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CONTRIBUTORS

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William Blake and His Circle:  
A Checklist of Publications and Discoveries in 1992-1993

G. E. Bentley, Jr.

WITH THE ASSISTANCE OF KEIKO Aoyama for Japanese Publications

From 1978 through 1992 Detlef Dörrecker compiled this checklist with extraordinary generosity, and the checklists became more and more detailed, valuable, and extensive. The last one, for 1990-93, was almost 350 pages in typescript, and it provided mini-reviews, very extensive cross-references, and an enormous wealth of information about Blake's "Circle" very broadly defined. We will not see this generous scale of coverage and mini-reviewing again.

Succeeding checklists will be more penurious in many respects. For one thing, the comments on essays and even books will ordinarily be confined to a single quoted sentence typifying the contents. For another, Blake's circle will be restricted to persons whom Blake knew personally. For another, the coverage of works in languages other than English, Korean, Spanish, and Japanese is likely to be far less thorough, and works concerning the art world, particularly exhibition catalogues, will probably be dealt with far less comprehensively.

We are all the poorer for Detlef's resignation as bibliographer of Blake/An Illustrated Quarterly. From 1992, the annual checklist of scholarship and discoveries concerning William Blake and his circle records publications for the current year (say, 1992) and those for previous years which are not recorded in Blake Books (1977) and Blake Books Supplement (forthcoming).\(^1\)

The organization of the checklist is as follows:

**Division I: William Blake**

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**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. "Blake and His Circle" serves in part as an addendum to Blake Books (1977) and to Blake Books Supplement (forthcoming). I have therefore recorded in it scores, indeed hundreds, of entries not in those works or in earlier checklists which were published before 1992.

In general, Keiko Aoyama is responsible for works in Japanese, and I am greatly indebted to her for her meticulous accuracy and her patience in translating the words and conventions of Japan into our very different context. Note that there are special problems in compiling a bibliography of works published in Japan. Though a Japanese counterpart to Books in Print gives efficient access to books, and information about periodical articles is available online, the latter is seriously incomplete in its coverage. Further, retrospective bibliographies usually appear years after the period covered. Thus the Bibliography of English and American Literature in Japan for 1975-84 appeared in 1987 and that for 1985-89 came out in 1991, while Bibliography of Personals, 1987-1988: Part II, Foreigners was issued in 1992, and Complete List of Biographies, 1945-1989: Part 2, Occidental People appeared in 1991. The only relevant annual

Further, titlepage dates and publication dates for Japanese periodicals are frequently discordant (as indeed they are for some journals in English). Thus Kenkyu Nenpo, Gakushuin Daigaku Bungaku: Annual Collection of Essays and Studies, Faculty of Letters, Gakushuin University, No. 39 (1992) was issued in March 1993, and Eibeibunka Kenkyu, Ronko, Kensei Gakuin Daigaku: K.G. Studies in English, Kensei Gakuin University, XXI (1992) appeared in January 1993.

I am grateful to many kind assistants, particularly to Peter Amies, E. B. Bentley (for assistance and company at every stage of the work), Nancy Birkrem (Special Collections Librarian, Mount Holyoke College), Anna Chodaciewicz (for information about works in Polish), John Dalecki (for information about works in Polish), John Windle, and to Cornell University Press, Locust Hill Press, and the University of Chicago Press (for sending me review copies).  

I am particularly grateful to Robert N. Essick for lending me his collections of hundreds of clippings about Blake, chiefly from newspapers of c. 1905-70. These clippings rarely have page-numbers, and most are identified by no more than a date and initials identifying a periodical, e.g., "16.3.18 GH" for 16 March 1918 Glasgow Herald. Occasionally my identification of the periodical is somewhat conjectural. Many of these newspaper articles of course are of trifling significance, particularly the ones commemorating the centenary of Blake's death (1927) and the bicentenary of his birth (1957), but a surprising number of them contain information or opinions of significance. Among the former are records of a number of Blake exhibitions and sales not previously known and descriptions of his homes, and among the latter are the suggestion that "all right-thinking and fairly informed people ... shudder at the notion of incorporating" Blake's "Jerusalem" lyric from Milton, that "emanation of a disordered mind," into the hymnal, and the response of Blake's contemporary "John Martin, a Baptist minister of Kepple Street Chapel, [who] was once asked if he did not think Blake was 'cracked.' "Yes, ... but his is a crack that lets in the Light."

Partly because of Robert N. Essick's generosity, there are considerably more pre-1970 entries here which are not recorded in Blake Books (1977) or in Blake Books Supplement (forthcoming) than there are for 1992-93.

A number of the more obscure works from before 1992 derive from the archive of Jacob Bronowski's papers in the University of Toronto Library, which includes the second draft of his unpublished book on Blake and Pope called Two Poets and a Revolution.

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

N.B. I have made no attempt to record manuscripts, typescripts, computer-print-outs, radio or television broadcasts, calendars, published scores, recorded readings, video-recordings, or e-mail.

The chief indices used to discover what relevant works have been published were the Annual Bibliography of English Language and Literature, Book Review Index 1992-Nov. 1993; BHA—Bibliography of the History of Art (1992); Books in Print (CD-ROM); British Humanities Index (1992); Humanities Index (April 1992-Sept. 1993); 1992 MLA International Bibliography of Books and Articles in the Modern Languages and Literatures ([Dec.] 1993); The Year's Work in English Studies, and the on-line program known as OCLC.

New editions of works by or about Blake are of course not reported here. There is, however, a grey area between new editions or impressions and reproductions of the original with no change on the title page, one hopes after the original has gone out of print. One phrase for this practice is "books on demand." As the practice is not widely advertised and may not be known even to the authors of the books involved—at least Minnesota University Press thus sold the Bentleiy and Nurmi Blake Bibliography for years without letting me know—it may be worth recording the titles involved.

Some presses, such as that of the University of California, declined to send copies of their publications for this checklist.


E.g., §Two Blake Settings For Unison Treble Chorus & Harp or Piano by Richard Wienshorst (Boston: Ione Press, 1992), score "Commissioned for Sammy Cown by the Children's Chorus of Victoria, Texas," "Premiered by the Chorus at the Kathaumixw [sic] International Choral Festival, Powell River, B.C., July 9, 1988."

E.g., §The Poetry of William Blake (Ocean, New Jersey: Musical Heritage Society, 1993), a sound cassette of readings by Wendy Hillier, Peter Jeffrey, David King, Peter Orr and §Selected Poems (Ashland, Oregon: Blackstone Audio Books, 1992), two sound cassettes (180 minutes) of readings by Frederick Davidson.

E.g., §Songs of Innocence and Experience (Princeton: Films for the Humanities, Inc., 1992), a videocassette (VHS), 20 minutes, dealing with the two "Chimney Sweeper" poems, "The [i.e., A] Poison Tree," "The Sick Rose," and §[A] Little Girl Lost."

One indication of the unreliability of OCLC is that it lists (e.g., in January 1994) works which have not yet been published, such as the Blake Trust Lambeth Prophecies (forthcoming).
In 1993 works so listed in the subject index to Books in Print included the following:

2 G. E. Bentley, Jr., and M. K. Nurmi, A Blake Bibliography (1964)
4 Robert N. Essick and Donald Pearce, eds., Blake in his Time (1978)
6 David Wagenknecht, Blake's Night (1973)
7 Brian Wilkie and Mary L. Johnson, Blake's Four Zoas (1978).

I should be most grateful to receive and acknowledge off-prints, review copies, xerox reproductions, and notices of publications related to "Blake and His Circle."

Symbols

* Works prefixed by an asterisk include one or more illustrations by Blake or depicting him. If there are more than 19 illustrations, the number is specified. If the illustrations include all those for a work by Blake, say Thel or Comus, the work is identified.
§ Works preceded by a section mark are reported on second-hand authority.

Abbreviations

BB  G. E. Bentley, Jr., Blake Books (1977)
BBS  Blake Books Supplement (forthcoming)
Blake  Blake/An Illustrated Quarterly
DAI  Dissertation Abstracts International

New Blake Books and Discoveries

During the period from mid-1992 through the end of 1993, since the compilation of "Blake and His Circle," a major sale took place, a few minor discoveries were reported, and a large number of essays and books on Blake were published, including five books of major importance.

The major sale was that of the Collection of Frank Rinder at Christie's, 30 November 1993, which included Jerusalem (C), the last copy in private hands, which went to an anonymous collection, and Marriage (L), which went to Robert N. Essick. The minor discoveries include the location of Blake's letter of Autumn 1800, missing for a century, a summary of Cromek's letter about Blake which is still not discovered, and the identification of two falsely dated editions of Lavater's Essays on Physiognomy bearing Blake's engravings. And new references to Blake in newspapers of 1784 and 1831 have been found by John Baird and David Groves.


Morris Eave's The Counter-Arts Conspiracy establishes effectively the context of Blake's Descriptive Catalogue (1809) and demonstrates that the somewhat strident anti-conventional views expressed there were by no means as eccentric as they have usually appeared to most readers. Discussions of Blake's art will in future have to take account of this important study.

Gerda Norvig's Dark Figures in the Desired Landscape is the first book devoted to Blake's designs for Pilgrim's Progress, and it may prove useful for its reproductions of designs by Blake and others, though its "psychologizing of Blake" through his illustrations of Bunyan's Christian and his "sidekick, Hopeful" (pp. 16, 198) is less likely to appear of permanent value. Molly Anne Rothenberg's Rethinking Blake's Textuality uses Jerusalem as the anvil on which she attempts to shape her own critical philosophy and is likely to play a greater role in the history of criticism than of Blake studies. Steven Vine's Blake's Poetry concerns itself primarily with the "shadowy ironies" in Blake's treatment of the "Reasoning Spectre." The books by Norvig, Rothenberg, and Vine originated as dissertations.

The most important books to appear in this period were


14 The sale is reported in detail by Blake's market-analyst Robert N. Essick in "Blake in the Marketplace" in the previous issue.
the Blake Trust reproductions, E. P. Thompson's fascinating Witness Against the Beast, and superlatively, Joseph Viscomi's Blake and the Idea of the Book. Each of these works is sufficiently impressive to mark an era in Blake studies.

The original series of Blake Trust publications were facsimiles, normally reproducing a work in the same colors, size, order, etc., as the original, with a very slight essay by Geoffrey Keynes rehearsing the chief bibliographical facts about the work; they were very handsomely produced, in marbled boards and marbled boxes, at very handsome prices which put them out of the reach of all but the most devoted or affluent book buyers. The series performed a very valuable function but a function which, with the completion of the series of facsimiles of at least one copy of each of Blake's works in illuminated printing, has now largely been achieved.

The present series, called Blake's Illuminated Books,16 differs in three important ways from its predecessor. In the first place, the price for all five volumes of the series will be but a small fraction of that for the previous series, indeed less than for many single volumes of the earlier series. Further, since the first series was hand-colored through stencils and the second series is machine-colored, it will be easy to print more than the c. 500 copies which were common for the former Blake Trust volumes.

In the second place, the reproductions in the second series make no attempt at facsimile representation. The colors and image sizes are true replicas of the originals, but sometimes there is more than one reproduction per page, normally there is modern text on the same leaf as the reproduction, and the leaf size is determined by the largest works to be reproduced (e.g., Jerusalem and America and Europe) rather than by the leaf-size of the work being reproduced. Even the least experienced reader could scarcely mistake Blake's Illuminated Books for the originals, whereas with the first Blake Trust series, this possibility of confusion between the original and the facsimile was so real for the unwary that for some of the facsimiles the paper was carefully manufactured with a watermark bearing the letters W B to prevent ambiguity. Blake's Illuminated Books are very fine reproductions, but the experience of reading them is different in many important ways from that of Blake's originals or of the first Blake Trust series of facsimiles.

And in the third place, Blake's Illuminated Books include not only meticulous transcriptions of the copy reproduced (there were no transcriptions of the first series) and detailed and extensive annotations to the typeset texts, but essays of major critical and bibliographical importance. The annotations are sufficiently original and valuable to make one hope that they may be incorporated in a single-volume typeset edition, perhaps to accompany a volume or more of facsimiles without transcriptions.

The bibliographical essays are of the first importance. Those in the 1993 volumes of The Early Illuminated Books and Milton A Poem and the Final Illuminated Books are heavily dependent upon Viscomi's then-still-unpublished Blake and the Idea of the Book and therefore contain very important original information. And though the Blake Trust reproductions are subsidiary to Viscomi's book, they have the enormous advantage over it that they reproduce the work discussed entire and in faithful color. These Blake Trust facsimiles are of the first importance in making available accurate color reproductions of Blake's originals, often of copies not previously reproduced, together with transcriptions and essays of very high quality, at an extraordinarily modest price, and very widely disseminated. In terms of price, scholarly originality, beauty, faithfulness of reproduction, and wide availability, these volumes of Blake's Illuminated Books should be eagerly welcomed for classroom use, private study, and sympathetic luxury.

E. P. Thompson's Witness Against the Beast: William Blake and the Moral Law began as a series of lectures at the University of Toronto, and for almost 30 years its appearance has been eagerly anticipated. Thompson's deft and witty argument is that many of the most puzzling features of Blake's thought and work may be identified with religious antinomianism and that in particular Blake shares with the tiny sect of Muggletonians ideas and characteristic turns of phrase which seem to be visible in no other group. Thompson does not go so far as to say that Blake was a member of the Muggletonian Church, but he does present, somewhat wistfully, evidence suggesting that Blake's mother, Catherine Armitage (or Harmitage or Hermitage), may have been from a Muggletonian family. Witness Against the Beast is a consciously and scrupulously tendentious book, but I think that Thompson has discovered the key to Blake's thought. We have always known that Blake came from a family of dissenters, but there was scarcely any indication as to what kind of dissenter. E. P. Thompson's Witness Against the Beast not only provides a very persuasive answer but helps to explain the hitherto hidden consistencies in Blake's work.

Probably the most important and lastingly influential book published in 1992-93, or indeed in the last decade or so, is Joseph Viscomi's Blake and the Idea of the Book. It is a minute description of the ways Blake made illuminated designs and illuminated plates, printed illuminated books (including dates for each copy), colored them, and, most important, conceived of them. Viscomi has not only examined and re-

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corded the minute details of Blake's illuminated printing more meticulously than has ever before been attempted, including the presence of accidental droplets of ink indicating the order in which copies were printed, but he has understood the significance of such details more instinctively and illuminatingly than any of his predecessors. He has a very sure instinct for such matters, as was demonstrated by his discovery, initially merely from the feel of the paper, that two of the leaves in the Pierpont Morgan copy of America were not originals. Perhaps the most startling of his discoveries was that about a third of the surviving prints of There is No Natural Religion were facsimiles, not originals, probably made in the latter part of the nineteenth century. One very practical immediate apparent effect of this discovery was the withdrawal from the Rinder sale of No Natural Religion (E) because the genuineness of the prints was suspect.

In future, any serious consideration of how Blake conceived, printed, and colored his works in illuminated printing, when and to whom he sold them, what he intended his books to be and how his intentions changed over the years must depend upon or correct Viscomi's magisterial Blake and the Idea of the Book.

Any serious Blake library should include the Blake Trust reproductions of Blake's Illuminated works and the seminal studies of E. P. Thompson and Joseph Viscomi.

Division I: William Blake
Part I: Editions, Translations, and Facsimiles

Section A: Original Editions

Table of Watermarks
J Whatman 1826 ("Laocoon" [B])

All Religions are One
Copy A

America
Copy M
History: (4) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

See Karnaghan 11.

The Book of Thel
Copy A
History: (5) Mrs. John Briggs Potter lent "a number of leaves" from it to the exhibition at the Boston Museum of Fine Art in December 1929.

Copy J

Europe
Copy C
History: (5) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

Copy G
History: (4) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

Copy H
History: (6) Mrs. John Briggs Potter lent "Uncolored pages" from it to the exhibition at the Boston Museum of Fine Art in December 1929.

The Ghost of Abel
Copy A

Jerusalem
Copy C

Binding: The leaves were "skilfully reglued into the casing, resewn with original stab-holes partly visible, and rebacked at the British Museum in 1926 in white morocco, the original backstrip and lettering piece laid down," according to the 1993 Christie's catalogue below.

History: (1) Sold posthumously for the Linnell estate at Christie's, 15 March 1918, Lot 194 [for £89 to (2) The dealer (Francis) Edwards]; (3) Acquired by the dealer James Tregaskis, who sold it on "2/4/[19]19" for £155.17.4 to Frank Rinder... from whom it was inherited by (4) His daughter Mrs. Ramsay Harvey, after whose death it was sold for (5) The heirs at Christie's, 30 Nov. 1993, Lot 3 ("estimate on request") [sold for £560,000 to] (6) An Anonymous Collection.

PL 6
History: (8) Sold by Dian and Andrea Woodner at Christie's (New York) on 11 May 1993, Lot 85 (estimate: $50,000-$60,000) for $156,500 to (9) An Anonymous Collection.

20 See Karnaghan 11.
22 See Karnaghan 11.
23 See Karnaghan 11.
24 The receipt is reproduced in the 1993 Christie catalogue.
25 "Christie's now expect it to sell for as much as a million pounds" (H. P. Woudhuysen, "Blake's books," Times Literary Supplement, 26 Nov. 1993, p. 16).
Pl. 28

History: (4) After the death of Mrs. Ramsay Harvey, it was sold for (5) The heirs of Christie’s, 30 Nov. 1993, Lot 4 (misdescribed as pl. 25) (estimate: £2,000-£3,000) [sold for £2,760 to John Windle for] (6) Robert N. Essick.


Reviews

1 David Fuller (with the Songs, ed. Andrew Lincoln [1991]) in Book Collector, XLI, 1 (Spring 1992), 121-23 ("the quality of facsimile ... is excellent" [p. 121]);
2 Terence Allan Hoagwood in Blake, XXVI, 2 (Fall 1992), 61-69 (includes praise for this "remarkably good reproduction" and for Paley’s generally admirable text [p. 62]);
3 Michael Ferber (with the Songs) in Word and Image, IX, 1 (Jan.-March 1993), 87-90;
4 §Christian Science Monitor, LXXXIV (6 Dec. 1991), p. 11 (with the Songs);
5 §Los Angeles Times Book Review (1 Dec. 1991), Section D, p. 6 (with the Songs);
6 §Library Journal, CXVI (Dec. 1991), 150 (with the Songs);
7 §New York Times Book Review, XCVIII (15 March 1992), 18 (with the Songs);
8 §Wilson Library Bulletin, LXVI (April 1992), 106 (with the Songs);

"Laocoon"

(?1826) <BBS #84>

Date: ?1826. The discovery by Robert N. Essick of the watermark "J WHATMAN 1826" in his copy (B) gives a strong indication that "Laocoon" was completed and printed in that year. Confirmation of the later date may be found in the close similarities of lines from the "Laocoon" to works of known later date:

Job proof of pl. 2 (c. 1824) <BBS p. 195>
Prayer to God is the Study of Imaginative Art "Laocoon" Prayer is the Study of Art

Job proof of pl. 22 (c. 1824) <BBS p. 195>
Praise to God is the Exercise of Imaginative Art Praise is the Practice of Art

Marginalia (1827) to Thornton’s Lord’s Prayer (1827)
If Morality was Christianity If Morality was Christianity Socrates was The Saviour was the Saviour

On Homer (1820), Blake’s annotations (?1820) to Berkeley’s Siris (1744), and “The Everlasting Gospel” (?1818) which helped to date "Laocoon" should probably themselves be dated later, as Essick and Viscomi suggest in their edition of Milton A Poem and the Final Illuminated Books (1993), 241-43.

Copy B

1808 January 18 (A)

History: (3) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.26

Copy F

Copy L

History: (1) Sold posthumously with the John Linnell Collection at Christie’s 15 March 1918, Lot 197 [for £11.11.0 to Tregaskis] on commission for (2) Frank Rinder,27 from whom it was inherited by (3) His daughter Mrs. Ramsay Harvey, after whose death it was sold for (4) The heirs at Christie’s, 30 Nov. 1993, Lot 1 (estimate: £8,000-£10,000 [sold for £32,200 to John Windle for]) (5) Robert N. Essick.

Copy M

History: (1) Sold posthumously with the John Linnell Collection at Christie’s 15 March 1918, Lot 198, [for £8.18.0 to Tregaskis] on commission for (2) Frank Rinder (according to the 1993 Christie catalogue above); it was disposed of before 1964 (when I saw the collection) ; (3) Today it is Untraced.

26 See Karnaghan 11.
27 The Tregaskis bill for Marriage (L-M), with a £2 commission fee, is dated 16 March 1918, and Rinder’s payment was received three days later, according to the Christie catalogue of the sale 30 Nov. 1993. The information in this note is not in BF.
Edition

A folio flyer for it announces that it is “a reading and study
with original drawings and paintings by Barbara Fahrner” (the
drawings “executed by hand in each copy”), with letterpress
in four colors by Philip Gallo in a “cyber-punk flavor,” printed
in 41 copies, 30 for sale at $3,000.

*A Tengoku to jigoku no kekkon [The Marriage of Heaven and Hell].
Tr. Mikihiko Ikeshita. (Tokyo: Kindaibungeisha, 1992) 88 pp.,
1 plate. In Japanese.
The work consists of “Sakuhin shokai [Introduction of the
Work]” (pp. 5-13), “Sakuhin [Work, i.e., the Marriage in
English]” (pp. 15-35), “Sakuhin no Nihongo yaku, Tengoku to
jigoku no kekkon [Japanese translation of The Marriage]” (pp.
37-57), “Sakuhin kaisetsu [Commentary]” (pp. 59-84),
’Atogaki [Afterword]” (pp. 85-88).

Milton
Copy C
Reproduced in MILTON A POEM and the Final Illuminated Books
(1993).

On Homer’s Poetry
Copy A
Reproduced in MILTON A POEM and the Final Illuminated Books
(1993).

Songs of Innocence
Copy G
History: (4) Mrs. Emerson probably lent it to the exhibition at
the Boston Museum of Fine Art in December 1929.
§ Les Chants de l’Innocence. Tr. Alain Suied (Paris: Arfuyen,
1993).
The text is in English and French.

Songs of Innocence and of Experience
Songs of Innocence and of Experience, ed. Richard Willmott
Review
1 David Worrall, British Journal for Eighteenth-Century Stud­
ies, XV (1992), 231 (a useful book).

* Songs of Innocence and of Experience [W]. Introduction by
The “Introduction” (pp. v-xv) says that the reproductions

There is No Natural Religion
Copy B
History: (5) Mrs. Emerson lent it to the exhibition at the Bos­
ton Museum of Fine Art in December 1929.

Songs of Innocence and of Experience [W], ed. Andrew Lincoln
Reviews
1 David Fuller (with Jerusalem), ed. Morton D. Paley [1991] in
The Book Collector, XLI, 1 (Spring 1992), 121-23 (“the qual­
ity of facsimile . . . is excellent” [p. 121] and “some readings are
exemplary”);
2 Irene Taylor in Blake, XXVI, 2 (Fall 1992), 57 (“this is a
volume that every Blakean may joy to own”);
3 Michael Ferber (with Jerusalem) in Word and Image, IX, 1
(Jan.-March 1993), 87-90 (reprehends “the often automatic
ambiguously-tropic readings of Lincoln”);
(with Jerusalem);
5 § Los Angeles Times Book Review (1 Dec. 1991), Section D,
p. 6 (with Jerusalem);
6 § Library Journal, CXVI (Dec. 1991), 150 (with Jerusalem);
(with Jerusalem);
8 § Wilson Library Bulletin, LXVI (April 1992), 106 (with Jeru­
salem);
9 Religious Studies Review, XVIII (Oct. 1992), 321 (with Jeru­
salem);
10 § Journal of English and Germanic Philology, XCI (1992),
203+.

Notebook
History: (9) Mrs. Emerson lent it to the exhibition at the Bos­
ton Museum of Fine Art in December 1929.

On Homer’s Poetry
Copy A
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Songs of Innocence
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History: (5) Mrs. Emerson lent it to the exhibition at the Bos­
ton Museum of Fine Art in December 1929.

Songs of Innocence and of Experience [W]. Introduction by
The “Introduction” (pp. v-xv) says that the reproductions

Visions of the Daughters of Albion
Copy D
History: (3) Mrs. Emerson lent it to the exhibition at the Bos­
ton Museum of Fine Art in December 1929.

Copies H and L

Section B: Collections and Selections

Auguries of Innocence: Selections from William Blake (N.p.:
CCAC Press, December 1974) C. 5" x 5".

Five pages of the "Auguries" are "Printed by Sally Wood."


A folder with three four-page "booklets," each with a short quotation from Blake, printed at the Stanbrook Abbey Press.


Blake's Illuminated Books Volume 5; see William Blake, Milton A Poem and the Final Illuminated Books (1993).\(^{33}\)


The text consists of color reproductions (with transcripts on facing pages or below the reproductions) of All Religions are One (A), There is No Natural Religion (parts of G and I, all of L), The Book of Thel (I), The Marriage of Heaven and Hell (F), and Views of the Daughters of Albion (G), plus David Bindman, "General Editor's Preface" (p. 7), M. E., R. N. E., J. V, "Foreword" (p. 8), "Introduction" (pp. 9-15), "A Note on Texts and Variants" (pp. 16-17), and for each text an essay on "Plates and Printings" (largely derived from Viscomi's Blake's and the Idea of the Book [1993]) (pp. 21-41, 71-86, 113-40, 225-42), "Supplementary Illustrations," and "Notes" for Thel, Marriage, and Views (pp. 108-10, 208-22, 275-78)—but no index. The argument concerning There is No Natural Religion is particularly original and important.

§Golden Thoughts of William Blake (Glasgow: D. Bryce & Son [1894?]) Golden Thoughts Series, 62.


B is an "unabridged and slightly corrected" reprint of A. Review 1 §Bookwatch, XIV (1993), 5.


David Bindman, "General Editor's Preface" (p. 6); R. N. E., J. V., "Foreword" (p. 7); Milton a Poem: Introduction" (pp. 9-41); reproduction of Milton (C) and additional plates (pp. 43-107); "The Printed Text of Milton" (p. 110) and transcript with notes (pp. 111-217); The Final Illuminated Works: Introduction" (pp. 220-43); reproductions of Ghost (A), On Homer (A), "Laocoon" (B) and "Supplementary Illustrations" (pp. 244-52), plus "The Texts" (p.253) and transcriptions (pp. 254-77).


* Selected Poems of William Blake, Ed. F. W. Bateson. (London: Heinemann, 1957. B. §Reprinted with Corrections. 1961. C. §1963. D. §1964. E. ^London & Rutland (Vermont), 1991. F. Ed. Peter Butter. (London: J. M. Dent; "Vermont"; Charles E. Tuttle, 1993). Note on the Author and Editor" (pp. x-xi in F), "Chronology of Blake's Life [and Times]" (pp. xii-xvi in F), "Introduction" (pp. xii-xxvii in A, pp. xiii-xxvi in D, xxii-xxiii in F), "Note on the Text and this Selection" (pp. xxxiv-xxxv in F), "Notes" (pp. 195-263 in A, pp. 205-63 in D, 181-247 in F), "Glossary" (pp. 249-51 in F), "Blake and his Critics" [a summary] (pp. 252-63 in F), "Further Reading" (pp. 264-65 in F). "I have taken as my base text Max Plowman's edition of Blake's Poems and Prophecies, and have emended ... mainly the punctuation" (p. xxix of A; p. xxxv in F). The 1991 edition is said to be "revised" (p. [iv]).

§Spring. With wood engravings by Linda Anne Landers (London: Spoon Print Press, 1993). "This edition of 'Spring' is limited to 150 copies, of which numbers 1-25 are signed and hand-coloured by the artist."


\(^{33}\)N.b. The new Blake Trust publications carry the names of the Tate Gallery or Princeton University Press as publishers for the Blake Trust.

\(^{34}\)Note that in Spain STC would be listed as Taylor Coleridge, Samuel.


Lyrics chiefly from Poetical Sketches, Songs, and the Notebook.

Part II:
Reproductions of His Art

Drawings for Dante Divine Comedy

Drawings for Milton, Paradise Lost
The Small, Thomas set (1807)

Part III:
Engravings

Allen, Charles,... History of England
(1798) <BB#415>
A NEW AND IMPROVED [HISTORY OF ENGLAND, FROM THE INVASION OF JULIUS CAESAR TO THE END OF THE THIRTY-SEVENTH YEAR OF THE REIGN OF KING GEORGE THE THIRD [i.e., 1797], ] - - BY CHARLES ALLEN, A. M. [AUTHOR OF THE ROMAN HISTORY &C&;] - - THE SECOND EDITION, EMBELLISHED WITH FOUR COPPER PLATES, AND A CHRONOLOGICAL CHART OF THE REVOLUTIONS IN GREAT BRITAIN. - - Concluding with a short but comprehensive Historical View of Europe, from the abolition of the Monarchical form of government in France; the military and naval operations, with the conquests and revolutions in Italy to the peace of Udina. The changes and revolutions in the political state of the French Republic, and a more part-iular detail of the British History during that period. = = = LONDON: PRINTED FOR J. JOHNSON, NO. 72, ST. PAUL'S CHURCH-YARD. - - 1798.

This differs from the record in Blake Books, 521-22 in (1) the line-end after "parti-" (2) the double-rule before "LONDON," and (3) "1798" rather than "1797."

In some copies (e.g., GEB) is a leaf with an ad (perhaps set from standing type of the title page) for Allen's Roman History "EMBELLISHED WITH FOUR COPPER PLATES" [engraved by Blake]

(1798) "FOR THE USE OF SCHOOLS" at 4⁴.

In at least one copy, two words ("or Britain") in a nonsensical phrase ("the southern part of the island, or Britain," in the "REMARKS on the use of the Chronological Chart annexed to this work" (p. 522) have been deleted, and in other copies (e.g., GEB) four lines were reset to eliminate the solecism.

New Locations: GEB, Michigan.

Bible—Illustrations of The Book of Job
(1826, 1874) <BB#421>
Copies of Unrecorded Date: New Location: Mount Holyoke.

Hayley, William, The Life... of William Cowper, Esqr.
(1803-04) <BB#468>
New Location: Mount Holyoke.

Hayley, William, Little Tom the Sailor
(1800) <BB#470>
Two of the four plates which make up "Little Tom," presumably the headpiece and the tailpiece, with "colouring... very weird and striking... possibly executed under Blake's own supervision," belonged in 1929 to John Hodgkin (see John Hodgkin, "Blake and Hayley," Times Literary Supplement, 29 Nov. 1917).

Hayley, William, The Triumphs of Temper
(1803) <BB#471>
New Location: Mount Holyoke.

Lavater, J. C., Essays on Physiognomy
(1789-98; 1810; 1792 [i.e., 1817]) <BB#481>


In some sets, the title pages of Vol. I (1789) and Vol. II (1792) imitate those of the first edition <Toronto>.

C. Vol. I-III (London: John Murray et al., 1792 [i.e., 1817 or later]).

The title pages of several sets of Lavater's Physiognomy bear false dates. Sets with the three title pages dated 1789, 1792, and 1798 (e.g., GEB, Princeton, Toronto) are apparently genuine, with laid paper mostly watermarked "17 LEPARD 95." Those with the three title pages dated 1810 (e.g., GEB, Princeton), with wove paper watermarked "1804" and "1806" also appear to be genuine.

39It bears the signature of Ruthven Todd (11 xii 1945) and the bookplate of Pamela and Raymond Lister and was generously shown me by the distinguished bookseller John Windle.
However, all sets with all three title pages dated 1792 (Chicago, Cooper-Hewitt Museum, Duke, Emory, Kentucky, Liverpool, McGill, Newcastle, Oregon State, and Princeton) have very mixed lots of paper, invariably including some paper watermarked "1817," and these are patently fraudulent.

Similarly misleading is the set with title pages dated 1789, 1792, and 1810 (Toronto) on paper watermarked "1804" and "1806" throughout.

The edition with title pages dated 1789, 1792, and 1810 is probably the same (except for title pages) as the honestly titled "1806" throughout.

This gives us three Volume I title pages dated 1789 (one honest, one of 1810, and one of 1817), three Volume II title pages dated 1792 (one honest, one of 1810, and one of 1817), and three Volume III title pages dated 1798 (honest), 1792 (i.e., 1817), and 1810 (honest).

Stewart Naunton was the first to notice the anomaly of the "1792" edition with "1817" watermarks in his own copy.

Salzmann, C. G. Elements of Morality, tr. [Mary Wollstonecraft] (1791, 1792, 1799, 1805, 1815) <BB#492>
1815. New Location: GEB.

The Pastorals of Virgil (1821) <BB#504>

When four of the prints on one leaf were sold with "The Rinder Collection" at Christie's 30 Nov. 1993, Lot 5, it was claimed with some fanfare and extensive prose that they are "relief etchings," but there seems to be no good reason to believe that they are not, as has always been believed, the same woodcuts as in the published version, though in an earlier state than previously recorded. There are, of course, newly discovered relief etchings of the Virgil plates in the collection of Robert N. Essick, but these are not they.

Young, Edward, Night Thoughts (1797) <BB#515>
New Location: Mount Holyoke.

Colored Copies
Copy H
History: (4) W. A. Sargent lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

Copy M
History: (4) Mrs. Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.


*See Karnaghan 11; the article does not say that Mr. Sargent's copy of Night Thoughts is colored.

*See Karnaghan 11. The article does not specify that Mrs. Emerson's copy is colored.

Part IV:
Catalogues and Bibliographies

1938 December
*Fine Prints Old and New Drawings and Sculpture: Catalogue No. 81 (N.Y.: The Weyhe Gallery, 794 Lexington Avenue, December 1938).

There are important Blakes as lots 120-43, including Jerusalem pls. 50-51, 99 and Europe pls. (13-14), (11, 17), 15 from the "MacGeorge Coll.," Songs pls. 21-22, 38-39 from the "Charles Eliot Norton Coll.," Dante "brilliant proofs on indialaid paper," Job pls. 5, 7, 10, 12, 16-17, 21 plus a "complete set of 21 engravings, early proof states, paper wrappers with original paper label, 1825," 3 Virgil plates (two of them "proof[s] from the Palmer Coll.")}, and a drawing for the title page of Blair's Grave. (I am grateful to N. W. Lott for reproductions from the catalogue.)

1989 National Gallery of Victoria
Review
1 §David Bindman, Burlington Magazine, CXXXI (Jan. 1991), 75.

1990 September 25-November 25

7 *David Bindman. "Watashi jishin no kokoro ga watashi no kyokai de aru, Blake to Paine to French Kakumei [My own mind is my own church': Blake, Paine and the French Revolution],' Tr. into Japanese by Kozo Shioe. Pp. 40-51. (In America, "the debates between Orc and Urizen . . . appear to be conducted in terms of the revolution controversy between Burke and Paine and their respective followers"; the title quotation is from Paine. The essay is silently reprinted, under the English title only of course, as chapter 9 [pp. 112-33] of Reflections of Revolution: Images of Romanticism. Ed. Alison Yarrington and Kelvin Everest [London & N.Y.: Routledge, 1993], "Papers from a conference held at the University of Leicester in July 1789.")

Review
1 *G. E. Bentley, Jr., "Blake as Craftsman and Artist: Two Exhibitions in Tokyo," Blake, XXVI, No. 4 (Spring 1993), 168-70 (the exhibition and catalogue of the National Museum of Western Art make "a major contribution to Blake understanding" [p. 170].)

1990 September 1-October 28

Review
1 *G. E. Bentley, Jr., "Blake as Craftsman and Artist: Two Exhibitions in Tokyo," Blake, XXVI, No. 4 (Spring 1993), 168-70 (the exhibition and catalogue of the Japan Crafts Museum represent an "idiosyncratic accomplishment . . . perhaps . . . fitting for the idiosyncratic William Blake" [p. 170].)
1991

**Reviews**
1 Jon Mee in *The Book Collector*, XLI, 1 (Spring 1992), 123-24 ("fills a gap");
2 G. E. Bentley, Jr., "Blake the Professional," *Antiquarian Book Monthly*, XX, 4 (April 1993), 31-32 ("magisterial"); the review was commissioned by *Wordsworth Circle* and is reprinted here by permission of its editors;

1992 November 4-December 31

Lawrence B. Salander, "Acknowledgements" ([pp. [5-6]); Martin Butlin, "The Art of William Blake" ([pp. 9-12]): "This exhibition concentrates mainly on Blake's public aspirations as an artist" ([p. 9); Robin Hamlyn, "William Blake: The Apprentice Years" ([pp. 13-16]) (reprinted from the 1992 Tate catalogue of that title).

The 40 reproductions include all 33 works exhibited. The "descriptive paragraphs" are from *Butlin, The Paintings and Drawings of William Blake* (1981) and elsewhere.

**Review**
1 "Holland Cotter, "Blake, on loan and for sale," *New York Times*, 4 Dec. 1992, p. C23 (the exhibition "is not to be missed").

1993 May 18-August 8

"Biographical Note" ([p. 2); Robin Hamlyn, "Independence and Innovation" ([pp. 3-7]); rudimentary descriptions of 30 works by Blake of 1779-89 plus 21 by other artists.

1993 October 2-November 28

A valuable six-page catalogue of designs by Blake and Stothard for Chaucer, with Andrew Moore, "Introduction" ([p. 2] and new evidence, in the shape of drawings by Stothard for engraving of Chaucer's Pilgrims in 1793, that leads Robin Hamlyn to conclude that "Cromek and Stothard can be exonerated from the charge [by Blake] of plagiarism" ([p. 4]).

1993 October 4-November 6

"The most significant items . . . exhibited here are . . . Job . . . Blair's *The Grave* [1808] . . . and the considerable number of commercial book illustrations" ([p. 4]).

1993 November 30
*Books and Prints by William Blake from the Collection formed by the late Frank Rinder, Esq.* To be sold by Christie's (London) 30 November 1993.

Thirteen works were sold [by the heirs of Mrs. Ramsay Harvey], of which the most important were *Marriage (L)* (estimate £8,000-£12,000) [sold for £28,000 to John Windle for Robert N. Essick], *Milton* pl. 38 (estimate: £20,000-£30,000 [sold for £55,000 to John Windle for Robert N. Essick]), *Jerusalem* (C) ("Estimate on request" [sold for £560,000 to an Anonymous Collection]), *Jerusalem* pl. 25 (estimate: £2,000-£3,000 [sold for £2,400 to John Windle for Robert N. Essick]), 4 Virgil pulls proclaimed with some fanfare as "relief etchings" (estimate: £10,000-£15,000 [sold for £53,000 to the dealer Nicholas Lott]), "The Man Sweeping the Interpreter's Parlour" first and second states, George Richmond's copy of *Job* (1826), and *Job* ([1874]).

N.b. The Rinder copy of *No Natural Religion* (E) did not appear in the sale apparently because Joseph Viscomi has demonstrated that it is not an original.

1993

**Part V:**

**Books Blake Owned**

Raphael Sanzio of Urbino. HISTORIA DEL TESTAMENTO VECCHIO | DIPINTA | IN ROMA NEL VATICANO DA RAFFAELLE DI VRBINO | ci intagliata in rame da Sisto Badalocci et Piodani Lanfranchi | Parmigiani | AL SIG ANNIBALE CARRACCI | [design of two cherubs by a ?heart] . . . Anno 1698 *In Roma appresso a Giovanni Orlandi con licenza de Superiori*

Description: An oblong octavo volume of Raphael's designs engraved by Annibale Carracci (the margins frayed and a hole obscuring the title page date) printed on the rectos of thin, fragile paper, with, incised on the front cover, a sun-face with rays and "W Blake 1773" (within a semicircle) and, on the verso of pl. 18, "W Blake 1773" in pencil in a hand plausibly like the poet's. A very Blake-like drawing of a leg was discovered in the spine after the work was first catalogued at Sotheby's. (There are also a few identifications of the engravers in a different, apparently continental, hand.)

Binding: Bound in vellum, now much wrinkled, with a crest on the front and back boards of two lions above a band of three stars above another lion; the front cover is now detached.

History: (1) Acquired by a continental collector, who had it bound with his crest on the covers; (2) Acquired and signed by Blake in the year he turned 16, perhaps from Langford or one of the other auctioneers who knocked down such engraved works to the boy at a friendly price; probably sold by Blake with the rest of his collection of engravings to Colnaghi about 1821; (3) Acquired about 1960 by an anonymous collector, from

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whom it was inherited by (4) His son, who offered it anonymously at Sotheby's (London), 14 December 1992, Lot *15 (the cover reproduced but virtually illegible, the pencil inscription and drawing of a leg not mentioned), estimate £1,000-£1,500; withdrawn [to be more fully catalogued]; of description and drawing of a leg not mentioned), estimate mously at Sotheby's (London), 14 December 1992, Lot *15

Dr. Michael sold; sold privately in December 1993 to (5) many mullets of the field”], estimate £10,000-£ 15,000), not

gent, on a fesse sable, between three lions rampant gules, as fully described, the "coat of arms possibly of Matthew [Ar

ferred again at Sotheby's (London), 19 July 1993, Lot *198 (more fully described, the "coat of arms possibly of Matthew [Ar


A review of Dr. John Abercrombie's Inquiries Concerning the Intellectual Powers (Edinburgh, 1831) repeats from Cunningham (1830) <BB#1433> the account of Blake's drawing of Visionary Heads. The review is quoted and discussed by David Groves in Blake, XXVI, No. 2 (Fall 1992).


"Fine madness' outmeasured Blake's sanity."


A herald for the exhibition about to open at the Nottingham Castle Museum <BB#606>.


The drawings are for Job [the New Zealand Job copies] and "The Wise and Foolish Virgins" owned by "Mrs E. J. Hickson and her sister Miss Martin, daughters of the late Mr. Albin Martin."


Reflections on the relationship of Linnell and Blake, on the occasion of the sale of the Linnell Blakes at Christie's.


Review of Dietrich Fischer-Dieskau singing Britten's "new song-cycle of Songs and Proverbs of William Blake" at the Aldeburgh Festival.

____. "Blake and Bristol. 'The House of Interpretation.'” W.D., 21 Jan. 1907.

An account of the relationship of Blake, "this flame-like spirit," with George Cumberland of Bristol, appended to a review of Graham Robertson's edition of Gilchrist <BB#1680C>.


A puff for the reproductions of the Gray designs <BB#385>.

Part VI: Criticism, Biography, and Scholarly Studies


Review

1 Jeffrey D. Parker in Blake, XXVI, 2 (Fall 1992), 60-61 (mostly a summary of "Adams' strategy" in choosing authors, which "is successful" [p. 61]).


Review of the Birmingham Royal Ballet performance of Ninette de Valois's "Job" (1931) based on Blake "that had not been staged for 20 years."


On the Blake exhibition at the British Museum <BB #680>.


A review of the 1784 exhibition at the Royal Academy remarks:

Blake in his War, Fire and Famine, outdoes most of the strange flights in our memory—Sir Richard Blackmore's impressions on another sense, Rending our ears asunder

With gun, drum, trumpet, blunderbuss and thunder or perhaps, not going out of the art, for an allusion, like Fuseli but with the additional aggravation of an infuriating bend sinister.

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“Blake and His Followers.” The Times, July 1957.
Account of the exhibition at the Victoria and Albert Museum <Not in BB>.

“Blake as Artist-Printer.” The Times, 15 July 1964.
A puff for the Blake Trust exhibition at the Tate Gallery <BB #688>.

On the exhibition in the British Museum Print Room of about 40 of the recently acquired Night Thoughts drawings.

On its unveiling.

Caption for a photograph of Thomas Wright standing on a chair to unveil the new monument to Blake in Bunhill Fields.

Blake’s cottage “has been kept, so far as possible, in its original condition by its various owners.”


“A Blake Collection.” No periodical identified, 1 May 1906.
A puff for the Carfax exhibition <BB #600>.

The additions are “Nelson” and “Bathsheba at the Bath.”

Mrs. Frances White Emerson has given the 537 Night Thoughts drawings to the British Museum Print Room.

On Mrs. White’s gift of the Night Thoughts drawings to the British Museum Print Room; could they not be exhibited in Glasgow?

A detailed description of the “New Zealand” Job drawings, suggesting that they were given by Linnell to Albin Martin.

Blake’s Drawings.” Daily Telegraph [London], [1906].
On the Carfax Blake exhibition <BB #600>.

“Blake’s Drawings for Dante Shown: Distorted Figures to Illustrate Inferno Produce Different Sensations Now Than When They Were Produced.” AAN, 22 Oct. 1921.
“Twenty of these tremendous sketches are now on view at the Scott & Fowles Galleries, No. 667 Fifth Avenue, along with all of Flaxman’s” Dante designs. [There appears to have been no catalogue of the exhibition.]

The home is at 17 South Molton Street.

“Blake’s Illustrations to Gray’s Poems.” Glasgow Herald, 6 Nov. 1919.
On their provenance.

The Night Thoughts watercolors are to be seen, about 180 per month, at the Birmingham Art Gallery, 1 Dec. 1928-Feb. 1929 <BB #A633>.

“Books and Prints by William Blake from the Collection formed by The Late Frank Rinder, Esq. [to be offered by Christie’s] London, Tuesday, 30 November.” Christie’s International Magazine, Nov.-Dec. 1993, pp. 88-89.
Reproductions of four works for sale with estimates of their prices.

The new Blakes at the Museum of Fine Art are “Nebuchadnezzar” and Job prints.

An extensive account of the Linnell sale <BBS #608>.

On the Epstein bust of Blake unveiled in Westminster Abbey.

Account of “the performance of Britten’s Songs and Proverbs of William Blake by the composer and the dedicatee, Mr. Dietrich Fischer-Dieskau . . . at Fairfield Hall, Croydon.”

The “Blake Picture” “discovered last week” is the drawing called “Lot and his Daughters” in Auckland Public Library, and “Another Blake discovery” made there “recently” was of “America (N) and Europe (I).”

“Blake Pictures at the Tate Gallery. Two Important Additions.” Nottingham Gazette, 10 Dec. 1914.
“Bathsheba at the Bath” and “Nelson” acquired by the Tate.

“Blake’s Drawings.” Daily Telegraph [London], [1906].
On the Carfax Blake exhibition <BB #600>.

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The new Blakes at the Museum of Fine Art are “Nebuchadnezzar” and Job prints.

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Twenty drawings, plus *Job* and engravings are on exhibition at the Victoria and Albert Museum. [There appears to have been no catalog of the exhibition.]

"Discovery of William Blake’s Grave." *Morning Post* [London], 29 June 1911.

Summary of the essay by Herbert Jenkins <BB #1957A>.


"The key" to the meaning of “The sky is an immortal tent...” in *Milton* “is found in Einstein’s theory” of relativity.


Ruminations on Blake.


It was unveiled yesterday by Sir Geoffrey Keynes.


A summary of the argument of Benoit in *Annals of Psychical Science* <BB #1148>.


About the recently “unearthed” Blake-Varley sketchbook.

"Illustrious Corner in Soho: The House where Blake was Born 200 years ago." *The Times*, 14 Nov. 1957.

A detailed description and picture of the house in Broad Street.

"An Interesting Book 'Find.'" *Nottingham Gazette*, 6 Nov. 1919.

The find is Blake’s designs for Gray.

* "Linnell and Blake." *Evening Standard* [London], 11 March 1926.

Four paragraphs about their relationship.

* "A Lost Blake Frontispiece." *Morning Post* [London], 11 July 1922.

The history of *America* (K) pl. 1.

* "Missing Frontispiece to Blake’s ‘America’ [K]." *Glasgow Herald*, 11 July 1922.

About its provenance.

* "A New Name Among the Abbey’s Immortals." *The Times*, 24 Nov. 1957.

Photographs of “A Bronze Bust of... William Blake, by Sir Jacob Epstein... at Westminster Abbey.”

* "A Note on Blake." *Morning Post* [London], 11 July 1925.

About Blake’s connection with Thomas Hayley.


A reply to W. W. Reid’s letter; the lyric from *Milton* “is an attack on blind subservience to classical education.”

* "A Note on the History of Job." The Birmingham Royal Ballet Formerly Sadler’s Wells Royal Ballet [program, Birmingham, 1993]


* "Original Drawings by Blake." *Boston Evening Transcript*, 9 Nov. 1921.

About the Henkel sale of a book with 50 Blake drawings.


Detailed description of “one of the most important Blake items ever offered in this country” in the sale 22 Nov. at Henkels’s (Philadelphia).

This is Stan V. Henkels auction Catalogue No. 1289 for 21 Nov. 1921, which offers (on behalf of Mrs. Ellen M. Dobinson, the step-daughter of T. K. Richmond) as Lot 15 “William Blake’s Original Sketch Book,” 7” x 4” with “about fifty original sketches by William Blake in pencil and in ink, together with many pencil and ink sketches by Geo. Richmond, “probably the most important Blake item ever offered for sale in this country.”

However, though Mr. Henkels is sure that “the most sceptical would hesitate to pass an adverse opinion on them,” the halftone reproductions (the frontispiece and at p. 6) of what he calls “The Temptation of the Lord by Satan,” “A Lunatic,” “And the Woman was given two wings of a Great Eagle,” and “The Crucifixion” (i.e., a female mourner from what its inscription calls an “old print”), bearing “the authograph [sic] of Blake,” seem to GEB and to Robert N. Essick to be clearly not the drawing or authograph of William Blake and probably that of George Richmond.


A herald for the Blake exhibition <BB #606>.


Long summaries of the toast of Ernest Short and of the reply of the guest of honor Geoffrey Keynes.

* "El prestigioso profesor Bentley Jr, en la Jaume I." *Mediterráneo* [Castellón, Spain], 3 de mayo 1993, p. 8.

Announcement of a lecture on “William Blake and the Empire of the Imagination” at the University of Jaume I.


The Metropolitan Museum Bulletin <BB #1915> announces the purchase of *Songs* [Y].

Reproduction of the design from the Brick Row Book Shop.

Account of the A. B. D. Butts sale at Sotheby’s <BB p. 111>.

― “The Saleroom. Blake’s Virgil Woodcuts. The Rare State I.
Uncut Eight.” No periodical named, [c. 1921].
On the probable sale of the Palmer proofs of Virgil.

― “Sensational Art Find. An Auckland Discovery. Set of William Blake Originals, Said to Be Worth Over £12,000.” [Herald (?Melbourne), March 1928].
Discovery of the “New Zealand” set of Job drawings.

― “£12,000 Find of Art Treasures. Blake’s Illustrations for ‘Book of Job.’” Express, 24 March 1918.
About the “New Zealand” set of Job drawings.

“The Ancient of Days” sold at Christie’s yesterday to Agnew.

On the radio-play “tonight” of Ian Rodger.

The British Museum Print Room exhibition of recent acquisitions includes Blake’s engraving of “Lucifer and the Pope in Hell.”

Reproductions of five heads from the Blake-Varley sketchbook.

Announcement of the [Linnell] sale next year <BB #608>.

Review of the exhibition of 100 Night Thoughts watercolors at the National Gallery of Scotland.

Centenary observations.

Bicentennial summary: Blake’s contemporary “John Martin, a Baptist minister of Kepple Street Chapel, was once asked if he did not think Blake was ‘cracked.’ "Yes,... but his is a crack that lets in the Light.”

― “William Blake’s Homes in Lambeth and Sussex.” Spectator, 6 May 1916.
Description of 23 Hercules Buildings, “blackened, untenanted, glassless... [waiting] for the coming of the housebreakers,” and of Blake’s Felpham cottage.

___ “William Blake’s last surviving home, at 17 South Molton Street, London... is to become a betting shop.” Guardian [London], 25 Jan. 1968.
Caption for a photograph.

Next year the important [Linnell] watercolors will be sold <BB #608>.

___ (The Editor [i.e., Horace E. Scudder]) “The Window-Seat.” Riverside Magazine for Young People, I [N.Y.] 1867, 91-93.
Ruminations about Blake with quotations of “The Chimney Sweeper,” “The Little Black Boy,” and “The Lamb,” stimulated by his picture by Blake of “The Entrance.”

___ (The Editor [i.e., Horace E. Scudder]) “The Window-Seat.” Riverside Magazine for Young People, I [N.Y.] 1867, 287.
A description of Holy Thursday in St. Paul’s Cathedral in June, with “five thousand boys and girls” who “passed out by two and two, led by parish beadles who walked before with staves”; Blake’s poem is quoted.

___ “The World of Art. ‘A Yard and a Half Life.’” No periodical identified, [?1906].
A defense of Blake’s brother James against the sneers of Tatham: “James Blake led the honest, industrious, self-respecting life of a good citizen,” though no evidence for this is offered.

A table of prices Blake’s works have fetched 1793-1903.

“The Triple Hecate” which “I mentioned the other day” was found “not in the Board Room of the Advocates’ Library... but in that of the National Gallery of Scotland... [where] it had hung... for years unobserved.”

“The Triple Hecate” was found by Robert Steele “in the board room of the [unidentified Edinburgh] library” and is now on exhibition with other Blake prints in Bury Street.

Does the British Library really “wish to associate itself with Blake’s graceful ridicule of Newton” exhibited in the “twelve-foot high [bronze] figure of Sir Isaac Newton, sculpted by Sir Eduardo Paolozzi, after... William Blake” which is to be “install[ed] in their entrance next year”? The issue was pursued by John Beer; Colin St. John Wilson; Patricia Fara, “William Blake and Paolozzi’s Newton,” Times Literary Supplement, 26 March 1993, p. 15; 9 April 1993, p. 15.

18 Blake/An Illustrated Quarterly Summer 1994

Review


Blake's painting of “War Unchained by an Angel, Fire, Pestilence and Famine Following” was said to outdo “most of the strange flights in our memory” in an anonymous review in the *Morning Chronicle*, 27 May 1784.


Beer says Blake believed that Newton was “a great genius” but of limited vision (26 March); Wilson claims Blake was ambivalent about Newton (9 April); Fara says the subject was a good choice for the entry to the new British Library (9 April). The correspondence was initiated by a letter from Christopher and Meriel Armstrong.


About the millenarian contexts of the poems.


Blake’s letter of Autumn 1800, untraced by Blake scholars since 1890, has been in Yale since 1973; it is here reproduced and transcribed literatim for the first time.


New evidence from John Marsh’s journal suggests that Blake’s prosecutors may have been trying to intimidate the fractious Chichester militia and that Blake’s defiance of the military may have been popular.


*Blake/ An Illustrated Quarterly*


Volume XXVI, Number 2 (Fall 1992 [i.e., February 1993])

1 Marsha Keith Schuchard, “The Secret Masonic History of Blake’s Swedenborg Society.” Pp. 40-51. (Blake is very incidental to the essay; “The issue was not so much his response to Swedenborg... but his responses to the warring factions and eclectic opinions among the motley crew of Swedenborgians,” chiefly the aristocratic Continental illuminati vs the plebian Englishmen led by Robert Hindmarsh. “The in-fighting was... confined to a small number, so most admirers of Swedenborg... were not aware of the controversies” (pp. 46, 43), and she does not allege that Blake was a member of this knowledgeable “small number.”)


Reviews

4 Irene Tayler. Review of *Songs of Innocence and of Experience*, ed. Andrew Lincoln (1991). P. 57. (“This is a volume that every Blakean may joy to own.”)


Volume XXVI, Number 3 (Winter 1992-93)

1 “D. W. Dörrecker. “Blake and His Circle: An Annotated Checklist of Recent Publications.” Pp. 76-133 (the whole is...


5. Morton D. Paley. "David Bintley’s Job at the San Francisco Ballet, 17 March 1992." Pp. 166-67. ("Unlike the Keynes-de Valois work, it is not a translation of Blake’s designs into balletic terms but . . . . Nevertheless the presence of Blake’s visual conceptions lingers.")

6. G. E. Bentley, Jr. "Blake as Craftsman and Artist: Two Exhibitions in Tokyo." Pp. 168-70. (The exhibition and catalogue of the National Museum of Western Art make "a major contribution to Blake understanding," while those at the Japan Crafts Museum represent "a far more idiosyncratic accomplishment—and perhaps more fitting for the idiosyncratic William Blake" [p. 170].)


Volume XXVII, Number 1 (Summer [November] 1993)

1. G. E. Bentley, Jr. "Blake . . . Had No Quaritch: The Sale of William Muir’s Blake Facsimiles." Pp. 4-13. (The Quaritch "correspondence with Muir . . . . is extremely interesting about the ways in which Muir made his facsimiles and when and for how much he sold them" [p. 4].)


5. Peter Otto. "Reply to De Luca’s review of Constructive Vision and Visionary Deconstruction." Pp. 29-30. ("I don't think that the issues are as cut and dried as he suggests" [p. 30].)

Volume XXVII, Number 2 (Fall 1993 [i.e., January 1994])

1. Robert N. Essick. "Blake’s 1812 Exhibition." Pp. 36-42. (Rehearses the context of the 1812 exhibition of the Associated Painters in Water-Colours and suggests that Jerusalem pls. 6, 28, 51 printed in blue about 1804-08 may be the "Detached Specimens" of Jerusalem which appeared there.)

2. Martin Butlin. "Two Newly Identified Sketches for Thomas Commins’s An Elegy: A Postscript." Pp. 42-44. (They were sold at Christie’s 17 November 1992.)


4. Andrew Lincoln. "To the Editors." Pp. 45. (Corrects his careless statement in the Blake Trust Songs that Blake engraved a plate for Mrs. Barbauld’s Hymns in Prose for Children [1781].)


6. *Anon."Secrets of Eternity." P. 63. (Puff for "a cassette tape of combined music and guided visualization of Blake's myths in Milton for therapeutic use" sold by Golgonooza Productions.)

7. *Anon."Job Revival." P. 63. (Dame Ninette de Valois’s ballet was revived by the Birmingham Royal Ballet in 1993.)

This issue is accompanied by a separate 15-page "Cumulative Index, Volumes 1-25."
printed text, an engraving (Hamilton-Fittler) of "The Death of Arthur," and the engraved table of contents for Chapters I-III (all the text in a different setting from the final one). "W. BLAKE" is said to be one of 19 engravers who have "undertaken to exert their abilities in the Embellishments of this work," but he signed none of the 195 plates in the published version of 1793-1806. (For other Bowyer prospectuses for Hume of January and June 1793, see Blake Records [1969], 46.)

*Bronowski, J. "Artist in Revolt: What do YOU know about William Blake, whose bicentenary is now being celebrated? Here the famous writer, scientist and brains-truster presents a new view of the artist." Books and Art, Dec. 1957.

A general introduction.


Parts I ("Blake's Myth of the Four Zoas and Jung's Picture of the Psyche") and II ("The Fall into Disintegration") are in Aligarh Critical Miscellany, 1 (1988), 47-74, and II, 2 (1989), 158-84.


There are separate sections, each with its own Conclusion, on "Images apocalyptiques" (pp. 23-102), "Le Cercle, les structures closes" (pp. 103-60), "Le Spirale: les structures progressives" (pp. 161-208), and "L'arc-en-ciel: les structures prophétiques" (pp. 209-64). There are 38 plates.

Blake's militant apocalypse is certainly in his phrase about seeing "through the eye" (p. 269).


Review


"Much of what Blake wrote and drew . . . seems to anticipate the 'new' paradigm of the 20th century, which attempts to reintegrate the mind and body, subjective experience and objective matter" (p. 200).


Clarke says that, insane or not, "Blake's spiritual voice is becoming daily more audible, more insistent, and more clear"; Sheppard says that "Manic-depressive insanity is the technical name for the complaint which gave us Blake's poems and his pictures"; the Ed. says plaintively: "This correspondence must now cease."


On Blake's sources in antiquity.


In a sequel to his note in N&Q(199), Cox finds that not only Marvell's poem "On Mr Milton's 'Paradise Lost'" but Young's Night Thoughts, IX, 1801, may be behind "Bring our number, weight & measure in a year of death."


Account of works in the Blake exhibition.


Apparently in part a study of Blake's influence on E. M. Foster.


On the Tate exhibition.


About Parry's setting of Blake's "Jerusalem" lyric [from Milton]. This is part of an extensive correspondence <BB #2429>.


A study should be made of the "local allusions" to London in Blake's poetry.


Reviews

1 William Richey in European Romantic Review, III (1992), 93-97 (the book is characterized by "keen insight and careful scholarship");
2 Stephen Cox in Blake, XXVI, 2 (Fall 1992), 52-57 ("De Luca's book is stimulating, provocative, rich in ideas ... a landmark" [p. 56]);

"Thee's very abstention from the naming of love seems to me part of her immersion in the amorous field" (p. 386).


About Jerusalem chapters II-IV addressed to the Jews, Deists, and Christians as subdivisions of Chapter I, "To the Public:"


An important essay in historiography, tracing "significant aspects of the story by which Blake attempted to orient himself to the contemporary situation," with chapters on "The Making of an English School of Painters," "A New Maecenas" (John Boydell), "A Christian History of Engraving," and "The Artistic Machine" (i.e., the technology of graphic reproductions). In the Descriptive Catalogue and especially in his "Public Address," Blake argued "that original English art had been superseded by a counter-art of imitation adapted to commerce, 'Suited' to its 'Purpose' and 'Subservient' to the 'interest' of the 'Trader';" "Blake replaces the standard English school conviction that historical interruptions [such as the Civil War] have prevented English artists from acquiring painting and allied arts with an energetic conspiracy theory" (pp. xix, 176, 143).

There are 131 reproductions, 38 of them after Blake.


1 James C. McKusick in Huntington Library Quarterly, LIV (1991), 553-62 ("A model of bold, incisive, and carefully researched scholarly analysis of literary and artistic creation from a broad interdisciplinary perspective" [p. 354]);
2 Michael McMahon in Year's Work in English Studies, LXX for 1989 (1992), 87-88;
3 Andrew Cooper in Journal of English and Germanic Philology, XCI (1992), 252-55 ("an important and elegant recuperation of Blake's performative aesthetic" with "many old-fashioned virtues" [pp. 255, 252]);


"Blake is unique in the security of his belief that civilization lies within the self, not outside it" (p. 193).


A study of the Notebook poem.


"In his illustrations to the Bible ... everything in Blake's design can usually be justified by the text" (A, p. 5); the essay originated as a lecture given at the Symposium associated with the Blake exhibition at the Art Gallery of Ontario (4 February 1983) <BBS pp. 298-99>.


Interviewed by Melvyn Hill for the Canadian Broadcasting Corporation, 1971.


A lecture at the Open University, 25 August 1991.


On Blake sales.

*Gaunt, William. "Blake and the current of imaginative art." Chapter X (pp. 139-48) of his A Concise History of English Art. N.Y., 1964 <BB # 1672>. B. "Blake to sozoryoku no fuchô,


“Examines Blake’s aesthetic theory and . . . The Four Zoas.”


On “To Tirzah.”


Pace the review of 22 Nov., a reproduction of “Little Tom” appeared in *The Century Guild Hobby Horse* (1886), and I possess the two Blake engravings, which unfortunately have been cut off from the Broadsheet. The colouring is very weird and striking, and was possibly executed under Blake’s own supervision.


Review


Hood says that Blake was scarcely insane; Hayne writes that “There is little doubt that there were periods when Blake” was insane, the reference to “ante-natal source of inspiration” is mere mysticism. (See also Pamela Gray et al.)


Apparently related to Blake.


“His style renders his prophetic perception of the world through syntactical and semantic ambiguities, transfiguring metaphors, and organic use of allusions to the Bible and Milton.” The same thesis, with less information, is recorded in *DAI*, LII (1991), 1339A.


An account of the Blake Trust archive in Santa Cruz and the Blake Trust facsimiles: “It took about a month to obtain a satisfactory first proof of a single plate. . . . it took seven to nine weeks to apply the colors by hand to produce an edition of 400. . . . To reproduce Blake’s illustrations for Gray’s poems . . . 18 craftsmen worked continuously for four years.”


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Perhaps this is "Dotrzc do wieczności [To Make It to Eternity]," pp. 187-99 of Ewa Kozub ska and Jan Tomkowski, Misticzny Świat William Blake'a [The Mystical World of William Blake] (1993).


About "Blake's careful analysis of the disingenuous method of argumentation employed in the Essays" of Bacon.

Karnaghan, Anne Webb. "Blake Exhibition at Boston Mu-

* Recorded as unseen in Blake, XXII (1988), 46, and in BBS p. 529.

24 Blake/An Illustrated Quarterly
5 Czeslaw Milosz. "Czytamy Blake'a [Let us Read Blake]." Pp. 199-208. (Perhaps this is from his Ziemia Uro [The Land of Uro] [1977].)


The Blake section reprints three essays:

Summary of what seem to be Blake's key ideas "From a Humanist standpoint."

Review of the exhibition at the Tate.

"Joyce Cary has absorbed Blake and transformed him" (p. 62).

A summary of the poem heralding the sale of the Rinder copy at Christie's.

The original for the facsimile of America reviewed on 6 Feb. is owned by Paul Mellon. (Other letters with the same title but other issues were written by Kerrison Preston and Geoffrey Keynes <BB #2457>.)

In "The Little Black Boy," Blake is "pointing out the limitations" of Christian faith, and in the Marriage, Blake "helped to let God out of the Bible and the Church" (p. 146-47, 155).

§Maeda, Yoshihiko. "Blake no 'Yasou' soshibai kodoku: shi to zuzu to no kankei [Decipherment of Blake's Illustrations to 'Night Thoughts': Relationship between Paintings and Poetry]."

Rikkyo University Ph.D., 30 September 1986. Otsu No. 84.
§Maeda, Yoshihiko. "Blake no 'Yasou' soshibai kodoku: shi to zuzu to no kankei [Decipherment of Blake's Illustrations to 'Night Thoughts': Relationship between Paintings and Poetry]."


A centennial appreciation.

"At the centre of Dmitri Smirnov's world lies his intense and surprising relationship to the poetry, painting and thought of William Blake," manifested particularly in his song cycle The Seasons (1979), his operas Tiriel (1985) and The Lamentations of Thel (1986), The Moonlight Story (based on Blake's drawing of "Malevolence"), and A Song of Liberty (1993).

Erasmus Darwin and Blake serve as emblems here: "For Darwin, Newton was a hero . . . . For Blake, Newton was equally important, something of an anti-hero" (p. 258).

Reviews
though parts of it "leave one uneasy");
2 "Hirst, Desiree. "Prophet as artisan," Times Literary Supplement, 9 July 1993, p. 29 (it is "a close examination of Blake's early [literary work].")


Translations of "Proverbs of Hell" (Marriage, p. 7-10, treated

42 "Otsu" is the Japanese doctoral thesis reference number.

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as a single poem) and "A Divine Image," the first followed by an introduction thought (including the question of whether, strictly speaking, Blake was an atheist), the second followed by a brief consideration of Blake as a painter.

___ Zemiany Ulro [The Land of Ulro], (1977).


Paraphrase and summary; "The central idea of the poem is creation."


Blake's "The Tyger" is compared with Rilke's Die Flamingos and Baudelaire's Les Chats.


Blake's "The Tyger" is compared with Rilke's Die Flamingos and Baudelaire's Les Chats.

The Japanese poet Rofu Miki (1889-1964) wrote a symbolic poem greatly influenced by Blake's "The Sick Rose."


On the exhibition at the British Museum <BB #680>.


A herald for the exhibition <Not in BB>.


The sale of the colorprint of "Elijah in the Chariot of Fire" to Charles Sessler.


A psychopompous work using "Jung's fearless, non-positivistic prioritizing of the psyche's self-referential typologies" to offer a "psychologizing of Blake" through his illustrations of Bunyan's Christian and his "sidekick, Hopeful" (pp. xxvii, 16, 198). The 147 reproductions include 28 of Blake's watercolors for Pilgrim's Progress in color plus all 29 in black-and-white reproduced 6-8 to a page.


* "The tools of depth psychology as well as art criticism are used." The dissertation is developed in her book called Dark Figures in the Desired Country (1993).


Reviews


About "how Blake uses epistemological categories, rooted in preconceptions of gender and genre, to structure the reader's responses to his poetry."


About Eage, Byron, Blake (Island and Marriage), and Jane Austen.


About the Job watercolors on exhibition at the Morgan Library.


"The 'newness' of Blake's mythology is proportionate to how it transcendentalizes the self and accommodates the ideology of autonomous individuality" (p. 94).


Review
1 David Worrall, British Journal of Eighteenth-Century Studies, XVI (1993), 116-17 (The book has "few surprises" and "lots and lots of metaphysic").


Said to concern Blake.


Partly (pp. 188-93) he focuses on the "dialogic dimension of Job in Blake's poem 'The Tyger'"; Blake "intricately and anti-thetically draws on the language of the Bible" (p. 188).


A plausible argument that "The French Revolution is essentially a political tract in epic form... in which Blake challenges the underlying assumptions of Burke's counterrevolutionary text" (p. 817).


Rodger, Ian; Mr Shuttleworth. ""'The Trial of William Blake.'" Listener, 31 May 1962.

Rodger asks why men of the left cannot pay homage to the devil and Blake; Shuttleworth replies that Rodger's play is simplistic.


"I concentrate on patterns of coherence and attempt to synthesize rather than problematize my own argument" (p. 9). The work clearly grew out of his 1987 dissertation.


"This poem can be understood as being produced by itself, as a form of auto-citation" (p. 490). The essay is revised and reprinted with "different conclusions" as "Re-Citing 'The Bard': Natural Language, Referentiality, and the Possessive Selfhood," pp. 44-61 of her Rethinking Blake's Textuality (1993).

Blake wrote Jerusalem in order to teach readers to recognize the rhetorical strategies by which sacred texts are constructed so that he could liberate his readers . . . . Presumably the thesis is the basis of her book on Jerusalem called Rethinking Blake’s Textuality (1993).

“Jerusalem’s ‘Forgotten Remembrances’: A Blakean Analysis of Narrativity and Ideology” Genre, XXIII (1990), 205-26 <BBS p. 628>.


Revised and reprinted with “different conclusions” as “Epistemological Crisis and Phenomenalist Subject,” pp. 78-97 of her Rethinking Blake’s Textuality (1993).


Jerusalem is the anvil on which she shapes her critical philosophy, wishing “to make a contribution to contemporary poststructuralist thought . . . rather than to proffer an ‘interpretation’ of the poem or an account of what Blake actually intended” (p. 4).


On the Fitzwilliam Blake exhibition.


“All right-thinking and fairly informed people . . . shudder at the notion of incorporating” into the Hymnal Blake’s “Jerualem” lyric from Milton, that “emanation of a disordered mind.”


“Dohangashu Job ki’ refers to the reproductions here of all the Job engravings which were exhibited in a small gallery in Tokyo, while “29 go shitsu no William Blake” is an essay on “The Ghost of a Flea” in Room 29 of the Tate Gallery. The essay was revised as “Nijukyugo shitsu no Blake [Blake in Room 29]” pp. 186-99 of his Ningen no ire u to tona taiwa—Yoroppa no nakatachi [Dialogue to Pictures Painting Human: European Painters] (1981).


The transvestite swordsman the Chevalier D’Eon may [or may not] figure in the Island in the Moon and The Four Zoas.


“The Book of Urizen . . . does then seem to suggest a specific relation between the fantasy of rational control and the problems of French politics” (p. 163).


The transvestite swordsman the Chevalier D’Eon may [or may not] figure in the Island in the Moon and The Four Zoas.


“The Book of Urizen . . . does then seem to suggest a specific relation between the fantasy of rational control and the problems of French politics” (p. 163).


The transvestite swordsman the Chevalier D’Eon may [or may not] figure in the Island in the Moon and The Four Zoas.


“The Book of Urizen . . . does then seem to suggest a specific relation between the fantasy of rational control and the problems of French politics” (p. 163).


The last three chapters deal with Blake, the last two “re-worked from my dissertation, William Blake’s Transfigurations of the Bible in Jerusalem”:

6 “Ways of Escape: Blake’s The Mental Traveller.” Pp. 151-81. (The Mental Traveller . . . shows the absolute failure of opposites to interpenetrate” [p. 151].)


His essays on “Blake’s Internal Eternity: Self Becomes Other” and “Monos o Iesous: The Transfiguration of the Bible in Jerusalem” in his "All Nature Is But Art" (1993) are “re-worked” from the dissertation.


Blake attempts "to coordinate Hebraic and Spenserian allegories" (p. 331).


An attempt to clarify Lavater’s "point of view in regard to the human physiognomy and the processes involved in its graphic representation" (p. 151), with a section on the source of Blake's portrait of Lavater (pp. 160-66).


Review
1 §M. Spilker, in Novel, XXV (1992), 387+,


On "Professor Wind’s Third Programme talk on Blake and Reynolds."

44 The work is entered as unseen in Blake, XXII (1988), 49, and BBS p. 651.

Summer 1994
Reviews
1 Michael Ferber, "The Making of William Blake," Nation, 15 Nov. 1993, 594, 596-600 ("Most valuable" are "the rescue of the Muggletonians from oblivion" and "his setting forth the immediate political or social resonance of the theological esoterica that interested Blake" [p. 599]);

A summary of the relationship in connection with a BBC program.

He aims "to use these two sets of illustrations to question and complicate some commonplace assumptions about the translation of text into image" (p. 363).

On the Tate exhibition.

"It is the purpose of this study to examine the shadowy ironies which gather round . . . [the 'Reasoning Spectre'], and to consider how they relate to the divided energies of Blake's poetics" (p. xii). "An earlier version of this book" may be found in his Southampton doctoral thesis (1988) (p. x).

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A later version of the thesis may be found in his Blake's Poetry: Spectral Visions (1993).

A magisterial "labor history of Blake" (p. xxv), organized into "Part I: Invention. Composing Illuminated Designs" (pp. 1-44, 383-89); "Part II: Execution. Making Illuminated Plates" (pp. 45-88, 389-92); "Part III: Production: Printing Illuminated Books" (pp. 89-149, 392-98); "Part IV: Editing Illuminated Books" (pp. 151-83, 398-402), and "Part V: Dating Illuminated Books" [i.e., a record of printing sessions, book by book] (pp. 185-374, 402-20). There are 325 plates.

Do "any of Blake's tunes survive?" [No.]

Program for the performance of the ballet based on Blake's Job designs.

Reflections on Blake, apparently stimulated by the Blake Trust exhibition at the Tate Gallery.

About the "exceptional readings on plates 16 and 42 of the Ellis and Yeats facsimile [sic] of Milton," a sequel to Plowman's note with the same title <BB #2416>.


In the first edition (1985), "Blake" was chapter 4 (pp. 78-109).


About how they "responded to the feminism of their times." Chapter I. "Blake's Visions and Revisions of a Daughter of Albion," claims that Oothoon in Visions "reflects the contradictory investments Blake had in the feminism of Mary Wollstonecraft."

An occasionally accurate survey of Blake's printing techniques.

Willmott expresses his "astonishment at the cultural gaffe" of the British Library in commissioning Paolozzi's 12-foot statue of Newton based on Blake's design (10 Aug.); Alderson says the British Library didn't understand Blake's "meaning" (10 Aug.); Wilson (architect of the new British Library building) claims that Blake's "image of Newton is . . . ambivalent" (13 Aug.); Saunders (Chairman of the British Library Board) says that the figure of Newton in Blake's design is "impotent," while in Paolozzi's statue he is "immensely strong and powerful" (13 Aug.).

*Witcutt, W. P. "Wm. Blake and Modern Psychology: The
method of interpretation which W. P. Witcutt applies to his 'Blake' (Hollis and Carter, 8s. 6d.) seemed to us so revealing that we asked him to explain his theory for our readers." John O'LONDON'S Weekly, LVI, No. 1,307 (4 April 1947).

"Blake was an extreme example of ... the intuitive introvert," and "the Four Zoas ... are personified psychological states."


About the Rinder sale at Christie's on 30 November.


"The language of Blake's poetry ... seems to be part" of this radical street rhetoric (p. 45).


An excellent summary of the context of Blake's trial.


Blake lived at No. 21, Hercules Buildings, where there is still "at the back an old vine and an old fig tree" and a panelled room, not at No. 23 where the London County Council has put the Blake plaque.


In "an explicitly narrative context," "I read the poem with a kind of literalist respect for the dramatic integrity of the characters and their conversations."


Division II: Blake's Circle

Exhibitions
1989 June 15-September 24

It includes engravings after Flaxman and Fuseli, one of them by Blake.

1992 November 11-December 3

P.R.M.C., "Introduction" (pp. 2-3); the 17 paintings, all reproduced, include John Linnell (No. 6-10), his son William Linnell (No. 11-12), John Linnell and Samuel Palmer (No. 13), and James Ward (No. 15-17).

1993 January 15-April 12, May 9-July 25

It consists mostly of 226 fine color plates. In a Blake context, the most important works are the Blakes #9-11 (including the Arlington Court Picture), Constable #26-35, John Linnell #203-08, John Martin #210-11, Samuel Palmer #223-30 (including "Bright Cloud," "The Lonely Tower," "A Towered City," and "Morning" for Milton), George Richmond #236, Cornelius Varley #311-15, John Varley #316-19, James Ward #320-21, and especially J. M. W. Turner #277-306.

1993 January 23-February 21

A very professional illustrated catalogue of prints from David Alexander's collection "which were singly issued rather than being in books," an important category, since "works of imagi­native literature seldom appeared initially with plates" (pp. 5, 6), and many of the prints exhibited here were the first, largest, and most ambitious illustrations of their books. Inter alia, he cites prints designed by John Flaxman (engraved by Marcuard and William Flaxman) from Goldsmith's Vicar of Wakefield and from "Henry IV, Part II, Act II ("Falstaff and Doll Tearsheet") published by Durant and by William Flaxman on 1 and 10 March 1783 (p. 57), at just the time when Blake and Parker formed their short-lived print-selling partnership. (A briefer, unillustrated form of the catalogue accompanied ex­hibitions of 1981-83 and 1986.)
1993 July 22-1994 April 3

*Visions of Antiquity: Neo classical Figure Drawings.* Compiled by Richard J. Campbell and Victor Carlson with contributions by Sylvain Bellenger, Edgar Peters Bowron, Bjarne Jornaas, Lisa Dickinson Michaux, Stig Miss, and Marsha Morton (Los Angeles: Los Angeles County Museum of Art; Minneapolis: The Minneapolis Institute of Arts, 1993).

The British Drawings include George Romney (No. 1-2), Benjamin West (No. 3-4), John Hamilton Mortimer (No. 5), Angelica Kauffmann (No. 6), John Flaxman (No. 8-10), and William Blake (No. 11, "A Breach in a City, the Morning after the Battle").

1993


Blake and his followers are Nos. 4-7, 9-18, 69, 74-83, 109-16, 121-24, 144-45, including as No. 9 Blake's engraving of "The Fall of Rosamond" printed in three colors, second state (though misleadingly described as "between Essick's first and second states"), £3,500, sold.

**Richard Cosway (1740-1821)**
Miniaturist, Friend of Blake


Especially about the 25 Cosway miniatures in the Huntington.

**Robert Hartley Cromek (1770-1812)**
Entrepreneur, Friend-Enemy of Blake

Letter to William Hayley (no date given)

Enclosing Blake's letter [to Hayley of 27 November 1805 about his designs for Blair]: his work has too much mind and too little of the hand in it to be generally understood; mentions Lady Hamilton, &c.

Cromek's letter was paraphrased in the Sotheby catalogue of "the Collection of The Rev. Canon Hodgson, Comprising Cowper the Poet; Blake; Flaxman; [i.e.,] An Important Series addressed to Wm. Hayley," 2 March 1885, Lot 17 (together with Blake's letter). The Cromek letter has not been traced or its existence previously recorded.

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


"Introduction" (pp. xiii-xli), "The History of The Captive Parts 1 and 2 and the Bases of the Present Text" (pp. xliii-xlii), "Notes to the Text" (pp. 297-306), "Epilogue: The Sophians, the Iovinians, and Memmo" (pp. 307-22), "Appendix I: Substantive Emendations to the Text of The Captive Part 2" (pp. 323-48), "Appendix II: Description of the Manuscript of Part 2" (pp. 349-51).

**Reviews**

2. A. D. Harvey in *Eighteenth Century Fiction* (LII), 193-94 ("to be welcomed," with reservations);
3. Pamela Clemit in *Notes and Queries* (CCXXXVIII [N.S., XL] (June 1993), 253-54 (This "lavish edition . . . is of special interest as a fictional commentary on changing notions of social reform").

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


**James Heath (1757-1848)**
Engraver

**Charles Heath (1785-1848)**
Engraver

**Frederick Heath (1810-78)**
Engraver


The volumes are set up as discrete books, each with an index.

"Blake refers directly to James Heath in his Public Address (Notebook p. 51: ("according to Heath") and in his letter of 28 December 1804, and virtually certainly he knew the man.

"His conversation," says James Heath, the engraver, "warmed the listener, kindled his imagination, and almost created in him a new sense. No man of culture could listen to it without feeling a thrill of gladness. His description of some clouds," adds Heath, "I shall never forget. He warmed with the subject, and it continued through an evening walk." The sun was set, but Blake's clouds made sunshine in the darkness. [Thomas Wright, *The Life of William Blake* (1829), II, 95, with no indication of source.]

A partially-identical passage is given in Alexander Gilchrist, *Life of William Blake, "Pictor Ignotus"*(1863), I, 312: Blake's description of these genuine Claudes, I shall never forget. He warmed with his subject, and it continued through an evening walk. The sun was set; but Blake's Claudes made sunshine in that shady place.

Gilchrist's quotation comes misleadingly at the end of his transcription of a letter (of April 1861) from Samuel Palmer but is not in the MS of the letter in Yale (see *Blake Records* [1969], 315 nl).
Summer 1994

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


James Ward (1800-85)
Painter


Background


Summer 1994
The Life of W. Blake
Chris Orr

The Life of W. Blake is a set of 8 colored prints that I published in 1992. They are a complex mix of etching and monoprint techniques. Although in a limited edition of 20 examples, each image is uniquely printed much in the way that Blake's engravings are individual productions, varying slightly between copies. The main plate is drawn on copper, etched, revised and proofed through many variations. Drypoint techniques are added. The text and additional elements are similarly etched onto copper but are printed by the counter-proof method. Although this is a recognized technique, I believe that I have developed counter proofing more than any other artist in Britain recently. It is essentially an offset method. An impression is taken onto tissue paper and then reprinted. This allows the artist to work the correct way round. Printing a hand-written text suddenly becomes straightforward! It also permits the artist to print anywhere on the paper. For example the grasshopper in the "Visions" print can be placed on the extreme bottom left-hand corner, echoing the real grasshopper that came into my studio whilst I was making that print. (I fondly imagined that it was a visit from Blake's ghost.) Monoprinting, the final element in the work, is a direct print from a brushstroke or smear of printing ink. Only one impression can be made before the mark must be re-made.

One of the first art books I ever bought reproduced a selection of Blake engravings and he has been in a corner of my mind ever since, although for most of my career I have been associated with the tradition stemming from William Hogarth. A combination of things brought Blake bubbling to the surface for me in 1992, but it was a Scots poet who assailed me at a private view in London, accusing the English of producing no great artists or poets who lit the blue touch paper. I breathed the name of William Blake, he writhed in agony and left me. Every little English boy and girl is bathed in Blake at least once. He is selectively quoted, sung and admired for a few of his works but he is buried in Bunhill Fields not Westminster Abbey, we have acres of Turners on view at the Tate Gallery and a measly display of Blake. A National Hero? He was never knighted, never admitted to the Royal Academy and a printmaker to boot.

My W. Blake is somewhere in between an autobiography and a historical fantasy. A homage but not a sycophantic illustration of the good engraver Blake. He
has never suffered the fate of poor Vincent and been lam­
pooned into a Lust for Life production, but my work does
take all necessary liberties with the facts. I can claim some
kinship with Blake. I, too, am a printmaker and painter
struggling away in my workshop with word and image con­
vinced of my own peculiar set of dreams. My W. Blake,
ever parted from his straw hat (straw hat varnish, an acid
resistant liquid still used by etchers today) stumbles through
his world, ecstatic in his alchemical etching studio, bemused
at art school by the fatuous behavior of fellow students and
dreaming of fabulous tigers (inflated domestic moggy due
to indigestion). In the country he wears a home-made tar­
paulin and whistle holding cloak whilst nearby a sheep
stares sadly at a knitted woollen jumper by its feet. Don’t
look for a perfect televiusal period recreation of eighteenth-
century England, the odd transistor radio and fire extin­
guisher has crept in.

The text that weaves through the images comes from Blake
Records, by G. E. Bentley, Jr. This is a biography constructed
out of contemporaneous letters, newspapers reviews and
reminiscences from which we learn that Blake once passed
the remark that he thought the earth was flat. The recorder,
Henry Crabb Robinson, tried to raise the question of cir­
cumnavigations, but at that moment dinner was called and
the reply was lost. Saved by the gong. The general verdict
on Blake seems to have been that he was mad but harmless.
Blake neatly counters; "... there are probably men shut up
as mad in Bedlam who are not so: that possibly the mad­
men outside have shut up the sane people." It has recently
been suggested that prescribed the “right” drugs Blake could
have been “cured” of his visions. He was an obstinate man
and believed he walked and talked with Socrates, Jesus
Christ, and Michael Angelo. Unlike Doris Stokes of Balham
(the south London medium who produced pastiches of the
music of Beethoven seated at her piano and with her eyes
closed) Blake proceeded after years of humdrum engraving
commissions to produce his own most exquisite works
of the imagination. During his lifetime he suffered much
rejection. Not until we caught up with him and developed
a proper respect for the inner eye did his star rise. It is dif­
ficult now to imagine our civilization without him.

The 8 prints The Life of W. Blake are available as a boxed
set from the artist. Write to 7 Bristle Hill, Buckingham
MK18 1EZ England. Telephone 0280 815255. Price on ap­
plication.
The issue of Blake/An Illustrated Quarterly in your hands embodies the latest in the series of major changes in production that have marked the 26 years of Blake's existence. At least a few of our readers may recall some of the landmarks on the ragged curve of technical evolution from the Berkeley, California, Blake Newsletter of 1968-70 through the Albuquerque, New Mexico, Newsletter and Blake... Quarterly of 1970-1986 to the Rochester, New York, Blake of recent memory.

The latest change is exceptional, the most significant since the first Blake Newsletter with illustrations—also the first to roll off a printing press—was published in 1970. Like that innovation, this one has shaped the journal from top to bottom. Two years ago we began to plan the moment when we'd be able to make the jump from a conventional method of production to a method that would exploit the advantages of desktop publishing technology.

Desktop publishing has transformed the publishing industry. Despite its homey name, this revolutionary technology brings big challenges to a small operation like ours, such as a complete change in the meaning of "managing editor." Patricia Neill, known to all our contributors and most of our readers as Blake's managing editor, has always supervised the production of each issue. But only after spending the last couple of years plumbing the intricate depths of Aldus PageMaker, our professional desktop publishing software, and then practicing her skills on a heap of university posters, brochures, and newsletters, did she feel prepared to execute the layout of Blake.

Last summer Richard Rosenbaum, the production manager at Cornell University Press, designed for us a format that is well adapted to our situation. We require layout that can efficiently accommodate illustrated articles, notes, lists, and reviews in pages designed for readability and some elegance rather than for complicated graphic effects. Our new design, even as it introduces several major changes to the layout, preserves the features that make Blake recognizable, notably its organization, large trim size, and multiple columns.

We have followed Dick Rosenbaum's proposed modifications in virtually every respect. Look closely and you'll notice that we've changed the paper, reverted to two columns from three, and changed all the type fonts, the size and placement of columns, the section openings, and the design of our cover and inside front pages. Not least, we've changed printers.

Now an issue of Blake leaves Rochester as a collection of files on a computer disk—these PageMaker files contain the layout for every page of the issue—and a small bundle of photos. Our new printer, the highly regarded and technically up-to-date firm of Braun-Brumfield, Inc., in Ann Arbor, Michigan, converts those files, along with halftones shot separately, into photographic negatives that are then used directly to produce plates for the offset press.

Desktop publishing gives us significant new advantages. We have more control of the layout; changes are easier to make; the time from initial layout to printed issues is shorter; and costs are less. In a time of hardnosed budget cutting, we must do everything we can to minimize expenses, preferably without compromising quality. Our change in production methods helps us accomplish that.

Our first electronically-produced issue was the last issue of the previous volume, spring 1994—Robert N. Essick's annual list of Blake sales. Our second PageMaker product is the (present) summer issue, with G. E. Bentley, Jr.'s annual list of publications. Judge the results for yourself; we're very pleased, though still feeling very experimental.

We're exceedingly grateful to Dick Rosenbaum of Cornell University Press for his designer's eye, not to mention his charitable inclinations and his tolerance of rookies. We've also benefitted in many more ways than we can say from the help and support of Robert N. Essick. Sincere thanks to Bob and Dick; we hope we haven't disappointed you—or you, faithful readers. (The Editors)

CORRECTION

In the last issue, two photos in Robert N. Essick's "Blake in the Marketplace," were accidentally switched. The first state of the print of the Virgil wood engravings is in illus. 9 on page 117 and the second state is in illus. 8 on page 116. Our apologies to Robert Essick and to our readers.

AN INTERIOR FOR WILLIAM BLAKE

What would Blake's house be like if he were alive today?

1 - 14 August 1994

17 South Molton Street

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DARK VISIONS: BLAKE'S NIGHT THOUGHTS

Saturday, 1 October 1994

The Centre for British Studies, Department of English, University of Adelaide, Adelaide 5005, Australia, tel. 08-303-5625

John E. Grant, "Who's Who in Night Thoughts," together with Michael J. Toiley, "Dark Visions of Morality," and Peter Otto, "Night Thoughts in Blake's Four Zoas," Mark Davies, "Milton, Young and Blake," Jon Mee, "Politics and Society in Night Thoughts," will present a workshop on Blake's illustrations to Young's poem. The venue will be the University of Adelaide and the sponsor is the Centre for British Studies.

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