange and tawny brown; the chain and hammer are black.  

Pl. 12 The water is black with green (see illus. D).  

Pl. 13 The person is grey and blue; the clouds to right are dark blue, while those to left are black; and the butterflies are black and red.  

Pl. 14 The sky to right is black, the rest mostly grey; the rocks under each hand are grey.  

Pl. 15 Flesh is greyish purple, the men to right and left have white hair and beards, and the middle man has yellow and brown hair; the background is tawny orange and red; the sea is dark blue; and the plants are touched with brown.  

Pl. 17 The globe, sash, and flames are shades of red; the person has dark brown hair and greyish pink flesh.  

Pl. 18 The man is pink and his hair ochre; the flames are tawny orange and brown (top right red); the hammer is black; and the background black and greyish green (see illus. E).  

Pl. 19 The woman's hair is yellow, the man's brown; the background at right is dark purple; the rocks (or clouds) to left and bottom are brown; the vines are touched with brown.  

Pl. 20 The flames round the child are lemon yellow, others tawny brown and orange to dark brown; the vines are touched with brown.  

Pl. 21 The flesh is pink, the man darker than the woman and boy; the man has brown hair, the others are blond; the chain is an odd red; the hammer is brown; the background is dark brown, orange, and at top is some red and orange.  

Pl. 22 The man is pink and brown, and the chains are black; the light from his head is orange, the background black (see illus. F).  

Pl. 23 Flesh is pink, the clothes uncolored; the globe and rays are red; the very clear lion is brown; the background is mostly mottled brown; above the rocks is purplish blue.  

Pl. 26 The boy's hair is brown, his clothes uncolored; the dog black and white, the background mottled brown (see illus. G).  

Pl. 27 The man's flesh is pink, his hair brown, his clothes uncolored; the background is mottled brown to blue.  

Pl. 28 The man is outlined in brown, his flesh is pink, and his clothes uncolored; the rope is black, and the background black (bottom) and very dark blue (top).  

Variants: The control text was the Blake Trust facsimile (1995) of copy D. Features such as faces, toes, and hands, are mostly not touched up by hand as in copy D. The running-head is clear on pl. 5, 10, 12 (not visible in D), 14 (very faint in D), 16, 18, 20, 26.  

Pl. 2 There is a crease in the paper across the woman's back and arm, and the plants are quite thin and slight.  

Pl. 5 The man looks at the viewer (not down as in D) (see illus. B).  

Pl. 6 Vine-flourishes (added by hand on the paper, not printed from the copperplate) cover the gap in text at the right.  

Pl. 9 The head of a grazing horse is fairly clear to the right of the man (see illus. D). In copies A-B, D, G that area is plainly rocks.  

Pl. 10 "Chap: IV" has been altered to "Chap: III," apparently by scratching out the "IV" on the paper and altering it in the color of the printing-ink to "III."  

Pl. 11 There is no sign of the tree (?) above the right man's knee which is clear in copy D.  

Pl. 12 There is similar striation to copy D on the cloud over the man's leg and in his hair but little elsewhere.  

Pl. 15 The old man's eyes look down (left) or are closed (right), not looking forward as in D. The right man's beard overlaps the sea, and there are swirls as of cloth above his head.  

Pl. 17 The object which is fairly clearly a sash (leaving buttocks and legs bare) is blood or veins in D; the globe is not luminous. There is no hint of bloody veins flowing from the person's head to the globe.  

Pl. 18 There is a shadow to the left from his left leg (see illus. E).
Pl. 21 There is disfiguring black on Enitharmon’s cheek, perhaps oxidation. Los looks at Orc (not at Enitharmon, as in D).

On pl. 21, at the left side about a third of the way from the top, is a patch of very dark brown coloring with some fragments of paper clinging to it, which corresponds to a colored hole in the facing guard-leaf and to dark brown fragments opposite the guard-leaf hole on the verso of the previous leaf (pl. 20). This suggests that the guard-leaf was there when the coloring was still wet or humid. However, the plate-versos have offsets from the facing plates, indicating that these offsets occurred before the guard-leaves were added. Apparently part of the coloring was added about the same time as the guard-leaves, c. 1841.

Pl. 23 There are six spikes from the globe (rather than eight as in D) and a line on the man’s left wrist as of a gown or an anachronistic wrist-watch (not visible in D).

Pl. 26 Light comes from the top left (see illus. G).

Pl. 27 There are very few of the striations visible in D.

Pl. 28 Yellow lines flow unambiguously from the man’s head.

Binding: Bound about 1841 by “CLARKE & BEDFORD” (partners in 1841-50), whose names are stamped on the verso of the first fly-leaf, with three fly-leaves at front and three at the back (the last watermarked “J WHATMAN | TURKEY MILL | 1839”) and with unwatermarked guard-leaves, in brown morocco, elaborately gilt, all edges gilt (including the fly-leaves), scattered foxing. The spine at front is separating from the text. No stab hole from the previous sewing is visible.

History: (1) Acquired by Sir Charles Dilke (according to the 1886 catalogue below); (2) Acquired by Frederick Locker-Lampson, who added his elaborate bookplate (“Frederick Locker Fear God Fear Nought”), lent it to the Burlington Fine Arts Club (1876), No. 313, had it listed in his catalogue (1886); and sold it with the Rowlant Library through Dodill, Mead and Co. in 1905 to E. D. Church (it is not listed in G. W. Cole, A Catalogue of Books... Forming a Part of The Library of E. D. Church [1909]); (3) Acquired by Mrs. Harry Payne Whitney, who lent it to the Grolier Club Blake exhibition (1919-20), No. 13; after her death in 1942 it passed to (4) Helen Hay Whitney, who added her bookplate, and passed it to (4) John Hay Whitney and from him to his widow (5) Betsey Cushioning Whitney, after whose death in 1998 it was sold at Sotheby’s (NY), 23 April 1999, Lot 535 (pl. 1, 9, 12, 18, 22, 26 reproduced) (estimate: $500,000-$700,000) for $2,300,000 (plus $200,000 Sotheby fee plus 10-15% agent’s fee) to Nancy Bialler of Sotheby’s on the telephone for (6) an anonymous collection.


Reviews


Poetical Sketches (1783)
The Posthumous Distribution of Poetical Sketches
Copies of Poetical Sketches distributed by Blake have manuscript corrections in them; these consist of copies B-F, O, Q, S-T, V-W.6 Copies which lack Blake’s corrections (A, G-N, P, R, U, X) are thought to have been distributed after his death.6

One uncorrected copy of Poetical Sketches (R) still survives in the original unstitched sheets in which it was given to Blake in 1783. This copy belonged to Blake’s young friend Samuel Palmer, and so did half a dozen other copies which were still in sheets as late as 1862.

John Linnell Jr. wrote on the fly-leaf of Poetical Sketches copy G:

I found in Mr. Palmer’s store room at Furze Hill House [where Palmer lived 1862-1881], 3 copies of this book in sheets [copies G, H, U], (one [U] not quite perfect)—S.B told me to take one for myself—I had this copy half bound... A. H. Palmer sold one of his copies for £20...6

And nine years after Samuel died, his son A. H. Palmer wrote to the antiquarian book firm of Pearson on 5 May 1890:

Linnell bought copy T from Mrs Blake in 1831. This suggests that the corrections to copy T were added (1) by Blake before 1827, (2) by Catherine Blake perhaps in 1828-1831, or (3) by Linnell after 1831. Corrected copies B-F, and S went to Thomas Batts, Charles Tulk, George Cumberland, John Flaxman, Nancy Flaxman, and William Hayley.

Blake Books (1977) 346: Blake Books is the source of most of the bibliographical information given here. None of the uncorrected copies has a known history earlier than 1885, except for those belonging to Samuel Palmer.

Blake Books 349n1.

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The two copies of Blake’s Poetical Sketches [copies A, N], you have just purchased, are, to the best of my belief, all that [still] existed among my father’s papers or books. Upon searching through them before giving up the house at Red Hill last March [1890], I found the copies in a parcel of old letters which had been put away in 1861 [when Samuel Palmer moved to Furze Hill House], and evidently forgotten. One sheet was missing, but this I afterwards found among other papers.44

We do not know when and under what circumstances Samuel Palmer acquired these copies of Poetical Sketches in sheets, but we may speculate. Since Linnell bought a copy from Mrs. Blake in 1831, perhaps Palmer acquired all those left at her death that year.

What Copies Did Palmer Own?

Samuel Palmer’s own copy of Poetical Sketches was copy R, and he gave copy G to John Linnell Jr. Samuel Palmer was probably the friend of Blake who lent a copy of Poetical Sketches to Alexander Gilchrist (d. 1861); this is apparently copy I, which was sold uncut in 1888 as Gilchrist’s copy.

Among Samuel Palmer’s papers, his son A. H. Palmer found a number of copies of Poetical Sketches. “One of these copies [Copy A] afterward [June 1890] was sent to the British Museum,” as Pearson annotated the May 1890 letter above.45

A second copy of Poetical Sketches found by A. H. Palmer in his father’s collection is copy N, referred to in the 1890 letter; it was in the sale of Thomas Gaisford on 23 April 1890.

A third is copy U (with the last three leaves in facsimile) sold by A. H. Palmer to John Pearson, who offered it in his Catalogue 60 (1885).

In addition, A. H. Palmer may have been the source of copy H which Pearson sold in 1916.

Samuel Palmer thus owned copies A, G, I, N, R, and U and perhaps copy H as well. This includes all the uncorrected copies of Poetical Sketches save copies K-M, P, and X whose histories are not known before the twentieth century; perhaps Palmer owned them as well.

The Condition of Palmer’s Copies

All the copies of Poetical Sketches which Palmer certainly owned were in sheets when he got them. Since one of the two copies found by A. H. Palmer [copies A, N] lacked a sheet which was later located, presumably these two copies were still in sheets when he found them.46

Copy U was defective, missing the last three leaves;47 these were replaced in facsimile before 1885. With copy U should be associated copies K-L, and P which also have leaves supplied in facsimile. It seems exceedingly likely that these defective copies came from Samuel Palmer. This would mean that copies A, G, I, K-L, N, P, R, and U all belonged to Samuel Palmer.

All Palmer’s copies A, G, I, N, R, and U were in sheets. It therefore seems likely that copies K-L, and P were also in sheets when Palmer received them.

“The facsimile pages were printed . . . before 1887, when they were described in a Pearson catalogue, and probably before the death in 1883 of Francis Bedford, who bound copies K and U.”48 It seems virtually certain that the facsimile leaves were provided either by Samuel Palmer or after his death in 1881 by his son A. H. Palmer.

Copy A

History: (1) Acquired by Samuel Palmer, perhaps after the death of Catherine Blake in 1831, put away with old letters in 1861, and rediscovered in March 1890 by his son (2) A. H. Palmer (according to the letter he wrote now with copy N); A. H. Palmer sold it to the dealer John Pearson; (3) Sold by the dealer Quaritch on 19 June 1890 for £42 to (4) The British Museum.49

Copy N

History: (1) Acquired by Samuel Palmer, perhaps after the death of Catherine Blake in 1831; tucked away “in a parcel of old letters which had been put away in 1861” and found in March 1890 by (2) A. H. Palmer (according to his letter of 5 May 1890 still with copy N), who sold it and copy A to the dealer John Pearson; (3) Acquired by Thomas Gaisford, who added his book-plate, and sold it at Sotheby’s, 23 April 1890, lot 184, for £48 to Quaritch. . . .

Receipts signed by Blake

1806 September 9
It is reproduced in Blake 32 (1999): 119.

Songs of Innocence and of Experience (1794[-1831?])

Copy P

Binding: Pl. 34-36 are numbered in the style of the Innocence plates though bound with Experience, as Joseph Viscomi points out in The Wormsley Library (below).

History: . . . (7) . . . Lent to the exhibition at the Pierpont Morgan Library 27 January-2 May 1999 and described in *The Wormsley Library: A Personal Selection by Sir Paul Getty, K.B.E. Catalogue by H. George Fletcher, Robert J. D.

for Blake’s manuscript corrections in copy Q indicate that he prepared it for a friend.

 Copies Books 345. Bedford also bound copies H-I, N, and X.

The copy which Crabbe Robinson gave in May 1848 to J. J. G. Wilkinson cannot be copy A, as BB suggests. Perhaps it was copy Q.
Songs of Innocence and of Experience (1794[­1831])
Copy Z

Pl. a
Description: Joseph Viscomi and R. N. Essick conclude from the ink color (terra cotta red, used by Tatham in posthumous pulls but not by the Blakes), the flatness and evenness of the inking, the heavy printing pressure, and the slightly larger size (compared with undoubted lifetime impressions) that this is a posthumous pull, according to Essick, "Blake in the Marketplace, 1999," in this issue. History: (8) Acquired by Justin Schiller in 1995; sold at Christie's (NY), 4 May 1999, #1 (reproduced in color; estimate $20,000-$30,000) for $20,700, but the buyer returned it to Schiller.

Edition

Review

Visions of the Daughters of Albion (1793[­1818])
Copy H
History: ... The volume with Visions (H), Europe (G), and

Song of Los (H) was broken up; Europe (G) and Song of Los (H) were (Bi) acquired by Mrs. Landon K. Thorne and given in 1972 to (Bii) The Pierpont Morgan Library. <BB 475 carelessly omitted to note, under Visions (H) that Europe (G) had been given to the Morgan Library and indeed went so far on 65, 142 as to indicate that it still belonged to Mrs. Thorne.>

Edition

Pl. 5 (and perhaps other plates) "from VISIONS OF THE DAUGHTERS OF ALBION," by William Blake with an Introduction by J. Middleton Murry (Dent) was issued as a "Supplement to 'The Bookman,' Christmas, 1932."

Section B:
Collections and Selections91


90 Vickery 28; none of the information in bold face above is in BB. Hughes also owned America (C), Ghost of Abel (C), Poetical Sketches (E), No Natural Religion (F), Blake's letter of May 1809, and a colored set of Job prints.

91 Here and below I ignore mere reprints.


Reviews


Brief, unidentified snippets from Blake, sometimes only one or two lines per page, framed by "A Note on the [sideways] Layout" (3); "Preface" (5-7); "Introduction" (9-12); quotation about Blake's death (174); statement about "The purpose of poetry" (176); statement about the editor (178). "No other poet, perhaps no other person, can through his writings . . . so raise our Life Energy, the Healing Power within us" as Blake, and "for this reason . . . I have used him, more than all the other poets . . . as an essential component of my healing practice" (6). The excerpts are mostly from Blake's prophecies, and "I have taken many liberties with them, even versifying his prose" and repunctuating the text (11).


Review
1 Angela Esterhammer, Blake 33 (1999): 24-27 (with Zwischen Feuer und Feuer, tr. Thomas Eichhorn [1996]) ("Möhring's translation of Milton is excellent" [26]).


The book consists of Songs of Innocence and of Experience and The Marriage of Heaven and Hell (9-202) plus a short essay by Shinichi Nakazawa, "Hachikireson a Muko [Overflowing Innocence]" (203-06).

Jugaku's translations of Blake's Songs appeared as Munyo no Uta [Songs of Innocence] (1932) <BB #169>, Munyo no Uta [Songs of Experience] (1935) <BB #146>, Blake Jojoshu

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The Rossetti Manuscript: Cradle Song. (Millburn: The Post-Haste Press, 1933)

"Ten copies were printed."


A. Zvereyev, "Zhizni i pesni Bleika [Life and Poetry of Blake]" (5-32); G. Yakovleva (reprinted in Literaturnoe Obozrenie [Literary Review], 5 [1979], 75-76); N. Starosel'skaya, "Mezhdu epocham [Between the Epochs]" (reprinted in Inostrannaya [Foreign] Literatura 12 [1980]: 232-33).


§Tyger Tyger. (Bushey Heath, Herts: Taurus Press, 1972) Broadside illustrated by Paul P. Piech. 75 copies.


Reviews


5 Alexander S. Gourlay, Blake 32 (1998-99): 76-77 ("a thoroughly creditable performance" [76]).


Review

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

Bunyan, John, Pilgrim's Progress
The anonymous purchaser of the Pilgrim's Progress watercolors was Allan Parker.

Section B:
Collections and Selections

Blake-Varley Sketchbook (Folio)
In his biography of Blake in his Lives of the Most Eminent British Painters, Sculptors, and Architects (1830), Allan Cunningham described "a large book filled with drawings," which included "Pindar as he stood a conqueror in the Olympic games," Corinna, Lai the Courtesan, the "task-master whom Moses slew in Egypt," Herod, and "a fiend" who "resembles . . . two men . . . a great lawyer, and a subornner of false witnesses." Only three of these Visionary Heads survive today: Pindar, Corinna, and Lais. The leaves are virtually identical in size: Pindar: 41.5 x 26 cm; Corinna 26.2 x 41.7 cm; Lais 26.7 x 41.9 cm. Note that leaves razored out of a volume are likely to differ significantly in width (as these do) but not much in height. No other Visionary Head recorded in Butlin is significantly like these in size.

Further, the drawings are on paper bearing the watermark W TURNER & SON, and this watermark is found on no other surviving drawing, manuscript, or print by Blake.

52 Blake Records 497.
54 A drawing inscribed by Varley "The Egyptian Task master who was kill'd & Buried by Moses" and "Saul King of Israel somewhat Influenced by the evil Spirit" (Butlin #696) differs in size (20.3 x 32.5 cm) from the other surviving designs in the Folio Book of Visionary Heads (27 x 42), lacks the watermark they exhibit, and is probably another version of the "Task Master" seen by Cunningham.
55 The watermark is not known for Pindar (#710), which has not been recorded since 1942.
All these drawings belonged to John Varley, for whom most of the Visionary Heads were made and who is apparently the “friend” who showed Cunningham the volume.

Binding: (1) A folio volume of leaves c. 27 x 42 cm watermarked W TURNER & SON contained portraits of “Corinna,” “Herod,” “Lais and Pindar,” “Pindar at the Olympic Games,” “The Task Master Slain by Moses,” “A Fiend,” and probably other Visionary Heads; (2) Probably dismembered between 1880, when “Pindar at the Olympic Games” was still “in the Varley family,” 36 and 1885, when Alfred Aspland sold “Corinna” and “Pindar at the Olympic Games.”

History: (1) About 1820, Blake drew his Visionary Heads in the folio volume for John Varley, and Varley showed them to Allan Cunningham, who described six of them in 1830; (2) The volume was dismembered, probably after 1880, and only three of the leaves can be traced today: two heads of Corinna (Butlin #708) in the University of Kansas Museum of Art, Lais and Pindar (Butlin #711) in the Harris Museum and Art Gallery (Preston, Lancashire), and Pindar at the Olympic Games (Butlin #710) in the collection of Ruthven Todd (last recorded in 1942)—the rest are untraced.

Blake-Varley Sketchbook (large)
The anonymous purchaser of the Larger Blake-Varley Sketchbook was Allan Parker.

Part III
Commercial Book Engravings

Blair, Robert, The Grave (1808, 1813, . . .)
The drawing of “Churchyard Spectres Frightening a Schoolboy” (Butlin #342), almost certainly an unengraved design for Blair’s Grave, was acquired by R. N. Essick, according to R. N. Essick, “Blake in the Marketplace, 1999,” in this issue.

Dante, Blake’s Illustrations of Dante (1838)
New Location: Copy of unidentified date: City Art Museum of St Louis (see BB #890).

Flaxman, John, Compositions from . . . Hesiod (1817)
New Location: Kentucky.

Flaxman, John, The Iliad of Homer (1805)
New Location: Kentucky.

36 The number “45” on “Lais and Pindar” (#711) added by Adam White seems to match the “45” added to the Wat Tyler counterproof (#740) when White inscribed it “given me by [Varley’s brother-in-law] J. W. Lowry may 27, 1854.” Both drawings may have been part of White’s extra-illustrated Gilchrist (1863) along with his “Lais” (#712), Boadicea(?) (#718), Edward III(?) (#736), The Lute Player and Profile of a Man (#760)—and perhaps Marriage pl. 20.


38 Pindar and Lais is inscribed by Linell “drawn by Blake Septr 18. 1820.”

Hayley, William, Ballads (1805)
Pl. 5 (“The Horse”): The “proof before signature . . . in the collection of Mr. Raymond Lister” <BB 571> is “in fact a lightly inked impression showing fragments of the signature and evidence of having been removed from a copy of the book,” according to R. N. Essick, “Blake in the Marketplace, 1999,” in this issue.

Hayley, William, Designs to A Series of Ballads (1802)
R. N. Essick, “Blake in the Marketplace, 1999,” in this issue gives a census of sets with all four ballads:

(A) Cambridge University Library <BB> (formerly Keynes [not the Fitzwilliam Museum as Keynes promised]).

(B) Robert N. Essick (acquired 1999; formerly 4th Earl of Gosford, sold 1884 to Frederick Locker Lampson).

(C) Huntington <BB> (formerly Frank T. Sabin, Frederick R. Halsey [1903], Henry E. Huntington [1915]).

(D) Huntington <BB> (formerly Swinburne).


(G) Trinity College (Hartford, Connecticut) <BB> (formerly Allan R. Brown).

(H) Untraced, in parts in original blue wrappers (formerly B. B. Macgeorge, sold 1924; W. E. Moss, sold 1937 to Maggs).

Hayley, William, Essay on Sculpture (1800)
New Location: Kentucky.

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

Hayley, William, The Triumphs of Temper (1803, 1807)
1803 New Locations: Trinity College (University of Toronto), Victoria College (University of Toronto).

Lavater, John Caspar, Essays on Physiognomy (1789-98; 1810; 1792 [i.e., ?1818])
Plate 2 (“Democritus”) at vol. 1: 159: A pull on India paper is in the collection of Professor Saree Makdisi of the University of Chicago, according to R. N. Essick, “Blake in the Marketplace, 1999,” in this issue.

Malkin, Benjamin Heath, A Father’s Memoirs of His Child (1806)
New Location: Kentucky (Richard’s C. Jackson’s annotated copy).

Spring 2000
Wollstonecraft, Mary, Original Stories (1791, 1796); Marie et Caroline (1799) <BBS 265-69>

The third recorded copy of Marie et Caroline (1799) was acquired by R. N. Essick in 1999, according to R. N. Essick, "Blake in the Marketplace, 1999," in this issue.

Young, Edward, Night Thoughts (1797)

A copy with ownership marks of Henry Earp (1852), Frank Collins Wilson (Brighton 27 June 1870), Ruthven Todd (1945), and Douglas Cleveldon (sold by his widow to Maggs Brothers 2000) has the plate for p. 27 ("Measuring his motions by revolving spheres") imposed both on that page and on p. 29 where ordinarily no plate is printed.

Census of Colored Copies (Addenda)

Newly Recorded Copy

Copy AA

Binding: Slightly trimmed (to 33 x 42.5 cm), each gathering mounted on a stub and "bound (c. 1890?) in quarto calf over brown cloth," according to R. N. Essick, "Blake in the Marketplace, 1999," in this issue (the source of all the information here about this copy).

Coloring: Colored in three distinct styles at three distinct periods; none of the styles is the same as the three types heretofore identified by John Grant; for instance, on pl. 1 Death's gown is light brown, not green or white, though each has similarities to Type I. (1) About 1800, the first artist colored pp. 1-43 sensitively in vibrant colors. (2) About 1833 the second artist colored most of the rest of the pages in a style with very little character. (3) About 1880-90, the third artist colored pp. 63 and 70 with heavy, thick colors.

History: (1) Sold at Warner's auction (Leicester), 23 June 1999, no lot number, for £12,000 to (2) Sims Reed sold for stock; Sims Reed sold it in 1999 to (3) Robert N. Essick.

Part IV

Catalogues and Bibliographies

26 April 1826


The vendor was Ann Whitaker (d. 1825) who was left the use of the library by Rebekah Bliss (d. 1819). The title is "Splendidissima," not "Splendissima" as in BB 537 and Keynes (see Keri Davies, "Mrs Bliss: a Blake Collector of 1794" in Blake in the Nineties, ed. Steve Clark and David Worrall [1999]).

1983


9191


1995


Review


23 April 1999

Sotheby (NY) sale of the Betsy Cushing Whitney estate 23 April 1999

Sale of Urizen (E), q.v.

Reviews and News Stories

1 Sharon L. Lynch (Associated Press Writer). "William Blake Book Brings $2.5M." Yahoo! [electronic] News AP Headlines, 7:23 PM ET, 23 April [1999]. ("It was thought to be the highest price ever paid for a piece of English literature, said Selby Kiffer, Sotheby's senior vice president.")

2 Holland Cotter, "Rare Book Sells for $2.5 Million at Sotheby's." New York Times, 24 April 1999, B14. (Urizen [E] "was bought by a private collector who made the bid by telephone.")


7 Anon. "Whitney Sale of Books and Manuscripts Includes Book By Blake, $2.5 Million." Antiques and The Arts Weekly, 30 April 1999, 99. ("There was applause... as William Blake's First Book of Urizen sold for $2,532,500... after a heated bidding battle among eight bidders.")

28 April-30 June 1999

$Tyger of Wrath. [Exhibition 28 April-30 June 1999 of the Blakes in the National Gallery of Victoria, Melbourne, Australia].

Part V
Books Blake Owned

Wordsworth, William, Poems (1815) <BB #733>

History: ... (3) Acquired in 1956 by L. F. Thompson (according to George Harris Healey, "Blake and Wordsworth," TLS, 5 April 1957, 209), who gave it to (4) Cornell University Library.

Appendix
Books Owned by the Wrong William Blake

Smith, John Thomas. ANTIQUITIES | OF | WESTMINSTER; | THE OLD PALACE; | ST. STEPHEN'S CHAPEL, | [Gothic] Now the House of Commons) | &c. &c. | CONTAINING | TWO HUNDRED AND FORTY-SIX ENGRAVINGS | OF | TOPOGRAPHICAL OBJECTS, | OF WHICH ONE HUNDRED AND TWENTY-TWO NO LONGER REMAIN, | BY | JOHN THOMAS SMITH. | = | THIS WORK CONTAINS COPIES OF MANUSCRIPTS WHICH THROW NEW AND UNEXPECTED LIGHT ON THE ANCIENT HISTORY OF THE ARTS IN ENGLAND. | = | LONDON: | PRINTERED BY T. BENSLEY, BOLT COURT, | FOR J.T. SMITH, 31, CASTLE STREET EAST, OXFORD STREET, | AND SOLD BY R. RYAN, 353, OXFORD STREET, NEAR THE PANTHEON; AND | J. MANSON, 10, GERRARD STREET, SOHO, | - | JULY 9, 1807. (Bodley, Massey College (University of Toronto)).

The "William Blake, Esq. Sunbury House, Middlesex" in the List of Subscribers (274) is not the poet, who lived then at 17 South Molton Street, though it may be the same individual as the "William Blake, Esq." who subscribed to Smith's Remarks on Rural Scenery (1797) <BBS 327>.

Part VI
Criticism, Biography, and Scholarly Studies


Reviews


Charles Lamb admired "The Tyger.


According to Bodleian Library Record (1940) <BB #1039>, the gifts include Miss A. G. E. Carthew's Songs of Innocence (L).


Despite "the rumour that his [Blake's] house in South Molton Street, London, has been scheduled for conversion to a betting shop," the betting firm could not get the lease, and instead "the property ... is about to fall to a couturier.


On the exhibition of Blake's Gray watercolors at the Tate.


"To bring his [Blake's] diversity into one republication ... is impossible," but the Blake Trust will try, beginning with Jerusalem.


G. E. Bentley, Jr. will speak about the Blakes in the Muskegon Museum of Art.


A long, well-informed promotional release on the first phase of the electronic William Blake Archive at the University of Virginia.


An apology for his "thoughtless error" in overlooking the facsimiles of Thel of Muir (1884, 1920) and of Hollyer (1924) in his review of the Blake Trust Thel, 2 Dec. 1965 [1104].


Defends "The Tyger," in response to Collins' 9 May letter. For ramifications of this TLS teapot tempest, see Collins,

The India ink and watercolor drawing for America pl. 7 on blue (really greenish-grey) paper, 16.8 x 27.3 cm, was (1) Offered in American Art Association Gallery Old Master catalogue ("1901"), Lot 783; (2) Acquired by Charles Edwin West; (3) Acquired in 1945 by The Old Print Shop of Harry Shaw Newman and offered in "Anon., "An Original Drawing by William Blake," Portfolio [Old Print Shop, NY] 4 (1945): 148-52, for $400 (the source of all the information above); (4) Acquired by a gentleman; (5) Offered by his grand-daughter in the spring of 1999 to Sotheby's (NY), identified by Robert N. Essick (confirmed by GEB) as a Camden Hotten copy of the falling man at the bottom left of pl. 7, and withdrawn.


"We are glad of a pretext [the publication of Sampson's Poems of William Blake] to write about them." "There are no words in our language so unalterable as his."


Deals with Blake (Jerusalem), D.G. Rossetti, and Charlotte Salomon.

Balmond, K. "Praetets sovremmennich simvolistov (Vil'yan Bleik, 1757-1827) [Father of Modern Symbolists (William Blake, 1757-1827)]." Part 1, 43-48 of his Garnie Vershini [Mountain Peaks]. (Moscow, 1904) In Russian <BB #B1122, incomplete>.


Pace Beynon, in Wales Blake's "Jerusalem" lyric from Milton is sung enthusiastically in Welsh, with "England" translated as "Cymru."


"About the insensibility of Mr. Churton Collins to the peculiar qualities of Blake's... writing."


Review 1 David Worrall, Year's Work in English Studies 77 [for 1996] (1999): 464 ("Robert [i.e., James] Parker's life... has now been substantially charted").


"This essay is a kind of précis of the biography of William Blake which I am completing" (93).


Counting only the cost of copper and paper (and not of overheads, labor, advertising, and royalties), Blake probably made exceedingly modest profits only on books printed from copper he had previously bought for another purpose, such as Songs of Experience, Europe, and Urizen.


"John Walsh seems to completely miss the point" about Joseph of Arimathea and the Welsh in Blake's "Jerusalem" lyric from Milton; the Welsh and Scots don't like a hymn "talking about England instead of Britain." For a reply, see Barton.


Wheatley's 'An Hymn to the Morning' [1773],... leads to a better understanding of Blake's child speaker and of the intense irony used to portray his situation" [Blake 4].

Review
1 David Worrall, *Year's Work in English Studies* 76 for 1995 [1998]: 401: "fascinating".

**Blake/An Illustrated Quarterly**
Volume 30, Number 1 (Summer 1996)

Review
1 David Worrall, *Year's Work in English Studies* 77 [for 1996] (1999): 465 (it has "many riches").

**Blake/An Illustrated Quarterly**
Volume 30, Number 2 (Fall 1996)
1 Lane Robson and Joseph Viscomi, "Blake's Death." Pp. 36-49.

Review
1 David Worrall, *Year's Work in English Studies* 77 [for 1996] (1999): 464 (The essay "allows us to understand better Blake's last illness.")

**Blake/An Illustrated Quarterly**
Volume 31, Number 4 (Spring 1998)

**Blake/An Illustrated Quarterly**
Volume 32, Number 3 (Winter 1998/99 [23 March 1999])
1 Eugenie R. Freed, ""In the Darkness of Philistea: The Design of Plate 78 of *Jerusalem*." Pp. 60-73. (A generic cock-headed "teufel" with a forward-bending comb in Hans von Gersdorff's medical treatise *Feldbuch der Wundartzney* (1517, 1532) is sufficiently similar to the figure in *Jerusalem* pl. 78 to suggest that Blake's scene depicts "man's diseased imagination, sinking in an aura of deep melancholy and about to be engulfed by 'the darkness of Philistea' (J 78:30 ... )" [70]. For corrections, see Blake 32 [1999]: 150.)

2 J. B. Mertz, "An Unrecorded Copy of Blake's 1809 *Chaucer Prospectus*." Pp. 73-74. (Francis Douce's copy of "Blake's Chaucer: The Canterbury Pilgrims" is in Bodley.)

Reviews
3 Alexander S. Gourlay, review of Diana Donald, *The Age of Caricature*: Satirical Prints in the Reign of George III (1996). Pp. 74-75. (Because "the topic is simply too large and too complex to be susceptible to summary on this scale ... the result is barely adequate even as an overview" [74].)


Newsletter

9 Anon. "The Animated Blake." P. 87. (Announcement of a "literary freak-show ... created and performed by James Jay" at the Seattle Fringe Festival, March 1999.)

10 Anon. "New Directions of Blake Scholarship and Teaching." P. 87. (Solicits papers for a Conference of the Midwest American Society for Eighteenth-Century Studies.)

11 Morris Eaves, Robert N. Essick, and Joseph Viscomi, "William Blake Archive Update." P. 87. (Announcement of "a major new wing of the site, devoted to documentation and supplementary materials 'About the Archive.'")

**Blake/An Illustrated Quarterly**
Volume 32, Number 4 (Spring [July] 1999)


3 Warren Stevenson, "Blake at the Winter Solstice." P. 149. (A poem concluding "that it is dangerous to read Blake | and more dangerous not to.")

4 Ian Singer, "Blake Books for G. E. Bentley, Jr." P. 150. (A poem beginning "My great work of words would be | A work willing others, a bibliography.")


6 Anon., "Blake at the Oscars." P. 150. (Blake was quoted by Roberto Benigni.)

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Spring 2000
7 Anon., "Going, Going, Gone..." P. 150. (On the sale of Urizen [E] to an anonymous buyer for $2,500,000.)
8 Anon., "Tyger of Wrath." P. 150. (Announcement of the Blake exhibition at the National Gallery of Victoria.)

**Blake: An Illustrated Quarterly**

Volume 33, Number 1 (Summer [26 October] 1999):
1 David Perkins. "Animal Rights and Auguries of Innocence." Pp. 4-11. (In "the couplets on cruelties to animals... that are auguries," "the voice is that of innocence... at a moment of crisis" and "the auguries were designed to be inexplicable" [7, 8].)

**Reviews**

4 G. E. Bentley, Jr. Review of David Linnell, Blake, Palmer, Linnell and Co.: The Life of John Linnell (1994). Pp. 21-23. (The book "introduces a great deal of new information—and reproduces some beautiful and too-little-known pictures"; "the portrait of Linnell presented here is both judicious and altogether more amiable than was previously easy to see" [23, 81].)

**Newsletter**

6 Dr. Elizabeth B. Bentley. "Urizen in New York City." Pp. 27-30. (A description of the sale of Urizen [E] at Sotheby's, 23 April 1999, for $2,300,000 [+ 10%], which was not only "a RECORD PRICE FOR A BLAKE," but "per square inch and even for number of pages... the highest price [for any book] in book auctions, yet, over $100,000 per page" [30].)

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Spring 2000

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Blake's impassé is in ethics.


**Reviews**

4 §Steve Clark, TLS, 5 Dec. 1997, 26 ("thorough and astute").


On his “use of artistic media and his metaphorical representations of those media in poetry, prose, and visual art,” with chapters on language, “linearism,” mirror metaphors, and mechanism.


It consists of

3 Paolo Colaiacomo, “Tel e Daisy.” Pp. 33-42. (Comparison of Thel with Daisy Miller.)


“In all its striking revisionary relationship with its Shakespearean source” (106).


Essays from the conference at St Mary’s University College, Strawberry Hill, in July 1994:

Steve Clark and David Worrall. “Introduction.” Pp. 1-6. (“Blake in the Nineties is an assessment of Blake’s own work in the 1790s but also a consideration of critical debates during the 1990s” [1].)

1 “Robert N. Essick. “Blake and the Production of Meaning.” Pp. 7-26. (“Blake from let us say 1804 onwards, became an increasingly tonal printmaker” [21], as seen particularly in Jerusalem copy C.)


3 Edward Larissy. “Spectral Imposition and Visionary Imposition: Printing and Repetition in Blake.” Pp. 61-77. (Particularly on “imposition” and “impose” as printers’ terms.)


5 Nelson Hilton. “What has Songs to do with Hymns?” Pp. 96-113. (A learned comparison of Blake’s Songs with the hymn tradition.)

6 Angela Esterhammer. “Calling into Existence: The Book of Urizen.” Pp. 114-32. (“This essay is an attempt to trace the devolution of performative language from the God of Genesis to the tyrant in The Book of Urizen” [114].)

7 Steve Clark “Labouring at the Resolute Anvil: Blake’s Response to Locke.” Pp. 133-52. (“An attempt to redefine the relation between Blake and Locke”;


10 David Worrall. “Blake and 1790s Plebian Radical Culture.” Pp. 194-211. (A persuasive essay on “Blake’s proximity to 1790s plebeian radical discourse” [194].)

11 Keri Davies. “Mrs Bliss: a Blake Collector of 1794.” Pp. 212-30. (“Rebekah Bliss’s library is not only of great importance to Blake studies, but also to the history of book-collecting in Britain as one of the earliest female collectors” [212].)


“Blake’s verses are intelligible and excused as the extravagant and hysterical expression of rapt enthusiasm” (149).

For ramifications of this TLS teapot tempest, see Collins, “The ‘Quarterly Review’ and Mr. Stephen Phillips’s Critics,” 9 May 1902; Anon., “Mr. Chrorton Collins and the ‘Quarterly Review,’” 16 May 1902; W. B. Yeats and J. Chrorton...


About an article in the current Quarterly Review which takes Blake’s “When the stars threw down their spears” from “The Tyger” as “a touchstone for what constitutes true poetry.”


Evidence for romantic imagination comes from Blake and Wordsworth.


The dissertation “examines images of the human body in Blake’s designs and verse.”

About “your reviewer’s . . . comparison of Miss Raine’s and my interpretations of the Arlington Court picture”; Miss Raine’s version is not yet published.

Spring 2000


Evidence for romantic imagination comes from Blake and Wordsworth.


About Blake’s misreading of Chaucer’s Pilgrims in his picture and description of them.

Eigo Seinen: The Rising Generation
Volume 67, Numbers 1-5 (Tokyo, 1927)


The account of Martin the “fire raiser” and Blake, “a tall, pale man,” plainly derives from the irresponsible essay in the Revue Britannique (1833) <BB #958> which describes two inmates of Bedlam, Jonathan Martin the York Minster Incendiary and William Blake, “un homme grand et pâle.”

Review


Essick's text (7-13) is a history and evaluation of Blake's designs; “technique became the determiner of style... Every cut is a vector of energy” (9). It is supplemented by an “Appendix to A Troubled Paradise,” which records “Current ownership of the Preliminary Drawings for, and Proofs and Relief Etchings of, Blake’s Illustrations for Thornton’s Virgil” (43-44 [silently reprinted from Blake 31 (1998): 136-37]), and “A Bibliography to A Troubled Paradise” (45-47).

John Windle, “A Blake Collector’s Vade Mecum” (33-41) suggests what to look for in designs engraved by or after Blake, excluding the inaccessible books in Illuminated Printing.


Evenden says that drypoint is visible not only in Dante’s “Whirlpool of Lovers,” as Todd says [TLS, 29 Aug. 1968 <BB #2849>]. Harry Hoehn had found, but also in the plate reproduced in Binyon’s Engraved Designs, pl. 33.

Todd says (1090) he had told Hoehn “that he was mistaken in supposing that he had made a ‘discovery.’”


The important references to Blake of 19 Feb., 24 June 1796, 12 Jan. 1797, 30 Nov. 1805, first given in the edition of James Greig (1922-28) <BB #1591>, are reprinted less inaccurately on 2: 497, 588-89, 3: 756-57, 7: 2652. The thousand-page index is extraordinarily detailed and useful about art and many other matters such as food, illness, travel, and inns.


Based on Lacan, dealing particularly with Coleridge, Keats, Blake, and Wordsworth.


4 Mary Lynn Johnson, JEGP 98 (1999): 122-27 (with Andrew Lincoln, Spiritual History) (Freeman is erratic but has “a certain novelty” [126]).


Review 1 Sir Peter Parker, Journal of the Blake Society of St James 3 (1998): 76-77 (the book is “not good, it is wonderful” [76]).


Review 1 Terence Allan Hoagwood, Blake 32 (1998-99): 84-85 (“What is best about the book, then, is... its easy-going anecdotalism” [85].)


Grant objects to the inaccuracy of the review of Milton (14 Sept. [820]).

The reviewer says Blake “and virtually all European major poets and painters... derived from” Plato, Plotinus, Boehme, et al.

For earlier episodes of this firefight, see Grant, Our Reviewer, and Geoffrey Keynes, “Illuminations,” TLS, 2, 9 Nov. 1967, 1045, 1069 <BB #1730>.


A doctoral dissertation.


The dissertation matured into his The Chained Boy (1999).


An 'historical close reading' which 'traces William Blake's changing view of revolution through his character Orc' (9, 7).


The public library in "Battersea is forming a collection of works by and about William Blake."


A description of "William Blake's house at Old Lambeth [which] has now fallen into the hands of the housebreakers."


The Journal of the Blake Society at St James No. 3 ([October] 1998)

1 The Editors [Andrew Solomon and Michael Grenfell], "Editorial." P. 3.


3 "Valerie Parslow. "Blake and Gnossia—Blake's Great Task?" Pp. 20-31. ("Blake's gnostic tendencies, if they indeed existed," seem "to reveal the concealed gift of gnosis . . . [which] he calls Jerusalem who . . . is knowledge, liberated and revealed" [29].)


5 *Sunao Vagabond. "God, Man, George Steiner and Me." Pp. 35-42. (The runications of a "guru . . . washing . . . [his] autobiographical linen" [35].)


7 James Bogan. "London Stone." P. 51. (Merely an engraving of "London Stone" [1781].)

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1 Th e Editor s [Andre w Solomo n an d Michae l Grenfell] .

3 "Valerie Parslow. "Blake and Gnossia—Blake's Great Task?" Pp. 20-31. ("Blake's gnostic tendencies, if they indeed existed," seem "to reveal the concealed gift of gnosis . . . [which] he calls Jerusalem who . . . is knowledge, liberated and revealed" [29].)


5 "Sunao Vagabond. "God, Man, George Steiner and Me." Pp. 35-42. (The runications of a "guru . . . washing . . . [his] autobiographical linen" [35].)


7 James Bogan. "London Stone." P. 51. (Merely an engraving of "London Stone" [1781].)
9 Peter Cadogan. “George Goyder, President of the Blake Society, Born on June 22nd 1908, died on January 19th 1997, aged 88.” Pp. 60-62. (A very warm obituary.)
11 Anon. "Blake and the Book: Conference at St Mary’s University College, Strawberry Hill 18th April 1998.” P. 75. (List of speakers and their lecture titles.)
12 Sir Peter Parker. Review of Stanley Gardner, The Tyger the Lamb and the Terrible Desert (1998). Pp. 76-77. (The book is “not good, it is wonderful” [76].)
14 Christopher Rubinstein. Review of Warren Stevenson, Romanticism and the Androgynous Sublime (1996). Pp. 82-83. (“This book which meets the needs of a reader new to most of Blake’s verse, and respects his or her enthusiasm, is welcome” [83].)

Reviews

Information


The Journal of the Blake Society at St James
No. 4 ([September] 1999
1 The Editors [Andrew Solomon and Michael Grenfell]. “Editorial.” P. 2. (Describes the journal and this issue.)
2 *Christopher Rowland. “Blake and the Bible: Biblical Exegesis in the Light of William Blake’s Illuminated books.” Pp. 3-19. (“The neglect of Blake by modern biblical exegetes and theologians is to the impoverishment of biblical study and theology” [18].)
3 Lisa Gee. “William Hayley.” Pp. 20-32. (In her dissertation in progress, she will try to “Be nice to William Hayley. No one else is” [21].)
4 Suzanne R. Hoover. “Blake and the Poetry of Stone.” Pp. 33-41. (“Blake’s imagination was very deeply and interestingly stirred by sculpture” [33].)
6 *Tim Linnell. “John Linnell and William Blake.” Pp. 44-55. (An attempt “to present a better balanced picture of Linnell, and… to explain the true nature of his relationship with Blake” [45].)

8 *Christopher Rubinstein. “The Eye Sees More than the Heart Knows: Some possible hidden meanings in Visions of the Daughters of Albion.” Pp. 66-75. (Anagrams for “The big three of VDA” include for Oothoon “On to Ohio without me”; for Bromion “an amalgam of [Daniel] Boon[e] and [Gilbert] Imlay,” plus “I’m no orb,” “No I rob ‘m,” “Iron mob,” “I’m born O”; for Theotormon “No to Mother,” “Ohio Torment,” “Not more hot,” “The norm too,” “the morn too,” “the moon rot” [69-73]; “There is at least a strong probability that he [Blake] was aware of them and created the names accordingly” [68].)

Reviews

9 Michael Grenfell. Review of Jacqueline Fontyn, “Blake’s Mirror.” Pp. 76-77. (“Blake’s Mirror” is musical settings for “The Angel,” “The Fly,” and “The Tyger” from Experience, and “Memory, hither come” from Poetical Sketches which give “a greater sense of the spiritual strands to Blake’s work.”)

Information

12 Anon. “Blake Exhibition: Advance Notice.” P. 84. (At the Tate Gallery, November 2000-February 2001.)


above all a direct outcome of their political commitment to social reform or revolution." (83).


"The parricidal imagination of Blake and Shelley . . . [is] above all a direct outcome of their political commitment to social reform or revolution" (83).


There are sections particularly on Swedenborg (280-84), Boehme (288-90), and "The Tyger" (290-95); "Of course, Blake . . . may on his own have arrived at age-old archetypal insights and he need not necessarily have derived everything from predecessors" (278).


She "concentrate[s] . . . on the St Stephen’s wall paintings, on the ways they differ from the biblical Job and have affinities with Blake’s Job” and finds that "there are certain features in Blake’s series for which the only known source at present is the St. Stephen’s Westminster ‘Job’” (126, 118).


Mary Lynn Johnson, JEGP 98 (1999): 122-27 (with Kathryn S. Freeman, Blake’s Nostos [1997]) (Lincoln "succeeds brilliantly . . . making it [Vala] more available to old and new readers alike . . . as four partially developed poems rather than one" [124]).
William Blake's fearful symmetry is to be framed by a spectacular light show: "Independent, 7 June 1999.

"Eight times a day, every day next year, William Blake's truly startling vision . . . is going to be re-created with special effects inside the [Millennium] dome," a rare show "staged" by Mark Fisher with music by Peter Gabriel (whose "interactive CD rom Eve . . . [is] an allegory . . . every bit as powerful as Blake's"), lighting by Peter Woodruffe, "a high wire act of an angelic chorus," "fire walking, sword swallowing, acrobatics, and contortion."


In "William Blake and His Circle, 1996," Mr Niikura's given name is recorded as "Shunichi," a popular reading of the Japanese character. However, the English table of contents for his 1999 essay spells it "Toshikazu."


For the 1982 edition, see Samorodov.


1 John Leonard, "Can it Be Sin to Know?", Essays in Criticism 49 (1999): 344-52 (the book is "often wrong, but . . . never dull" [352]).


"He is still, for me, a courage-bringer" (1993 p. 159).


Partington, J. E. "Blake's Cottage." TLS, 7 June 1917, 273.

In "an almost unprecedented act of vandalism," "Blake's cottage [in Felpham] . . . is being altered out of knowledge";

"The dear old thatched verandah and porch are gone, and the trees . . . are cut down. . . Surely such a cottage should have been retained as a national possession."


About "the background of ideas concerning the primitive and the original" as they influenced Blake's works of 1778-95.


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.


Review

1 Thomas A. Vogler, Blake 33 (1999): 51-62 ("It is a promising, but in the end a frustrating and disappointing book" [51]).


The Blake sections are:


"Incarnation et corps de gloire." Pp. 171-78.


On Blake's aesthetic strategy.


In Blake's drawing of "Jacob's Dream," the male, female, and childish angels seem to be Swedenborgian but altered by Blake.


It is said to be reprinted ("abridged") from her *Supplement of Reading* (1990) <BSS 616-17>, but none of the essays has this title or this length.


Reviews


5 Jennifer Davis Michael, *Blake* 32 (1998-99): 77-80 ("this is the one book I would unhesitatingly recommend to bright undergraduates" [801]).


For the 1989 edition, see Norina.


Şarnov, B. "Kazhdi raz W iskliucheni e [Ever y Time I is a s an Exception]." *Literaturnaia Gazeta* 59 (26 May 1966) <BB #C2643, here expanded>. In Russian.

On the mastery of S. I. Marshak, the translator of Blake's poetry.


About Coleridge, Virginia Woolf, and Blake ("Auguries of Innocence").


Shioe, Kozo. "William Blake no 'Yaso Shuisai Sashie Shu' no


Stevenson, W. H. “Blake’s Progress.” Essays in Criticism 49 (1999): 195-218. Jerusalem is a resolution of the conflict between Songs of Innocence and Songs of Experience, though Blake “may sing of brotherhood and forgiveness... he was a pugnacious, quarrelsome man” (213).


Review
1 Christopher Rubinstein, Journal of the Blake Society at St James 3 (1998): 82-83 (“this book which meets the needs of a reader new to most of Blake’s verse, and respects his or her enthusiasm, is welcome” [83]).


A general appreciation.

Stone, Reynolds; and Our Reviewer. “Master of Argument.” TLS, 6 March 1948, 1325.

Asks for evidence for what Our Reviewer calls “the sheer incompetence” of Blake; Stone sees rather “a marvellous matching of means and ends.”

Our Reviewer cites what “Most people” think and “general agreement.”


A psychoanalytical treatment of “the creative experience” in Vala Night VIIA (53) based on the theories of Melanie Klein.

Sucharev (Murishkin), S. “Dva Tigr a [Two Tigers].” Masterstvo Perevoda [Mastery of Translation], II (Moskva, 1977), 296-17. In Russian.


Review
1 Bill Goldman, Journal of the Blake Society at St James 4 (1999): 78-82 (“the most helpful overview of Blake’s works and of Blake criticism I have ever come across” [78].)


Catherine and William Blake were like Romeo and Juliet but “not star-crossed or death-marked” (8). It seems to be reprinted from a journal called Way (n.d.).


An extract from The Mark of the Beast (which had not yet changed its name to Witness Against the Beast [1993]): Blake “was writing within a known tradition” of antinomianism (26).

"I have been working intermittently over the past ten years on the problem of a possible relation between Muggletonian thought and the imagery and concepts of William Blake."


Examines Blake's Dante illustrations in the context of Byron and Dickens.


§Vasil’yeva, T. N. "Bleik v perepiske s druzyami i sovremannikami [Blake in Correspondence with Friends and Contemporaries]." Pp. 3-51 of [Problems of Romanticism in Foreign Literatures of the XVII-XIX Centuries]. (Kishinev, 1972) <BB #A2898 expanded>. In Russian.


entry. Note that the 1999 work is distinct in text from William Vaughan, William Blake (1977) <BBS 183>, though 27 of the former’s designs are also given here in smaller and generally inferior reproductions.


The 1897 publication is newly recorded here.


He cites M. J. Manchon, Le Slang (Paris, 1923): “a creepin’ Jesus, un hypocrite, un Tartuffe.”

See I. J. Robinson, “A Creeping Jesus,” TLS, 27 Aug. 1925, 557 <BB #2540>, who said it was a Sussex proverb.


“The priests have done for William Blake again”: the Church of Scotland hymnary will drop Blake’s “Jerusalem” lyric from Milton because “Most people who sing it don’t know what the words mean.” For replies, see Beynon and Barton.


Because of Blake’s experience with the Gordon riots, “which he joined . . . of his own free will,” “the prison is a significant vehicle” of his faith in “the ideals of revolution” (9). Wheeler, Kathleen. “Blake, Coleridge, and Eighteenth-Century Greek Scholarship.” Wordsworth Circle 30 (1999): 89-94.

The Blake section is on his use of myth.


“This book is concerned with the myth of Albion as father of the nation, even the species,” “to provide a historical context for certain of Blake’s texts,” especially Milton and Jerusalem (2, 4, 15).


Review
1 Steve Clark, “Albion, a love story,” TLS, 31 Dec. 1999, 26 (“Whittaker is at his most illuminating on the mid-eighteenth century hinterland to Blake’s early work, and its re-emergence in the late epics”).


Blake is dealt with in sections on W. B. Yeats, Kathleen Raine, and Harold Bloom (52-59) in chapter 3 (41-70): “Myth Criticism and Romantic Poetry”; on The French Revolution (72-77) and America (77-85) in chapter 4: “The Narrative Mode of the Mythpoem” (71-104); and “Blake’s Poems on the Seasons,” i.e., Poetical Sketches (110-15) in chapter 5: “The Lyrical Mode of the Mythpoem” (105-28).


Review
1 Michael Ferber, Blake 32 (1998-99): 81-84 (“If I found myself often quarreling with it, it is well worth quarreling with” [81]).

Wilson, Simon. “Romantic History Painting and William Blake.” Chapter 8 (57-65) of British Art from Holbein to the present day. (London: Tate Gallery and Barron’s, 1999).

*Wordsworth Circle 30*, No. 3 (Summer 1999)


3 Mary Lynn Johnson. "The Iowa Blake Videodisc Project: A Cautionary History." Pp. 131-35. ("Beware the unwritten expiration date on your project!" for our Blake videodisc was untimely born" [131, 133]; for responses, see Kroeker above and Eaves, Essick, Viscomi, and Kirshenbaum, below.)


6 David M. Baulch. "Blake's Vála or The Four Zoas: Hypertext and Multiple Plurality." Pp. 154-60. (About "The challenges a hypertext edition of The Four Zoas presents" [156], e.g., with the significance of "Zoa," the Greek plural of Zoon, which is made a "multiple plurality" by Blake as "Zoas.")

7 Peter J. Sorensen. "Blake as Byron's Biographer: An Anthroposophic Reading of The Ghost of Abel." Pp. 161-65. ("I want to demonstrate how Blake may have wanted to rescue Byron" [161].)


Y. S. [i.e., Sarah Flower Adams]. "An Evening with Charles Lamb and Coleridge." Monthly Repository, N.S. 9 (1835): 162-68. She remarks of Lamb:

His strongly-marked, deeply-lined face, [was] furrowed more by feeling than age, like an engraving by Blake, where every line told its separate story, or like a finely chiselled head done by some master in marble, where every touch of the chisel marked some new attribute. [164]


Praise for Sampson's careful preservation of Blake's capital letters in his editions of Blake.


Division II

Blake's Circle


Review

1 Alexander S. Gourlay, Blake 32 (1998-99): 74-75 (because "the topic is simply too large and too complex to be susceptible to summary on this scale ... the result is barely adequate even as an overview" [74]).


The book is divided into two sections. The first is a series of essays (with an index) on large subjects such as "Viewing" (187-97, by Suzanne Matheson), "Prints" (207-14, by David Bindman), and "Poetry" (220-29, by Jerome McGann). Of course most of these essays are careful summaries of existing knowledge, but that by Suzanne Matheson on "Viewing" (i.e., exhibitions) is an original contribution to the field.

The second half of the book is an alphabetical encyclopedia which seems to be about half biographical. The individuals comprised include William Blake (Jon Mee), John Flaxman (D. W. Dörrebecke), Henry Fuseli (DWD), William Hayley (JM), Joseph Johnson (JM) and his Circle (JM), John Linnell (JM), "London's most celebrated gentleman thief," William Owen Pughe, William Sharp (DWD), J.G. Stedman, Thomas Stoathard (DWD), Emanuel Swedenborg, and Thomas Taylor. There is nothing on R.H. Cromek or George Cumberland or James Parker.

The rest of the encyclopedia is devoted to abstractions such as Amiens (Peace of), Gagging Acts, the Gordon Riots, History Painting, Pious Perjury, Rebellion of 1798, the Society for Constitutional Information, the Society for the Suppression of Vice, and Treason Trials (notice the emphasis on politics).
Cumberland, George (1754-1848)
Blake's Friend, Correspondent, and Collaborator

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


A 2-page flyer for the exhibition at the Zurich Kunsthau.

Review

Heath, James (1757-1834)
Engraver

Heath, Charles (1785-1848)
Engraver

Heath, Frederick (1810-78)
Engraver

Heath, Alfred (1812-96)
Engraver


Volumes I-II appeared in 1993 <Blake (1994)> . Volume III contains very extensive Errata, Addenda, and Corrigenda to Volumes I-II (224-88) and an "Index to the Monographs [i.e., names] in Volumes I and I" but none to Volume III.

Linnell, John (1792-1882)
Artist, Friend and Patron of Blake

Linnell's letter about Blake to Bernard Barton of 6 August 1838, partly quoted in Geoffrey Keynes, Blake Studies (Oxford: Clarendon Press, 1971), 184-85, was offered (but not sold) at Sotheby's (NY), 22 June 1999.

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


Gordon Cooke, [introduction] (3-5). All 17 entries, most of them proofs, are reproduced.

Wilson, Simon. "Samuel Palmer and the Ancients." Chapter 9 (66-68) of British Art from Holbein to the present day. (London: Tate Gallery and Barron's, 1999).

Wainwright, Thomas Griffiths (1794-1852)
Diletante, Forger, Patron of Blake

Through the mouth of a twentieth-century medium named Catherine Haze Blake, the life of Thomas Griffiths Wainwright is told by the subject and by his relatives and victims, most of them extensively involved in "faking" of various kinds. According to Wainwright's wife Eliza, "At one party—unrecorded in any of the life records—William Blake in 1823 pinched my bottom" (114).

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