William Blake and His Circle: A Checklist of Publications and Discoveries in 2000

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William Blake and His Circle:
A Checklist of Publications and
Discoveries in 2000
BY G. E. BENTLEY, JR.
WITH THE ASSISTANCE OF KEIKO AOYAMA FOR JAPANESE PUBLICATIONS

Nota Bene: The name of Keiko Aoyama was inadvertently omitted from the authorship of the previous issue (2000) of this checklist, an omission which GEB greatly regrets.

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications for the current year (say, 2000) and those for previous years which are not recorded in Blake Books (1977), Blake Books Supplement (1995), and “William Blake and His Circle” (1994-2000). 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, Robert 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.

I have made no systematic attempt to record manuscripts and typescripts, “audio books,”2 chintware, computer printouts, radio or television broadcasts, calendars, festivals and lecture series, furniture with inscriptions, microforms, music, notebooks (blank),3 pillows, poems, posters, published scores, recorded readings and singings, rubber stamps, T-shirts, tattoos, video recordings, or email related to Blake.4

The status of electronic “publications” becomes increasingly vexing. Some such works seem to be merely electronic versions of physically stable works, 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 & 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 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.

1 Except for the states of the plates for Blake’s commercial book engravings, where the standard authority is R. N. Essick, William Blake’s Commercial Book Illustrations (1991).


3 To see a world in a grain of sand and a heaven in a wild flower, hold infinity in the palm of your hand and eternity in an hour. (William Blake) ((No place): Quotable Journals from Quotablecards. [2000]) Square 8°, lined pages: no ISBN.


I am indebted for help of many kinds to A. A. Ansari, Dr. E. B. Bentley, Bryan Maggs, J. B. Mertz, Robert N. Essick, Ron Ewart, Alexander Gourlay, J. B. Nicolas-Hayes, Inc. (publishers), Isobel Grundy, Morton D. Paley, Princeton University Press, the Wormsley Library, 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.


Symbols

* Works prefixed by an asterisk include one or more illustrations by Blake or depicting him. If there are more than 19 illustrations, the number is specified. If the illustrations include all those for a work by Blake, say Thel or his designs 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 2000

About a quarter of the works about William Blake recorded here are in languages other than English: Catalan, Chinese, Finnish, French (6), German (5), Hungarian (3), Indonesian, Italian (7), Japanese (21), Korean, Persian, Spanish (4), and Swedish.

A number of books in non-English languages have scarcely migrated to Albion's shores, and a distressingly large number of works in English have been reported elsewhere as if really published, but I have been unable to find them in Bodleian, the British Library, the University of Toronto Library, Toronto Public Library, the Huntington Library, or elsewhere.

Blake's Writings

Many, perhaps most, institutions like the Huntington now treat Blake's works in Illuminated Printing as if they were collections of separate prints, not books, and have disbound and matted the plates individually. This has the great advantage of allowing all the plates to be exhibited at once, rather than only one or two at a time, as when they were bound, and it permits one to see easily the sewing or stab holes in the inner margin—even to perceive occasionally that the inner margins have deckled edges, indicating that they were the outside of the sheet. However, facing pages no longer face one another, and all sense of the sequence of a book is lost.

None of Blake's writings in manuscript or in Illuminated Printing is known to have changed hands in the year 2000. The sale of Urizen (E) in 1999 for $2,500,000 provided enough excitement to allow us to coast for some time.

There were, however, several editions of Blake newly noted here which are notable either for their contents or for the languages in which they were published. There is an edition of Jerusalein in Catalan (1997) and collections of his poetry in Hungarian (Vershék és Próféciók [1957]), in Russian (1982), and Persian (Viliyam Balayki [2000]). In addition, there is a much reduced reproduction of the 1877 facsimile of Jeruzalem (D) with earnest annotations by Andrew Solomom (2000).

Two important editions of Blake's writings appeared in 2000. The first of these is William Blake: Selected Poetry and Prose, ed. David Fuller for the Longman Annotated Texts series (2000). This is a careful, responsible edition whose chief value is likely to prove to be the generous annotations. Its most original feature is the section justifying, with worrying plausibility, Fuller's policy of "Modernizing Blake's Text" (18-26), chiefly in punctuation. Purists may find the cogency of his arguments disturbing.

Even more useful is David Bindman's assemblage of the reproductions of the recent Blake Trust editions in The Collected Illuminated Books (2000). This includes reproductions in full size and in glorious color of all 18 of Blake's works in Illuminated Printing, along with transcriptions of the poems. However, the exceedingly valuable editorial
matter provided by the Blake Trust scholars as distinguished as Joseph Viscomi and Robert N. Essick have been abandoned entirely. The Collected Illuminated Books is likely to prove invaluable to all Blake students and irresistible to lovers of beautiful books.

Blake's Art

Blake's purely visual art always receives far less attention than his poems. A few of the volumes of reproductions may be dismissed fairly briskly; a debased but useful Dover edition of Blake's illuminations to Gray, whose editor is so negligible that he has been left anonymous; half an issue of a Japanese weekly devoted to reproductions of his art (Shukan Bijutsukan); and a calendar with reproductions from the Tate Gallery Blakes.

By far the most useful new edition of Blake's art is David Bindman's tri-lingual reproduction of all 103 of Blake's watercolors for The Divine Comedy: Die Göttliche Komödie; La Divine Comedia. The size is a generous quarto, but Blake's watercolors and engravings still have had to be greatly reduced in size. The only other complete color reproduction of Blake's Dante illustrations is so unwieldy, not to say expensive, that Bindman's learned version is very welcome.

Blake's Commercial Engravings

There were two real discoveries among Blake's commercial engravings in 2000. This first is a copy of Hayley's Ballads (1805) in which Blake's engravings have been colored, very probably by Blake himself. Colored copies of Blake's commercial engravings are not rare. At any rate, there are probably scores of colored copies of Stedman's Surinam (1796; 1806), and more than a score of Young's Night Thoughts (1797). Indeed, perhaps some of them are being colored as you read this.

But copies colored by Blake himself are very uncommon. There is a set of Job engravings (1826) and a couple of Canterbury Pilgrims (1810) with Blake's coloring, but very few more. The discovery of a book with engravings colored by Blake is an important event.

As usual in such matters, the identification of Blake as the colorist turns largely upon connoisseurship. But when connoisseurs as sophisticated and reliable as Robert Essick and David Bindman agree, the rest of us need not fret in uncertainty.

The second discovery is of an obscure anonymous novel never previously associated with either Blake or Stothard, which bears a plate clearly signed “Stothard d.” and “Blake sc.” (see illus. 1). It has been many years since a new text with a Blake engraving was found.6 The book is Maria: A Novel, apparently by Elizabeth Blower, the only ephemeral novel for which Blake is known to have made an engraving. As it happens, Blake's print was previously known, though its host novel was not. And it was found only by serendipity, while looking at the novel's impressive subscription list. How many other Blake prints are quietly waiting to be discovered in a flash of serendipity?

Catalogues

A surprising number of Blake catalogues are reported here for the first time, from 1798 (a reprint), 1927 (Woolwich), 1928 (Paris), 1959 (a reprint), 1977 (a reprint),7 1990 (Buffalo), and 1995 (Mexico City). However, the only substantial exhibitions were in Finland of the British Museum Print Room Blakes and the Tate Blake exhibition gathered from round the world.

The Helsinki catalogue is in Finnish and Swedish, neither of which can I read with confidence (my wife interpolates: “or at all”). It was apparently organized by David Bindman and Simon Balsom, and even a monoglot can discern that it is very generously illustrated. And the British Museum Print Room Blakes are very fine.

Far more important, of course, is the major international Blake exhibition at the Tate Gallery. This was very fine indeed and a great credit to its organizer, Robin Hamlyn. Many of the works shown, such as Blake's color prints and the very large drawings, can never be satisfactorily reproduced, and seeing the originals is an entirely different kind of experience from handling reproductions. In particular, the sequence of all 12 of the suite of Large Color Prints is awesome. And they are preceded by hundreds of prints from Songs of Innocence and of Experience and elsewhere. In particular, all hundred plates from the only colored copy of Jerusalem (E) could be seen at a glance, though of course to absorb them required hours. When disbound and hung separately like this, the leaves from the works in Illuminated Printing become a collection of separate pictures rather than a consecutive verbal narrative. The effect is wonderful—but, for literary scholars, somewhat distracting.

Books Owned

Aside from a few books owned by William Blake riff-raff from Bristol and Stockland and Aberdeen and Axbridge, the only discovery of a book from the poet's library is John Quincy's Pharmacopoeia Officinis ... A Complete English Dispensatory (1733). This is signed boldly "William Blake His Book" in a style similar to the signature in a


7 This is a reprint of Blake Books (1977), with a somewhat breathless attempt to list (in a postscript) and describe (in an introduction) the most important Blake publications recorded since Blake Books Supplement (1995).
copy of A Political History of the Years 1756 and 1757 (1757) which has a date (of acquisition) of 29 May (1773 [see the reproduction in BBS 315]). Perhaps Quince's book was used in the Blake family to find medicines for rheumatism and jaundice and ague.

Scholarship and Criticism

Among more than 200 books and articles on Blake in this checklist for 2000, it is scarcely possible to record here more than the books and the more striking essays. Necessarily much rewarding work must pass unmentioned.

Books

Probably the most substantial scholarship is in Michael Phillips' William Blake: The Creation of the Songs from Manuscript to Illuminating Printing (2000). In it, Phillips attempts to record, with the aid of generous and excellent reproductions, "how the poems evolved and were made" (2). The impression is conveyed that all the evidence is here, from minute alterations in Blake's Notebook to babies abandoned in the street (for "Holy Thursday" in Experience) and proprietary chapels built on the green in Lambeth (behind "The Garden of Love"). There is evidence about a previously unidentified relative of Catherine Blake in Battersea and a good deal of argument tending to show that Blake's works in color printing were passed through the press twice, once for the engraved outline and once for the added color. If this is the way the Blakes printed—and there is some disconcerting evidence from pin-holes and defective registration to support the argument—then the printing of the works in Color Printing must have been very slow and elaborate indeed. But the evidence for double printing has not persuaded Joseph Viscomi, Robert N. Essick—or me.

The purpose of K. E. Smith in his Analysis of William Blake's Early Writings and Designs to 1790, including SONGS OF INNOCENCE (1999) is the evaluation of "Blake's earliest works within their own terms and of seeing Songs of Innocence as culmination rather than prologue" (185-86). The results are surprisingly rewarding; by carefully eschewing the temptations of hindsight—the "Two Contrary States of the Human Soul" and Urizen—he is able to consider Blake's writing as Blake himself must have seen it, first writing songs at random, in The Island in the Moon and elsewhere, and then selecting those that might make a coherent collection in Songs of Innocence. However latent the poems of Experience may be in those of Songs of Innocence, there is little evidence that Blake saw them lurking there until well after the poems had been etched, printed, colored, covered, and sold. Blake's discoveries in his poetry become our own in Smith's Analysis.

Kathleen Lumsden's Knight of the Living Dead (2000), despite its pop title, promises to examine "Blake within the context of spiritualism" (16). This is a subject of very great interest, dealing with Blake's visions of God and angels from early childhood, his drawings of visionary heads, his spiritual voices dictating to him—and Blake arguing with the voices—and Catherine speaking to Blake after his death. Blake lived in a world of spirits, a domain which he thought was the only real world.

But Lumsden's rhetorical world is altogether more familiar. "Blake's spiritualism ... is the telos of his deconstruction of the aesthetic binaries of the natural and the conventional," "his experiments in textuality ... [are] experiments in spiritualism" (138, 162). We've been here before—and neither the Knight nor the Living Dead are often visible in her book.

Patrick Mennetteau's La Folie dans la poésie de William Blake (1999) also seems to promise novelties, but its discourse is fairly conventional: "La littérature, pour Blake, ... est le champ d'une bataille spirituelle" (303). The subject is far more "la bataille" than "La Folie."

Barbara Lachman's Voices for Catherine Blake (2000) is a fictitious "autobiography" of Catherine Blake. It is told by various voices, mostly Catherine's, but including the voice of one who seems to be a kind of talk-show interviewer. The facts are fairly closely based on Blake's life—we know very little about Catherine separate from her husband. One of the chief novelties is Catherine's work for the blind, a proper middle-class North American housewife virtue somewhat surprising in the wife of an obscure London artisan in 1790.

Mark Dominik's account of Black Suns & Moons in Works of Daniel Andreev, William Blake, & Stanislav Grof (2000) is surprisingly interesting even if, or perhaps because, one has never heard of Daniel Andreev or Stanislav Grof. Like Blake, Andreev wrote of new worlds with strange names like Shrastis and Witzraors. Though Andreev was writing in the isolation of a Stalinist prison camp, his work has an "intriguing literary parallel with Blake's Marriage of Heaven and Hell," which might lead us to conclude "that Blake and Andreev are giving us similar and mutually-supportive insights into another aspect of 'reality' far beyond anything we know from the material world" (9, 10, 13).

Similarly off-center is Michael Dibdin's novel called Dark Spectre (1995) about a cult whose followers "believed that William Blake's poetry was the Third Testament and Sam [the Leader] the second coming of Jesus Christ" (306). However, most of the novel is about the ritual murders which serve as the sect's rite of initiation.

Ratmir Ristic's Introducing William Blake (1996) is surprising in being published in Yugoslavia but printed in English. About 40% of the book is Blake's poems, and slightly more is reprints of background prose, from 1931 (Edmund Wilson's Axel's Castle) to 1995—plus a previously unprinted lecture by a Yugoslavian critic.

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Blake/An Illustrated Quarterly published 27 new essays on Blake, and the Blake Journal 17 more. Of these, perhaps the most substantial are "Blake in the Marketplace," Robert Essick's invaluable annual essay, and "Blake and His Circle."

One of the most fundamental tools of Blake scholarship has become the online William Blake Archive conducted by Joseph Viscomi, Robert Essick, & Morris Eaves. The theoretical foundations of the undertaking are attacked by Andrew Cooper & Michael Simpson in Wordsworth Circle in 1999 and 2000. Their objections are summed up in their second essay entitled "Looks Good in Practice, But Does It Work in Theory?" The response from the keepers of the archive in Wordsworth Circle (1999) seems persuasive, but the issues are perplexing to those, like myself, who are electronically bemused.


Equally fundamental is Joyce Townsend's ground-breaking chemical and artistic "analysis of Blake's tempera medium" which both confirms what Blake's friends said about his materials and takes us much further forward in understanding the artistic techniques upon which he particularly prided himself.

Japanese Blake scholarship is coming of age. One of the most impressive recent Blake essays is Hikari Sato's "Creative Contradiction in Proverbs of Hell: On the Media and Contents of The Marriage of Heaven and Hell" in Studies in English Literature (Japan) (1999). The essay argues that the "Proverbs of Hell" are fundamentally antinomian, not an assertion of an alternative sacred code. This alternative code "would be the worst nightmare in the sense that the discourse on anti-canonsation had canonised itself" (32, 30).

The Road Not Taken

In 2000, few essays were, like June K. Singer's book, "not bound by the strictures of literary criticism, nor by adherence to historical fact" (Blake, Jung, and the Collective Unconscious [2000] xi). My favorite is the devotion shown by all journalists to the long-explored story of Blake and his wife basking in the nude in the tropical sunshine of London. Typical of such comments, though more important than most, is Tim Marlow's review of the Tate exhibition: "was he a nudist? ... Even if the tale is untrue, it's still significant" (tate [2000]). But it is significant only about the standards of journalism and our will to believe, not about William Blake.

Division I: William Blake

Part I

Editions, Translations, and Facsimiles

Section A: Original Editions

All Religions are One

Copy A

America

Copy H

Book of Ahania

Copy A

Book of Los

Copy A

Book of Thel

Copy J

Descriptive Catalogue (1809)

Edition


The translation by Christine Savinel includes the separate advertisement, "A Descriptive Catalogue," and reproductions from surviving paintings exhibited in 1809.


10 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.
Europe

Copy B

Copy L
Binding: By 1999 the leaves were individually mounted and matted, and the former binding by Riviere was carefully preserved separately.

First Book of Urizen

Copy D

Copy G

Plate 3
History: It was lent by the Keynes Family Trust to the Tate Exhibition (9 Nov 2000-11 Feb 2001) as #286.

For the Sexes: The Gates of Paradise

Copy F

Ghost of Abel

Copy A

Jerusalem

Copy E

Plate 1
History: It was lent by the Keynes Family Trust to the Tate Exhibition (9 Nov 2000-11 Feb 2001) as #289.

Editions

*Jerusalem*: The Emanation of the Giant Albion [D], 1804 (London: Pearson, 1877) <BBS #76; BBS 88>.


Review


The work consists of
1 "Preface" (vii-viii)
2 "Introduction" (1-20)
3 A reproduction (22-121) of the Pearson facsimile (1877) of *Jerusalem* (D), though with the plates printed back to back, except for pls. 51 and 76 which are from the Blake Trust facsimile [1952]; the size is reduced from 16.2 x 22.3 cm to 6.4 x 11.7 cm
4 A transcription with adjusted punctuation and paraphrases in notes (222-39)
5 "Glossary" (240-46)


Originally a dissertation at the Universitat de València <BBS 431>.

"Laocoön"

Copy B
History: It may be copy B which, according to the journal of C. J. Strange on 11 May 1859, Blake had "given him [Samuel Palmer] ... saying at the same time 'you will find my creed there.'" Nothing is known of copy B before 1928. ... It was reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000).

Letters

1808 January 18 (A?)
History: (5) Sold at Sotheby's (N.Y.), 14 December 1988, #58, to the dealer John Wilson for stock; (6) Sold at Sotheby's (London), 14 December 1992, #16 (p. 1 illustrated) for £19,800; (7) Offered in Roy David's exhibition (3-14 April 2000) and sale catalogue (March 2000) of The Artists as a Portrait, #10 (first and last pages reproduced) for £40,000 [sic].

Marriage of Heaven and Hell

Copy F

Copy L
History: Essick lent it to the Tate Blake exhibition (9 Nov 2000-11 Feb 2001), #192a, in whose catalogue it is reproduced.

Spring 2001
Copy M
History: Lent to the Tate Blake exhibition (9 Nov 2000-11 Feb 2001), #192b, in whose catalogue it is reproduced.

**Milton**

Copy C

Pl. 38
History: Essick lent it to the Tate Blake exhibition (9 Nov 2000-11 Feb 2001), #278.

**Notebook**

P. 74: The full-face pencil portrait in the top row is identified (correctly) as Tom "Paine-like" by John Keane, Tom Paine: A Political Life (Boston, N.Y., Toronto, London: Little Brown and Company, 1995), photograph after 426; the subject was not identified at all by Keynes, Erdman, Bentley, &c.

If, as seems probable, Blake's portrait was drawn from the life, it must have been made before 13 September 1792 when Paine left England. This is the only contemporary evidence that Blake was in direct contact with Paine.

The fact that the sketch is in Blake's precious Notebook suggests that Paine was at Blake's house in Lambeth rather than Blake in Paine's lodging in Bromley, Kent (about 8 miles southeast of Lambeth, beyond Camberwell and Dulwich), where he was staying inconspicuously with the engraver William Sharp in the spring of 1792. Sharp was probably engraving Romney's portrait of Paine at the time.

On Homers Poetry [&] On Virgil

Copy A

**Song of Los**

Copy A

**Songs of Innocence and of Experience**

Copy C
History: It may have been copy C (first recorded in 1909) of which John Clark Strange wrote in his journal on 10 May 1859: "At [the dealer B.M.] Pickersgill I procured Blake's Songs of Innocence & Experience." Alternatively this could be copies D, F, P, S, and BB.

Copy E
Binding: By 1999 the leaves were individually mounted and matted, and the former binding by Bedford was carefully preserved separately.

Copy G
History: Pls. 37-38, 42, 47, 50-51 were lent by the Keynes Family Trust to the Tate Exhibition (9 Nov 2000-11 Feb 2001) as #152, 118b, 163, 198, 150, 147.

Copy P
History: ... Sir Paul Getty lent it to the exhibition at Grasmere where it was described in Robert Woof, Stephen Hebron, with Pamela Woof, English Poetry 850-1850: The First Thousand Years with some Romantic Perspectives ([Grasmere]. The Wordsworth Trust, 2000).

Copy T
Pls. 28-30, 46 (title page, "Introduction," "Earth's Answer," and "London") have tiny pin holes in the upper margin of the design which Michael Phillips, William Blake: The Creation of the Songs From Manuscript to Illuminated Printing (2000) 98, believes were made by pins holding the leaf in place while the copperplate was being readied to print the leaf a second time in colors. He has seen no other such pin-holes in copy T or elsewhere in Blake's work.

On the title page, the white-lead pigment on hands and faces had turned black (to black lead sulphide); at the National Gallery of Canada, "With the application of hydrogen peroxide it was converted to lead sulphate, a white compound."13

Copy W

Plate a (tailpiece)
History: (8) John Windle sold it in 1995 to (9) Justin Schiller who sold it at Christie's (N.Y.), 4 May 1999, #1 (reproduced in color; estimate $20,000-$30,000) for $20,700 to (10) the print dealer Robin Garton, who returned it in May 1999 to Christie's, who returned it to (11) Schiller, who returned it to (12) John Windle, who sold it in February 2000 to (13) an Anonymous U.S. Private Collection.14

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12 Keane, Tom Paine 342; Joseph Johnson had advised Paine to lie low because of the furor caused by his writings.
13 Phillips, William Blake 106 and pls. 52-54 (before and after photos).
Edition


Review


There is No Natural Religion

Copy G


Copy H


Copy L


Tiriel

Drawings: All nine surviving drawings for Tiriel were lent to the Tate Blake exhibition (9 Nov 2000-11 Feb 2001), in whose catalogue they were reproduced. Of those still in private hands, "Blind Tiriel" (No. 23) was lent by R. N. Essick, "Tiriel Led by Hela" (No. 26) and "Hela Contemplating Tiriel Dead" (No. 28) by Anon., and "Tiriel Denouncing his Daughters" (No. 25) by the Keynes Family Trust.

Visions of the Daughters of Albion

Copy G


Section B:

Collections and Selections

Reprints of Blake's Poems Before 1863

1827
"The Chimney Sweeper" (Innocence) in Hone's Every-Day Book
1830
"The Chimney Sweeper" (Innocence) in Hone's Every-Day Book
1831
"The Chimney Sweeper" (Innocence) in Hone's Every-Day Book
1832
"The Chimney Sweeper" (Innocence) in Hone's Every-Day Book

15 Here and below I usually ignore most mere reprints.

"The Chimney Sweeper" (Innocence) in Hone's Every-Day Book 1833
"The Chimney Sweeper" (Innocence) in Hone's Every-Day Book 1835
"The Chimney Sweeper" (Innocence) in Hone's Every-Day Book 1837
"The Chimney Sweeper" (Innocence) in Hone's Every-Day Book 1838
"The Chimney Sweeper" (Innocence) in Hone's Every-Day Book 1839
"The Chimney Sweeper" (Innocence) in Hone's Every-Day Book 1841
"The Chimney Sweeper" (Innocence) in Hone's Every-Day Book


3 Reproductions of Blake's works in Illuminated Printing, each preceded by a bibliographical description. 17-405. (The reproductions from the Blake Trust series [1991-95], on very glossy paper, are of All Religions are One [A], There is No Natural Religion [G, I, L, Songs of Innocence and of Experience [W], The Book of the [1], Marriage of Heaven and Hell [F], For the Sexes: The Gates of Paradise [F], Visions of the Daughters of Albion [G], America [H], Europe [B] plus pl. 3 [K], The Song of Los [A], The First Book of Urizen [D], The Book of Ahania [A], The Book of Los [A], Milton [C], Jerusalem [E], The Ghost of Abel [A], On Homer's Poetry [A], and "Laocoon" [B].)
4 Transcripts of Blake's Texts. 405-80.

Review


[Introduction] (5-33).

The texts include Poetical Sketches, Songs of Innocence and of Experience, lyrics, Ballads (Pickering) Manuscript, Thel, Marriage, Visions, French Revolution, America, Europe, and excerpts from Milton (English facing Russian), with a "Kommentary" (497-555).


Review

9 §Jason Whittaker, BARS Bulletin and Review, No. 17 (March 2000): 22-24 (with Jerusalem, The Early Illumi-

15 Except for For the Sexes: The Gates of Paradise which is taken from the 1968 Blake Trust volume.

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Review


Review
2 Patricia Neill, Blake 34 (2000-01): 95 (The practical results were varied, but "if I put the book on my head, my posture straightens up quite nicely. For $14.95, that's not a bad deal.")


Review

"Several Questions Answered: Lyrics and Ballads from Manuscripts [by] William Blake "Born 28th Nov 1757 & has died several times since." (Apollo, California: [no publisher], 1999) 12 iv, 42 pp, no ISBN.

Andrew Smith, "Introduction."


Review


A generous selection, including lyrics, Thel, Visions, America, Europe, Urizen, Song of Los, Ghost of Abel, and substantial passages from Vala, Milton, and Jerusalem; the translators included Sándor Weöres.


"Introduction" consisting of "Versions of Blake" (1-11), "Poetry and Designs" (11-18), and a very interesting section on "Modernizing Blake's Text" (18-26). Each poem is preceded by a description of the design and a critical summary.

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

Blake-Varley Sketchbook, Large <Blake (2000)>

History: "Milton When Young" from the Large Blake-Varley Sketchbook was lent anonymously to the Tate Blake exhibition (9 Nov 2000-11 Feb 2001), #257.

Dante Alighieri

and "Bibliographical Notes" (4-19, in three columns), plus all seven Dante engravings (greatly reduced in size) plus reduced color reproductions of all 103 watercolors, with trilingual descriptions of them.

Thomas Gray, Poems

The reproductions, greatly reduced in size, are reproduced in the Dover edition (2000) without the Keynes text.


A reproduction of the Blake Trust edition of William Blake’s Water-Colour Designs for the Poems of Gray (1972) <BB #385>, reduced to an eighth the size (32 x 42 cm vs 9.2 x 16.4 cm) of the Blake Trust facsimile (a fact not mentioned here), omitting Keynes’s “Introduction” (1-6) and “Commentary” (9-28), and adding an anonymous “Publisher’s Note” (iii-iv).

Section B: Collections and Selections

Color Prints (Large)
All 12 Large Color Prints are reproduced in the catalogue of the Tate Blake exhibition (9 Nov 2000-11 Feb 2001).


An issue devoted to William Blake and Caspar David Friedrich. The Blake sections are:


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Maria, A Novel (London: T. Cadell, 1785) Vol. 1 <Bodley>. N.B. The photographer has omitted the signatures below the design: "Stothard d.," "Blake sc."

The heroine, Maria Mordaunt, has fallen in love with the son of Lord Aubrey, who had been forced by his father to marry a rich old woman with "a monstrous great fortune"; she is "vastly ugly, and old, and disagreeable" (as his valet tells Maria's maid, pp. 23, 24, 29). The old wife had been infirm but inconveniently recovers.

Maria's friend Lady Melmoth takes Maria to Dunlough Castle in order, as she says,

"to enjoy the delightful horrors of Gothic galleries, winding avenues, gaping chimneys, and dreary vaults... and I dare say [Maria] will, by the aid of imagination, behold gigantic heads and legs; and hear the voices of other times come whistling in the winds, and see the grey mists rising slowly from the lake, like an aged man supported by a ghost in mid-air, and presently dissolving in a shower of blood.— Are you, Miss Mordaunt," continued her ladyship, "a lover of this kind of sublimity?" [J: 88]

Of course Maria is. In the forest-garden of the Castle, she comes to a marble bust, as large as life: the surprize made her start back a few paces—but what were her sensations, when, on re-approaching to examine what the hand of sculpture had placed there, she beheld the features of—Aubrey.

His spectre, shown by the pale reflex of the moon, gliding through her chamber at the dread hour of midnight, would not have had a more terrific effect upon her imagination; she started back appalled;—her frame alternately experienced the extremes of heat and cold—tears of horror gushed to her eyes, and the violent emotions of her heart would inevitably have consigned her to a state of insensibility, had not an impassioned burst of hysterical tears, accompanied by shrill shrieks of woe, prevented that effect. She clasped, with her shivering arms, this death-like and most awful imitation of nature—she pressed with her pallid lips, the heart-chilling resemblance of those from whence she had so often heard the tender accents of persuasive softness, the soul of manly sense, and the vivid graces of Attic wit—Whilst she yet gazed in an agony of dumb despair on each memory-treasured feature, a form majestic elegant and noble drew near (unobserved by her) that side of the pedestal on which she leant.—"Great God! What do I behold!" cried she [i.e., he].

Maria knew it to be the voice of Aubrey, and, in the distraction of her tone [sic], fancied she had beheld the lips of the bust quiver with the articulation of the sounds. [1: 131-32]

It is not clear to me why Maria "started back appalled" when seeing Aubrey's bust, unless she thought it indicated he was dead. At the time she did not know that Aubrey was the brother of her hostess.

Not long thereafter, Aubrey's inconvenient wife accommodatingly dies, and the lovers are united.

Stothard's design faithfully depicts the scene described in the novel.

However, among "Book Illustrations Known Only through Separate Impressions," Robert N. Essick, The Separate Plates of William Blake: A Catalogue (Princeton: Princeton University Press, 1983), records (242-43), and reproduces (figure 110) the scene of "A Lady Embracing a Bust." He records two copies of a first state before imprint (Huntington, Royal Academy), and two more after the inscriptions were added (American Blake Foundation, British Museum Print Room).


Coxhead (213) refers to Maria, A Tale (Wright, n.d. given) with an illustration which "depicts the hero and heroine planting two trees," but this is clearly not E. B.'s Maria.
Blake had worked for Cadell before only when Cadell was a member of a congre (Ariosto, 1783). However, he had frequently copied Stothard’s designs: for Enfield (1780), Bonnycastle (1782), Kimpton (1782), *Lady’s New and Polite Pocket Memorandum Book* (1782), *Novelist’s Magazine* 8-9 (1782-83), Ritson (1782), John Scott (1782), Ariosto (1783), Chaucer (1783), “Fall of Rosamund” (1783), *Witr’s Magazine* (1784), “Zephyrus and Flora” (1784), and Fenning & Collyer (1784-85). This plate for *Maria* may therefore be the last one he engraved after Stothard.

The novel has no author’s name on the title page, but the dedication from St. James’s Place “To the Honourable Mrs Ward” is signed “E. B.” The author says that “My books and my music are my chief, almost my only amusement, Sir.” (1: 5)

Her understanding was of the first rate; her disposition soft, delicate, and flexible; her eyes were blue and beautifully formed; her other features were soft, lively, and engaging. ... [And she has] a figure that blended dignity with all the sprightly grace and easy negligence which poets ascribe to nymphs of sylvan race .... [1: 11-12]

The novel was widely reviewed in *Critical Review* 60 (Sept 1785): 233-34 (the young author “is by no means deficient in many of the requisites which should occupy her task”); *English Review*, 6 (1785): 232 (“In the execution it is not altogether defective ... and few of the present run of novels deserve so much praise”); *European Magazine* 8 (1785): 394; *Monthly Review* 73 (1785): 392; and *Town and Country Magazine* 17 (Nov 1785): 658 (“above the common run of novels”).

*Maria* was reprinted once without a plate (Dublin: James Moore, 1787) and translated once (Maria: eine Geschichte in zwei Bandern Aus dem Englishche ubersetzt [Berlin: J.E. Uner (n.d.)]).

The same author published 1 *The Parsonage House: A Novel By a Young Lady In a Series of Letters In Three Volumes* (Dublin: S. Colbert, 1781).


3 *Features from Life*; or, *A Summer Visit*. By the Author of George Bateman and Maria (Dublin, 1788), translated as *La Visite d’Eté* (Paris, 1788).

None of these works has an illustration.

*Bürger, Gottfried Augustus, Leonora*, tr. J. T. Stanley (1796)


*Darwin, Erasmus, Botanic Garden* (1791 ff.)


*Gay, John, Fables* (1793)

New Location: Wormsley Library (bound in Etruscan calf perhaps by Edwards of Halifax).


Hayley, William, Ballads (1805)
A copy inscribed on the Preface "Eliza Martha Cumberland | The gift of Geo. Cumberland | Culver Street | Bristol" and signed by her in a childish hand on the half-title "Miss E M Cumberland" was offered privately by John Windle in April 2000. Cumberland's daughter was born in 1798.

A copy with contemporary coloring is or may well be by Blake or his wife (according to David Bindman, Frances Carey, Robert N. Essick, and John Windle).

History: (1) It was acquired c. 1920 by Clarence Bement of Philadelphia whose bookplate it bears; (2) This may be the copy acquired by S. Foster Damon which, in the opinion of Sir Geoffrey Keynes and the owner, was colored by Blake;<BBS 571>; (3) Sold at Butterfield Auction House (Los Angeles) 26 September 2000, $9047, for $1,200 to the dealer John Windle, who sold it in 2000 to (4) Maurice Sendak.

The palette is significantly similar to that in the colored copy of the Canterbury Pilgrims (Fitzwilliam Museum). More significantly, it is similar to the tempera of the same subject. In both colored engraving and tempera, the mother has the same auburn hair and blue dress and cap (darker blue in the engraving) with white frills at the top. In each, the sky is shades of blue and the clouds pink (both more vivid in the engraving).

There are also some significant differences. The frightened little girl's dress is pink in the engraving, muted yellow in the tempera, and her hair is auburn (like her mother's) in the engraving, an indeterminate brown in the tempera; the bottom of the design is blue water in the engraving, while the same area in the tempera is an indeterminate brown; the ground by the upper tree is yellowish brown in the engraving, soft greenish brown in the tempera; the bank above the horse is a curious dull blue in the engraving and brown in the tempera; the clouds are pink in the engraving, vaguely white in the tempera.

These differences demonstrate that the colorer of the engraving was not simply copying the tempera—such servile coping would be very unlike Blake. But the manner, tact, and delicacy of the coloring, a good deal beyond what might be expected of a professional tinter, suggest that the hand which held the brush was that of William Blake.

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

Hayley, William, Essay on Sculpture (1800)

Ritson, Joseph, ed., A Select Collection of English Songs (1783)
It is also reviewed in (1) §New Annual Register 5 (1784): 271, and (2) §New Review 6 (1784): 79.

Scott, John, Poetical Works (1782, 1786, 1795)

Stuart, James, & Nicholas Revett, Antiquities of Athens, Vol. III (1794)
New Locations: Ashmolean, Christ Church (Oxford), Trinity College (Oxford).

Young, Edward, Night Thoughts (1797)
New Location: Wormsley Library (bound in Etruscan calf by Edwards of Halfax).

Books Improbably Alleged to Have Blake Engravings

When Essick reported the connection of this work with Blake in Blake (1992), he had not seen a copy; in Blake (2001) he records having seen photographs of the rather crude and simple anonymous plates and concludes that "In my opinion, ... [they] are not by Blake."

Part IV
Catalogues and Bibliographies

1798:
A Catalogue of Prints Published by J. R. Smith (c. 1798) <BR #526>.

It is reproduced in Ellen G. D'Oench, "Copper into Gold": Prints by John Raphael Smith 1751-1812 (1999).

11-15 October 1927

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From Tuesday to Saturday 11-15 October 1927. List of Books, Engravings, Drawings, etc. contained in the Woolwich Library and Museum Collection and List of Loan Collections.

1928
§*Catalogue of a Collection Containing Manuscripts & Rare Editions of James Joyce; A Few Manuscripts of Walt Whitman; and Two Drawings by William Blake Belonging to Miss Sylvia [21928] 14 pp.

1959, 1998
The Martino publication is a photographic reprint in 150 copies.

1977
For a reprint with added matter, see 2000.

1983

1990

1991
For additions and corrections, see Blake 33 (Spring 2000): 125, for his "Blake in the Marketplace, 1999."

14 July- 29 October 1995

11 April- 25 June 2000

3 “Johdento” (8-15).
4 Catalogue of 183 lots from the British Museum Print Room in Finnish (15-126).
5 “Blaken Elämä ja Aikakausi” (126-29).
6 “Inledning” (132-34).
7 Catalogue in Swedish (137-83).
8 “Blake och Hans Tid” (outline of his life) (184-87).

Catalogue of major exhibitions at the Tate Gallery (London 9 Nov. 2000-11 Feb. 2001) and, somewhat reduced, at the Metropolitan Museum of Art (N.Y. 27 March-24 June 2001). The 288 reproductions, reduced or expanded in size somewhat capriciously, include a number of duplicates and “Laocoon” (A), all nine surviving drawings for Tiriel, all 12 Large Color Prints, and Marriage (L, M).
2 Stephen Deuchar. “Foreword.” 7. ("The present Tate Britain exhibition, though even larger in scale, does not seek to supersed the great 1978 [Tate] undertaking but to complement it ... The project as a whole was conceived and inspired by Robin Hamlyn.”)
8 Notices, Reviews &c.
4 *Blake Morrison. “The People’s Prophet: Wordsworth thought him mad; T. S. Eliot noted his ‘unpleasantness’; and Yeats chose to rewrite him. Yet almost two centuries after his death, William Blake seems utterly in tune with the age. On the eve of a major Blake retrospective, Blake Morrison explains why the ‘Cockney Nutcase’ has the last laugh over his critics.” Independent on Sunday [London], 15 Oct 2000, 18-22, 24 (a well-done herald of the Tate Blake exhibition).
5 Blake 1: the painter. *Words Matthew Collings. “Blake’s progress: Like today’s YBAs, William Blake felt compelled to shock and provoke. But that’s where the similarity ends. On the eve of his Tate Britain blockbuster, we celebrate a
great painter and visionary." Observer Magazine, 22 Oct 2000, 36-38 (Blake "produced works that obviously are nothing but deep").

6 Blake 2: the poet. *Neil Spencer,"Into the mystic: Visions of Paradise to words of wisdom ... an homage to the written work of William Blake." Observer Magazine, 22 Oct 2000, 43-44. ("Why is Blake back? Because we sense in his texts and paintings, poems and prophecies, in his arduous but committed life, a glimpse of the fully human, of the transcendent entwined with earthly realities").

As continuations (43-44) there are paragraphs by A lan Sinclair, novelist ("We force the poet on to a Procrustean bed, squeezing and shaping him to fit our fantasies.")

B Andrew Motion, Poet Laureate ("Living at a sharp angle to life he often told the truth by telling it slant.")

C Tom Paulin, poet and critic ("Blake was important to me when I was growing up in Belfast in the 1960s.")

D Billy Bragg, singer ("My song 'Upfield' was inspired partly by Blake.")

E Sir John Taverner, composer ("We would indeed be poverty-stricken without Blake.")

F Alan Moore, Graphic novelist ("From Hell, my book about Jack the Ripper ... has lots of references to Blake; him seeing a spectre at his house in Hercules Road, for example.")


8 *Tom Lubbeck. "Heavenly Bodies: William Blake: The Naked Truth." Independent, 7 Nov 2000, Tuesday Review 1. ("William Blake: was he a nudist? ... Even if the tale is untrue, it's still significant" [1].)

9 Tim Marlow. "A noble dissent." Tate 23 (2000): 3 (an editorial asserting that Blake's works seem "both opaque and wonderfully clear").

10 *Kevin Jackson. "The A-Z of William Blake." Independent, 7, 9, 14 ... Nov 2000, Review 12 (B), 9 (D), 10 (H) ...

11 *Mary Ambrose. "A Tyger at the Tate: One of History's most influential poet-artists gets a vast show in London. Mary Ambrose asks whether this clarifies the works of William Blake or crushes viewers with information." Globe and Mail [Toronto], 28 December 2000, R4.

12 §Charles Darwent, The Independent [London].

13 §Richard Dorment Daily Telegraph [London].


2000


2000


An enterprising, rewarding catalogue with a number of great rarities.

2000


The Blake entries are the colored Canterbury Pilgrims (#14, Fitzwilliam), Songs (AA and P), with reproductions on the cover and #113-18.

Part V

Books Owned by William Blake of London (1757-1827)

Anon., A Political and Satirical History of the Years 1756 and 1757 ([1757]) <BBS 313-14>.

History: It was lent by Michael Phillips to the Tate Blake exhibition (9 Nov 2000-11 Feb 2001), #105.


History: It was lent by Michael Phillips to the Tate Blake exhibition (9 Nov 2000-11 Feb 2001), #143.

Two pages are reproduced with a comment somewhat tenuously identified as Blake's on the last two lines of Paradise Lost in Michael Phillips, William Blake: The Creation of the Songs From Manuscript to Illuminated Printing (2000) 56-57.

I cannot enough admire the hardness of Bentley, who would expunge these two last Lines, as proper and surely as beautiful as any in the whole Poem, and substitute cold expressions foreign to the Author's [Judgement del] probable and natural meaning, viz. "that they left Paradise with regret," if any one thinks otherwise I desire no better proof of the state of his feelings. WB

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New Entry
Quincy, John, Pharmacopoeia (1733)
Pharmacopoeia Officinalis & Extemporanea. - A COMPLETE English Dispensatory, In FOUR PARTS. - CONTAINING, I. The Theory of PHARMACY, and the several Processes therein. II. A Description of the OFFICINAL SIMPLES, with their Virtues and Preparations, Galenical and Chymical. III. The OFFICINAL COMPOSITIONS, according to the last Alterations of the College: Together with some Others of uncommon Efficacy, taken from the most Celebrated Authors. IV. EXTEMPORANEOUS PRESCRIPTIONS, distributed into Classes suitable to their Intentions in Cure. To which is added, An Account of the COMMON ADULTERATIONS both of SIMPLES and COMPOUNDS, with some Marks to detect them by. By JOHN QUINCY, M.D.

Collection: John Windle in December 2000.
Description: Signed on the title page "William Blake his Book" (the first two words on either side of "A COMPLETE" and the last two flanking "IN FOUR PARTS."). (My information about the book derives from a reproduction of the title page generously sent me in July 2000 by John Windle.)

The handwriting is not characteristic of the poet, in for instance Tiriel, Vala (where four hands by the poet have been identified), The Ballads (Pickering) Manuscript, and An Island in the Moon. However, it is significantly similar to the writing on the title page of Anon., A Political and Satirical History (1757) (reproduced in Blake Books Supplement [1995] 315) which was apparently inscribed by the poet in 1773. I conclude uneasily that John Quincy's English Dispensatory (1733) was also inscribed by the poet, as does R. N. Essick in Blake (2001), where the title page is reproduced.

History: (1) Acquired by the bookseller John Windle.

Raphael, Historia del Testamento Vecchio (1698) <BBS 322-23).

History: Michael Phillips lent it to the Tate Blake exhibition (9 Nov 2000-11 Feb 2001), #142.

Appendix
Books Owned by the Wrong William Blake in the Years 1770-1827

New Entry
Barrett, William
THE HISTORY AND ANTIQUITIES OF THE CITY OF BRISTOL: COMPILED FROM Original RECORDS, and authentic MANUSCRIPTS, In public Offices or private Hands; Illustrated with COPPER-PLATE PRINTS.

By WILLIAM BARRETT, SURGEON, E.S.A. - [Gothic: ] = [BRISTOL: Printed by WILLIAM PINE, in Wine-Street; And sold by G. ROBINSON and Co. London; E. PALMER, J.B. BECKETT, T. MILLS, J. NORTON, W. BROWNE, W. BULGIN, and J. LLOYD, Booksellers in Bristol; and by BULL and MEYLER, in Bath [1789].

The subscribers include "William Blake, Esq." and "Rev. Wil[l]iam Blake, Vicar of Stockland." One of these is presumably the William Blake who is listed at 16 Dove Street, Bristol, in Sketchley's Bristol Directory (1775) (according to Biographical Database online).

New Entry
Mackay, Andrew

The list of subscribers includes "Mr William Blake, Aberdeens."
Part VI
Criticism, Biography, and Scholarly Studies


Reviews
58 Aileen Ward, "Scrutinizing Blake," Partisan Review 64 (1997): 473-81 ("the reader looking for a new understanding of Blake's work, or of ... [his] imagination ... may well be disappointed," but, despite inaccuracies and "slipshod" documentation, Ackroyd's "lively and ambitious portrait should win new admiration with many readers" [474, 481]).


About "the experimental shapes of Jerusalem and Finnegans Wake" (683).


A penetrating feminist approach to Blake and the gender problem, focusing on his picture of "Pity"; part 1 concentrates on The First Book of Urizen, parts 1-3 on The Four Zoas.


On Coleridge's letter of February 1818 about Blake's Songs (BR 251-53) and his term "anacalyptic."


Blake/An Illustrated Quarterly
Volume 25, Number 2 (Fall 1991)
(For a continuation of the discussion in John E. Grant, "On First Encountering Blake's Good Samaritans," see Blake 33 [1999-2000]: 68-95.)

Spring 2001

Blake/An Illustrated Quarterly
Volume 33, Number 3 (Winter 1999/2000 [April 2000])
1 *John E. Grant. "On First Encountering Blake's Good Samaritans." 68-95. (A densely allusive essay focusing on Young's Night Thoughts watercolor #68 [engraved 1797 p. 37], chiefly on the wounded man's gesture of rejection at the serpent-encrusted vessel offered by a Christ-like Samaritan and correcting Christopher Heppner, "The Good (In Spite of What You May Have Heard) Samaritan," Blake 25 [1991]: 64-69 <BBS 408>, who argues that the gesture and vessel are benevolent.)
2 Anon. "Blake Sightings." 95. (References to Blake in odd contexts.)
3 Anon. "Blake at Stephen's College." 95. (A small Blake show from the collection of Thomas Dillingham in Columbia, Missouri.)

Blake/An Illustrated Quarterly
Volume 33, Number 4 (Spring [July] 2000)

The plates on 97, 128-34 from Urizen (E) pls. 1, 5, 9, 12, 18, 26 illustrate both essays.

Blake/An Illustrated Quarterly
Volume 34, Number 1 (Summer [October] 2000)
1 Claire Colebrook. "Blake and Feminism: Romanticism and the Question of the Other." 4-13. ("Blake offers a way of understanding the relation of difference positively" [4].)

Minute Particulars
3 *Martin Butlin. "A Blake Drawing Rediscovered and Redated." 23-24. ("The Last Trumpet" [c. 1785] [Butlin #617], newly rediscovered, has on the verso sketches probably related to Hayley's Designs to a Series of Ballads [1802].)
Reviews

5 Hans-Ulrich Mohring. "Whose Head?" 24. (In "A Vision of the Last Judgment," the phrase "at their head" refers to "little Infants" rather than to Britannia and Jerusalem as in Erdman.)


7 Anne Birien. Review of François Piquet, Blake and the Sacred (1996). 29-32. (Despite the title of Piquet's book here, the review summarizes the French text; there is apparently no edition translated into English.)


9 Anon. "Exhibition at the Tate." 32. (9 November 2000-11 February 2001.)


Blake/An Illustrated Quarterly

Volume 34, Number 3 (Winter 2000/01 [9 February 2001])

1 Agnes Peter. "The Reception of Blake in Hungary." 68-81. ("The real breakthrough ... in the history of Blake's reception in Hungary came when his name was first mentioned as one of the great artists whom Béla Kondor [1931-72] considered to be one of his masters."

2 Michael Ferber. "Blake's 'Jerusalem' as a Hymn." 82-94. (A fascinating essay on the origin, history, and sponsors of Parry's setting [1916], with illustrations of its reception, when Blake's text was either comically altered ["Zion" substituted for "England"] or replaced entirely; it includes a "Discography" [89].)

3 Patricia Neill. Review of John Diamond, The Healing Power of Blake (1999), 95. (The practical results were varied, but "if I put the book on my head, my posture straightens up quite nicely. For $14.95, that's not a bad deal.

5 Michael Grenfell. "Bookworks by Linda A. Landers: Review," 33-34. (A description of her "series of handcrafted books; designed, printed and bound by the artist herself," some of them about Blake.)


7 "Michael Grenfell. "Blake and Gnosticism." 40-53. ("Blake was first and foremost a gnostic," and "much of his work can best be understood when viewed from a gnostic standpoint" [44].)

8 "What do You think? 1. The Crystal Cabinet." A Adrian Peeler. 54.

B John Woolford. 54-55. (The poem "is best understood as an allegory of childbirth" [54].)

C Andrew Solomon. 55.

D Andrea McLean. 56. (A design based on "The Crystal Cabinet").

"2. The Golden Net." 57. (A solicitation of "Comments on this poem.")


10 Galina Yackovleva. "Blake in Russia," 69-70. (A very brief "attempt to outline the history of translating Blake's poetry and the Blake studies in Russia.")

11 Franca Bellarsi. "William Blake and Allen Ginsberg: Imagination as a Mirror of Vacuity." 71-86. (An argument "from within a Buddhist framework of analysis" that Blake was a major influence on Ginsberg even in his last years and that his unpublished William Blake's Songs of Innocence and Experience (1974-93) is both Blakean and Buddhist [71, 81].)

Reviews

12 Andrew Lincoln. Review of K. E. Smith, An Analysis of William Blake's Early Writing and Designs to 1790 Including Songs of Innocence. 87-90. (An "informative and carefully argued study" [87].)

13 Sunao Vagabond. Review of Jason Whittaker, William Blake and the Myths of Britain. 90-94. (He awards it "a hundred out of a hundred!" [94].)

14 Michael Grenfell. "Blake on CD! The Blake Project: Finn Coren." 94-95. ("The music is energetic and sophisticated" [95].)

15 Andrew Solomon. "Music inspired by William Blake composed and accompanied on CD by Francis James Brown and spoken by Mary Gifford Brown." 96. ("A very agreeable CD.")

Information

16 Anon. "Tate Britain, Millbank." 97. (Announcements of a Blake exhibition [9 November 2000-11 February 2001] and of "Events" such as lectures and performances associated with it.)

17 Anon. Blake "Conferences" and "Courses." 98.


It is excerpted in Ratomir Ristic, Introducing William Blake (1996).


On Patti Smith's view of Blake.


"The Zoas [i.e., Four Zoas] is part of Blake's working through the problems of publication" (129); he is concerned with "vector' relationships," especially in Vala 99-100.


"The instability of the [Four] Zoas defies and critiques the political, economic, and industrial machinery of publication during the turn of the century."


About the electronic William Blake Archive at the University of Virginia.


"The remarkable horological inventions of John Harrison, Thomas Mudge, and others, and the remarkable poetical inventions of Blake arise from a common conceptual source" (165).


A novel about a cult whose followers "believed that William Blake's poetry was the Third Testament and Sam [the leader] the second coming of Jesus Christ" (306) and about the ritual murders which served as their rite of initiation.


Dominik, Mark. Black Suns & Moons in Works of Daniel Andreev, William Blake, & Stanislav Grof. (Beaverton, Oregon: [no publisher], 2000) 8", 14 pp., no ISBN.

While in a Soviet prison camp, Daniel Andreev (d. 1959) wrote a strange, trans-material, multi-dimensional work called Roza Mira (published as a samizdat ["in the 1970s"], in book form in [1991], and translated as The Rose of the World by Jordan Roberts [1997]); Dominik finds "a intriguing literary parallel between Andreev's chapter on 'Shrastras and Witzraors' and a section of The Marriage of Heaven and Hell (1793)," each with "an inverted world with a red sky, lit by a black-but-shining orb." If we follow Stanislav Grof, LSD Psychotherapy (1994), we might conclude "that Blake and Andreev are giving us similar and mutually-supportive insights into another aspect of 'reality' far beyond anything we know from the material world" (9, 10, 13).


Both "Blake's 'A Poison Tree' ... and Cowper's 'On the Death of Mrs. Throckmorton's Bullfinch" use the phrase "veil the pole," "and the historical context of the composition of the Songs suggests that Blake knew Cowper's poem" (10, 12).

Endo, Toru. "Blake no Gen ten—'Itamu'Shinta i o Hakken [The Starting Point of Blake—Discovering 'Pain' of Body]."
An Archetypal Speculation " (56-64) and Harold Bloom, Technische Hochschule, Aachen, 1993. "States of Being: produced size and black and white.

1 [Nicholas Barker] comment in Book Collector 49 (2000): 274-75 ("Essick writes sensitively and with deep appreciation").

The Songs are useful in the classroom.


It was slightly revised and published under this title in 1996 <Blake (1998)>


The color facsimile of Urizen [G], ed. Kay Parkhurst Easson & Roger R. Easson (1978), is reproduced in reduced size and black and white.


Frye, Northrop, "Blake's Introduction to Experience." Huntington Library Quarterly 21 (1957): 57-67 <BB #1644>

Spring 2001

About the electronic William Blake Archive at the University of Virginia.


A survey, without notes.


Hirsch, E. D., Jr. Innocence and Experience: An Introduction to Blake (1964) <BB #1853>.


B. §Vol. II, columns 615-626 of THE | EVERY-DAY BOOK; | OR, | [Gothic:] Everlasting Calendar | OF | POPULAR AMUSEMENTS, | SPORTS, PASTIMES, CEREMONIES, | MANNERS, CUSTOMS, AND EVENTS, INCIDENT TO | EACH OF THE THREE HUNDRED AND SIXTY-FIVE DAYS, | IN PAST AND PRESENT TIMES; | FORMING A COMPLETE | HISTORY OF THE YEAR, MONTHS, & SEASONS, | AND A | PERPETUAL KEY TO THE ALMANACK; | INCLUDING | ACCOUNTS OF THE WEATHER, RULES FOR HEALTH AND CONDUCT, REMARKABLE | AND IMPORTANT ANECDOTES, FACTS, AND NOTICES, IN CHRONOLOGY, | ANTIQUITIES, TOPOGRAPHY, BIOGRAPHY, NATURAL HISTORY, ART, SCIENCE, | AND GENERAL LITERATURE; DERIVED FROM THE MOST AUTHENTIC SOURCES, | AND VALUABLE ORIGINAL COMMUNICATIONS, WITH POETICAL ELUCIDATIONS, | FOR DAILY USE AND DIVERSION. | - | BY WILLIAM HONE. | IN TWO VOLUMES. | WITH THREE HUNDRED AND TWENTY ENGRAVINGS. | VOLUME I-[II]. | = | [Gothic:] Everlasting Calendar | OF | POPULAR AMUSEMENTS, | SPORTS, PASTIMES, CEREMONIES, | MANNERS, CUSTOMS, AND EVENTS, INCIDENT TO | EACH OF THE THREE HUNDRED AND SIXTY-FIVE DAYS, | IN PAST AND PRESENT TIMES; | FORMING A COMPLETE | HISTORY OF THE YEAR, MONTHS, & SEASONS, | AND A | PERPETUAL KEY TO THE ALMANACK; | INCLUDING | ACCOUNTS OF THE WEATHER, RULES FOR HEALTH AND CONDUCT, REMARKABLE | AND IMPORTANT ANECDOTES, FACTS, AND NOTICES, IN CHRONOLOGY, | ANTIQUITIES, TOPOGRAPHY, BIOGRAPHY, NATURAL HISTORY, ART, SCIENCE, | AND GENERAL LITERATURE; DERIVED FROM THE MOST AUTHENTIC SOURCES, | AND VALUABLE ORIGINAL COMMUNICATIONS, WITH POETICAL ELUCIDATIONS, | FOR DAILY USE AND DIVERSION. | - | BY WILLIAM HONE. | IN TWO VOLUMES. | WITH THREE HUNDRED AND TWENTY ENGRAVINGS. | VOLUME I-[II]. | = | LONDON: | PUBLISHED FOR WILLIAM HONE | 1827.

C. Vol. II, columns 615-26 of his THE | EVERY-DAY BOOK | AND | TABLE BOOK; | OR, | [Gothic:] Everlasting Calendar of Popular Amusements, | SPORTS, PASTIMES, CEREMONIES, MANNERS, | CUSTOMS, AND EVENTS. | INCIDENT TO | Each of the Three Hundred and Sixty-five Days, | IN PAST AND PRESENT TIMES, | FORMING A | COMPLETE HISTORY OF THE YEAR, MONTHS, AND SEASONS, | AND A | PERPETUAL KEY TO THE ALMANACK; | INCLUDING | ACCOUNTS OF THE WEATHER, RULES FOR HEALTH AND CONDUCT, REMARKABLE | AND IMPORTANT ANECDOTES, FACTS, AND NOTICES, IN CHRONOLOGY, | ANTIQUITIES, TOPOGRAPHY, BIOGRAPHY, NATURAL HISTORY, ART, SCIENCE, | AND GENERAL LITERATURE; DERIVED FROM THE MOST AUTHENTIC SOURCES, | AND VALUABLE ORIGINAL COMMUNICATIONS, WITH POETICAL ELUCIDATIONS, | FOR DAILY USE AND DIVERSION. | - | BY WILLIAM HONE. | IN TWO VOLUMES. | WITH THREE HUNDRED AND TWENTY ENGRAVINGS. | VOLUME I-[II]. | = | LONDON: | PUBLISHED FOR WILLIAM HONE | 1827.

Innocence in Hone's Every-Day Book; or, Everlasting Calendar in 1825 and 1827; in Blake (1998) this was merely an hypothesis.

The 1967 facsimile adds Shepard's name to the reproduction of the 1827 title page.

Spring 2001


An explanation of Jerome McGann's New Historical account of Blake as one of the most important Romantic poets, comparing his approach to Blake with Frye's structuralism, Bloom's deconstruction, and Erdman's historicism.


*The Journal of the Blake Society at St James's*

The periodical is continued in 2000 as *The Blake Journal*.


The essay focuses "content-wise" on the poet Laura "Moriarty's relationships to Blake and formal matters."


Parts 1-10 appeared in the issues for 1989-98.


"The relationship between Blake's text and Barbauld's seems to be something like a mirror image or inversion" (361).


Interviews with Blake's wife and letters from her imagination.


A consideration of "some contemporary ideas about the promotion of Christian doctrine and values" as they illuminate Europe and "ideas of sin and shame as the bases of the historical success of European Christianity as a regulatory institution" (620).


About Blake's relationship with John Linnell and the 1918 Linnell sale, by the daughter of Linnell's son James T. Linnell.

It is especially about "The Echoing Green" (9-16), "The Clod and The Pebble" (16-21), and the "Introduction" to Innocence (21-24) and to Experience (25-28).


Review


"Blake's spiritualism is the telos of his deconstruction of the aesthetic binaries of the natural and the conventional ..."; "his experiments in textuality ... [are] experiments in spiritualism" (138, 162).


The essay was revised and expanded in her Knight of the Living Dead (2000).

The essay was revised and expanded in her Knight of the Living Dead (2000).

The 2000 version is a "significantly different" text (ix).


Fifteen poem-letters printed sideways, i.e., parallel with the gutter, in 100 copies.


An intelligent and original essay.


"La littérature, pour Blake, ... est le lieu d'une confrontation voulue d'idées, le champ d'une bataille spirituelle" (303).

About 1811 Douce wrote:

Blake's figures are as if, like Procrustes' men, they had been stretched on a bed of iron; as if one person had laid hold on the head and another on the legs, & pulled them longer. Nor are some of the figures by Stothard, Flaxman & Fuseli exempt from this fault.


Blake Norvig, Christianity and Literature

Nihon Kirisutoky o Bungakkai: Spring 2001 Blake/An Illustrated Quarterly 153


About Blake's influence on Allan Ginsberg.


Spring 2001

Blake/An Illustrated Quarterly 153


Part 6: "Blake's fearful symmetry" (652-53) tells us that "The Tyger" has "a high degree of translative symmetry."


It gives "a fully emended text" (based entirely on hypothesis) of the letter from D'Iseri to Dibdin of 24 July 1835 (see Blake Records 243-44).


Review


A generously illustrated factual study in which "My concern is to record in the detail of the manuscript drafts how the poems evolved and were made" (2). He insists in particular that each color-print of the Songs was printed twice (e.g., 95, 98, 103-04).


Review


"Blake rewrites Milton as a multifaceted state of discourse ... multiple in its meanings" (470).

1 Anne Birien, *Blake 34* (2000): 29-32. (Despite the title here [Blake and the Sacred], the review summarizes the French text; there is apparently no edition translated into English.)


"Blake's work resonates with the words and ideas of Burke" (2).

*Praz, Mario.* "William Blake." 49-89 of his *Poeti Inglesi dell'Ottocento.* Con 18 Xilografie di Parigi. (Firenze: R. Bemporad e P., [1925]) Libri Necessare In Italian. 61-89 are texts by Blake.


"In his most radical period, from about 1790 to 1795, he did challenge orthodox Christianity" (82).


Apparently reprinted (silently) as *William Blake's Fourfold London.* (London: Temenos Academy, 1993) Temenos Academy Papers No. 3 8°, 21 pp., no ISBN.

"I am here to speak for my Master, William Blake, England's supreme poet of the city" (B, 5).


Part 1 is Blake's poems; part 2 is "Critical Texts on Romanticism, Blake and His Poems" (77-158) and part 3 is "Poems for Further Reading" (159-90).

The works reprinted in part 2 are excerpts from 1 Edmund Wilson, *Axel's Castle* (1931) (77-88).


7-8 E. D. Hirsch, Jr., "on The Sick Rose" and "on The Tyger" from his *An Introduction to Blake* (106-07, 107-13).


12 Lawrence Lipking, "on *The Marriage of Heaven and Hell,* The Life of the Poet* (125-39).


"The crowd psychology of Elias Canetti's *Crowds and
Power (1960) provides a new perspective on these well-known poems; "For Blake, then, innocence ... wants to be a crowd" (20, 22).


Sato, Hikari. "Creative Contradiction in Proverbs of Hell: On the Media and Contents of The Marriage of Heaven and Hell." Studies in English Literature, English Literary Society of Japan, English Number 2000 (2000): 17-35. A learned, sophisticated, and perceptive argument that "the 'Proverbs of Hell' dissolve the authority of the 'sacred codes' and encourage us to understand the world through our own perception"; to take "'Proverbs of Hell' ... as alternative 'sacred codes' ... would be the worst nightmare in the sense that the discourse on anti-canonisation had canonised itself" (32, 30).


Reproduces 15 of Blake's Job plates with a commentary.


M. Esther Harding, "Introduction" is xi-xvi in A, xv-xx in C. The black-and-white reproductions include pls. 1-24 of Marriage (C) (lacking pls. 25-27). Singer's new "Preface" in C (ix-xiv) says that in writing her thesis on the Marriage (39-176 here) for her analyst's diploma at the C.G. Jung Institute in Zurich and revising it into The Unholy Bible, "I was not bound by the strictures of literary criticism, nor by adherence to historical fact" (xi).

The edition of 2000 is a photographic reprint of that of 1970 with minor adjustments such as running heads and the addition of headpieces to the chapters.


Stewart Crehan, "Foreword" (xv-xvii). The author speaks of "our specific aims—of evaluating Blake's earliest works within their own terms and of seeing Songs of Innocence as culmination rather than prologue" (185-86).

Review 1 Andrew Lincoln, Blake Journal, 5 (2000), 87-90. (An "informative and carefully argued study" [87].)


Chapter 3 "reads Blake's *The Four Zoas* as an exploration of how specific cosmologies compete rhetorically for control of geometrically increasing population."


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A reprint of his essay (1928) celebrating the centenary of Blake's death <BB #2806>.


A standard plate-by-plate explication, with reproductions of all the Job designs save the title page.


The Blake section has very little to do with slavery.


An "analysis of Blake's tempera medium," with useful photographs of tiny details, which "confirmed the accuracy of recall of the artists who described Blake's technique to Gilchrist" (66, 69).


Blake's circle includes Fuseli, Stothard, George Richmond, Samuel Palmer, and Edward Calvert.


2 Sunao Vagabond, Blake Journal 5 (2000): 90-94. (He awards it "a hundred out of a hundred!" [94].)
3 Alexander Gourlay in Blake 34 (2000): 61 (Whittaker's book is "inconsequential," "little more than an index of what is already known, and even as such it will not be very helpful").

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Review


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


About "correlations between Blake's works and the Laozöön debate" (107).


Perhaps this is related to Jinru Yang's reproduction of Blake's Songs (Changsha, 1988).

**Division II**

**Blake's Circle**

Cumberland, George (1754-1848)

Blake's Friend, Correspondent, and Collaborator

Cumberland wrote that his novel called *The Captive of the Castle of Sennaar* (1798) "was never published or a single copy sold to any one,"[23] and only six copies have been traced today. Curiously, however, an anonymous review appeared in *The European Magazine* 35 (March 1799): 183-84:

From the time of Sir Thomas More's Utopia, many works of a similar kind to the present, describing the laws, manners, and customs of countries supposed to be found in the interior of America, or as with the present case and the Adventures of Gaudentio de Lucca,[24] have been given to the public, and received with various success, according to the abilities of the inventors. They have sometimes afforded the means of venting oblique satire on the practices of particular countries, and sometimes have been levelled at individuals. The present performance is introduced to the world with very little art, and seems intended to propagate the licentiousness of French principle, in morals, in religion, and in politics. The Sophians, the people here held up for [word illeg: emulation?], appear to have been well read in Mandeville, of the beginning of this century, with the French philosophers of the present day. The work in truth affords nothing new. It is made up of idle reveries and impracticable systems, calculated only to render the ignorant dissatisfied with the present or-

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[23] MS note in the Bodley copy of *The Captive*.
der of things, and to raise doubts in the minds of the humble and ingenuous as to their future destination. Such works are intitled to no commendation, either for the subjects or the manner of treating them.

It is at least possible that Blake was responding to this hostile review when he wrote to Cumberland on 1 September 1800: "Your Vision of the Happy Sophis I have devoured. O most delicious book[,] how canst thou Expect any thing but Envy in Londons accursed walls."

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


About the duelling Didos of Fuseli and Reynolds at the Royal Academy exhibition in 1784: "Fuseli both orchestrated the critical response to his painting and greatly amplified his reputation by playing his work off that of a well-established rival" (74).


Heath, James (1757-1834) Engraver

Heath, Charles (1785-1848) Engraver

Heath, Frederick (1810-78) Engraver

Heath, Alfred (1812-96) Engraver


The "Introduction" (1) explains that "The catalogue lists the books and separate prints held in John Heath's collection, which has been formed over 30 years. The engravers involved were James Heath A.R.A., his son Charles, and Charles' sons, Alfred and Frederick."

Murray, John (1745-93) Bookseller, Blake's Employer


The account of Lavater's Physiognomy (83 ff.) includes a List of Payments to its engravers including Blake, reproduced on pl. 23.

Palmer, Samuel (1806-81) Artist, Blake's Disciple


Smith, John Raphael (1752-1812) Engraver, Father of Blake's Patroness Eliza Aders


It includes a "Chronological Checklist of [399] Prints by J.R. Smith" (185-241) and a reproduction, without title page, of A Catalogue of Prints Published by J.R. Smith (c. 1798) <BB #526>, which includes Blake's engravings after Morland of the "Industrious Cottager" and "Idle Laundress.

Stedman, John Gabriel (1744-97) Soldier of Fortune, Friend of Blake


Taylor, Thomas (1758-1825) Platonist, Blake's Acquaintance


Wainewright, Thomas Griffiths (1794-1852) Dilettante, Forger, Patron of Blake

Motion, Andrew. Wainewright the Poisoner. (London: faber and faber, 2000).

A fictional confession "dedicated to rescuing Wainewright from obscurity, and to bringing him back to life as a plausible and dynamic force" (xvii); the most rewarding parts are the extensive factual endnotes.