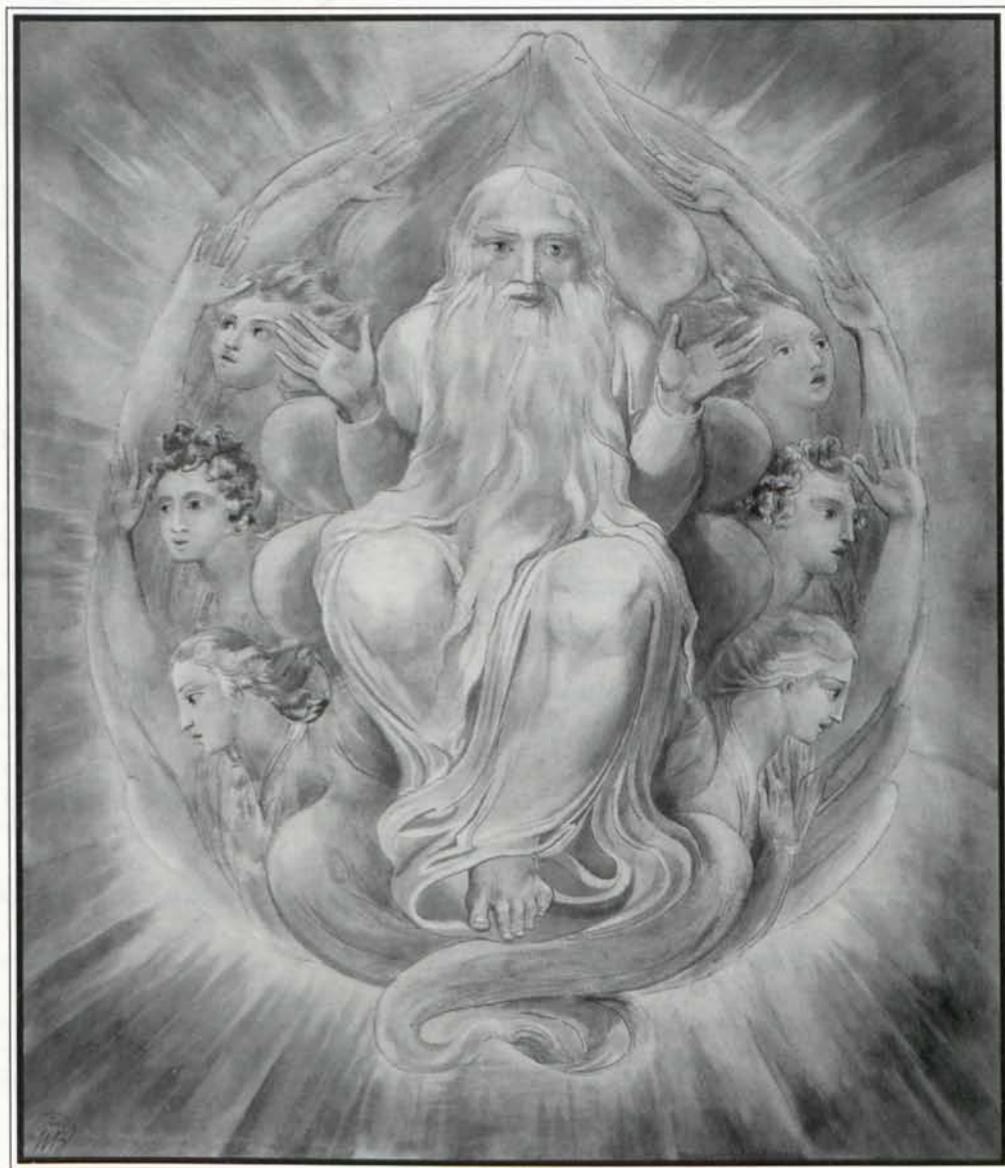


# BLAKE

AN ILLUSTRATED QUARTERLY



BLAKE SALES, BLAKE RESEARCH: THE ANNUAL CHECKLISTS

VOLUME 34

NUMBER 4

SPRING 2001

# Blake

## AN ILLUSTRATED QUARTERLY

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Joseph Viscomi, University of North Carolina at Chapel Hill  
David Worrall, St. Mary's College

## C O N T R I B U T O R S

G. E. BENTLEY, JR. has just completed *The Stranger from Paradise in the Belly of the Beast: A Biography of William Blake*.

ROBERT N. ESSICK is Professor of English at the University of California, Riverside.

## E D I T O R S

EDITORS: Morris Eaves and Morton D. Paley  
BIBLIOGRAPHER: G. E. Bentley, Jr.  
REVIEW EDITOR: Nelson Hilton  
ASSOCIATE EDITOR FOR GREAT BRITAIN: David Worrall

PRODUCTION OFFICE: Sarah Jones, Department of English, University of Rochester, Rochester, NY 14627  
MANAGING EDITORS: Sarah Jones and Patricia Neill  
TELEPHONE 716/275-3820  
FAX 716/442-5769  
PRODUCTION OFFICE EMAIL: sjns@mail.rochester.edu

Morris Eaves, Department of English, University of Rochester, Rochester NY 14627  
Email: meav@mail.rochester.edu

Morton D. Paley, Department of English, University of California, Berkeley CA 94720-1030  
Email: mpaley@socrates.berkeley.edu

G. E. Bentley, Jr., 246 MacPherson Avenue, Toronto, Ontario M4V 1A2. The University of Toronto declines to forward mail.  
Email: GBentley@chass.utoronto.ca

Nelson Hilton, Department of English, University of Georgia, Athens, GA 30602  
Email: nhilton@uga.cc.uga.edu

David Worrall, St. Mary's College, Strawberry Hill, Waldegrave Road, Twickenham TW1 4SX England  
Email: worralld@smuc.ac.UK

## I N F O R M A T I O N

BLAKE / AN ILLUSTRATED QUARTERLY is published under the sponsorship of the Department of English, University of Rochester.

SUBSCRIPTIONS are \$60 for institutions, \$30 for individuals. All subscriptions are by the volume (1 year, 4 issues) and begin with the summer issue. Subscription payments received after the summer issue will be applied to the 4 issues of the current volume. Foreign addresses (except Canada and Mexico) require a \$10 per volume postal surcharge for surface, and \$25 per volume surcharge for air mail delivery. U.S. currency or international money order necessary. Make checks payable to *Blake/An Illustrated Quarterly*. Address all subscription orders and related communications to Sarah Jones, *Blake*, Department of English, University of Rochester, Rochester, NY 14627.

BACK ISSUES are available at a reduced price. Address Sarah Jones for a list of issues and prices.

MANUSCRIPTS are welcome in either hard copy or electronic form. Send two copies, typed and documented according to forms suggested in *The MLA Style Manual*, to either of the editors: Morris Eaves, Dept. of English, University of Rochester, Rochester, NY 14627; Morton D. Paley, Dept. of English, University of California, Berkeley, CA 94720-1030. No articles will be returned unless accompanied by a stamped self-addressed envelope. For electronic submissions, you may send a diskette, or you may send your article as an attachment to an email message. The optimal format is Microsoft Word. Other formats are usually acceptable.

INTERNATIONAL STANDARD SERIAL NUMBER: 0160-628x. *Blake/An Illustrated Quarterly* is indexed in the Modern Language Association's International Bibliography, the Modern Humanities Research Association's Annual Bibliography of English Language and Literature, *The Romantic Movement: A Selective and Critical Bibliography* (ed. David V. Erdman et al.), American Humanities Index, Arts and Humanities Citation Index, Current Contents and the *Bibliography of the History of Art*.

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Cover: *God Blessing the Seventh Day*. Water color, 42 x 35.5 cm., datable to c. 1805. Photo courtesy of a British private collector.

## Blake in the Marketplace, 2000

BY ROBERT N. ESSICK

All in all, the first year of the new millennium (or the final year of the old, depending on one's calendrical orientation) was a disappointing one for Blake collectors. A ray of hope, only to be dimmed within four days, emerged on 24 January. Alexander Gourlay alerted me to the appearance of a Blake drawing or print on the eBay online auction site. I will quote the description of this object in full, in part to give a sense of the quality of such descriptions on the internet: "William Blake Drawing, 'Book of Job.' William Blake Drawing/Print Purchased by Henry Melling, Esq in 1829. John Quinn, Esq purchased in 1935. Passed onto Albert and Victoria Museum, South Kensington. On loan to Liverpool Museum 1951 and 1952." There was no indication of medium or size and no illustration, but the required starting bid of \$40,000 caught my attention. I soon found that this work is described by Butlin under his #163, an early drawing related to the large Job engraving of 1793. Butlin there states that the Melling/Quinn work was last recorded in a Sotheby's auction on 18 Nov. 1953, lot 122 (£45 to "Meadows," apparently a dealer) and might "just possibly" be the same as the Job drawing (Butlin #163). Butlin then warns that the Melling/Quinn drawing, "now untraced, was unlikely, to judge by other works attributed to Blake from the Quinn collection, to have been genuine." At the time Butlin wrote his catalogue, the genuine Job drawing was also untraced, but it turned up in London in 1989—see Martin Butlin, "Six Early Drawings by William Blake and a Reattribution," *Blake* 23 (1989): 107-12, illus. 7-8 (now private American collection). This rediscovery made it even less likely that the Melling/Quinn drawing was by Blake. But hope is rarely stilled in the hearts of collectors. I contacted the seller on eBay, who turned out to be a wife and husband who inherited the work from her grandmother. They lived in the San Francisco area where, as luck would have it, I was planning a visit on 28 January. We made arrangements to meet at the airport.

The owners arrived with cheerful greetings and a framed water color, the image approx. 13 x 19.5 cm. I knew on first sight that the work was not Blake's, but studied and mused for a few minutes to ease into an assessment. Years ago, an owner of some prints from *Songs of Innocence and of Experience* had to be restrained from physically attacking me when I suggested that his treasures might be posthumous impressions. At least I was in a public place this time. The water color pictured a white horse running at breakneck speed over a field, with the vague outlines of lightning in the sky

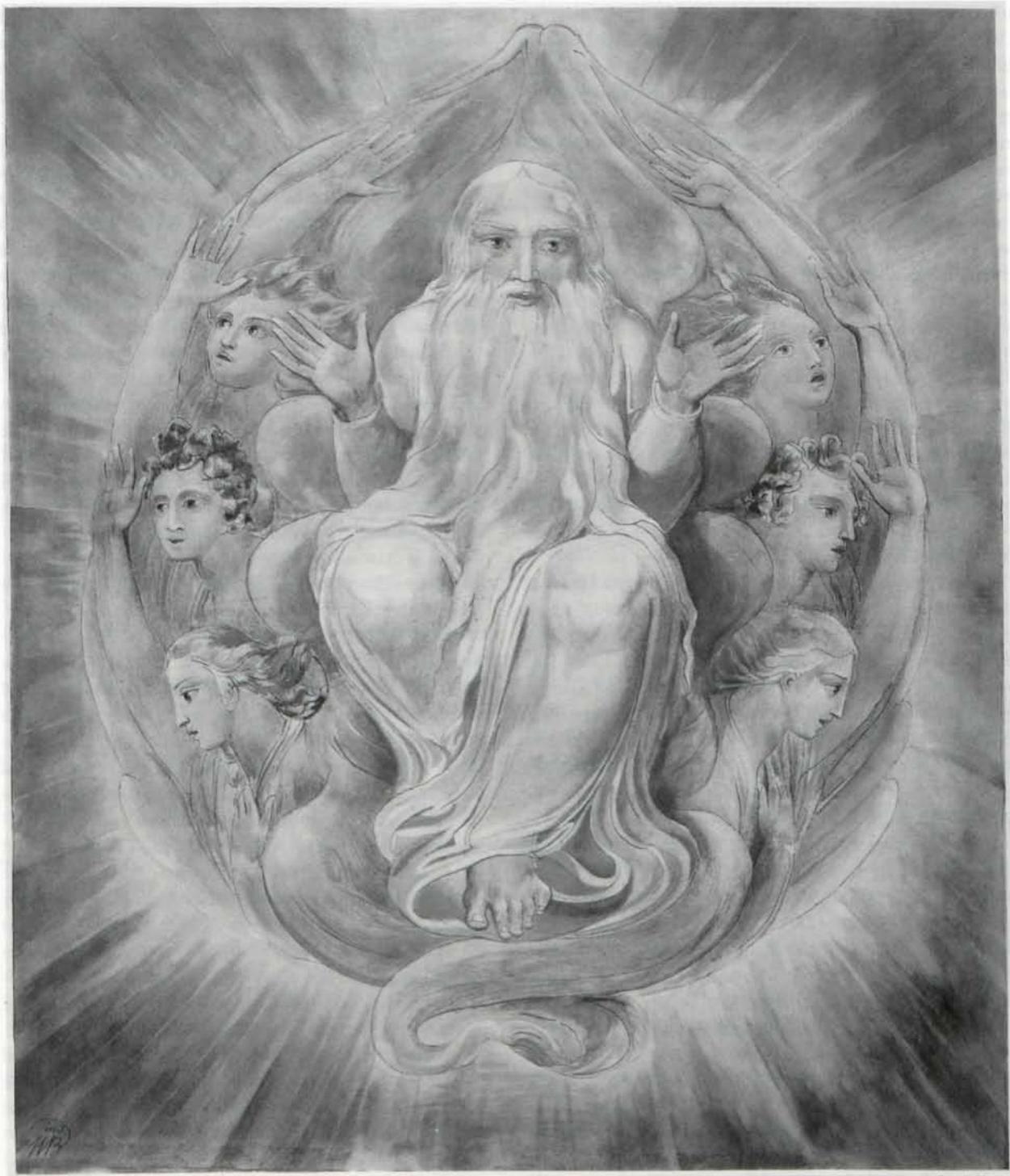
and a red sunset in the distance. An inscription on the mat indicated that the image was based on the description of a fierce horse in Job 39:19-25. As I slowly told the owners, the water color was far too loose in the handling of both outlines and washes to be by Blake. If I had to come up with an attribution, I would say "School of James Ward." Frowns soon followed; the man took a quite understandable "who the hell are you to ruin my day?" attitude; the woman was more subdued and accepting. We parted on reasonably good terms, all parties sadder but perhaps a bit wiser. At least one more loose end in the pseudo-Blake canon had been tied down. The drawing received no bids during its few days on eBay and was withdrawn.

In mid-January I learned that Swann Galleries of New York was planning to sell an unrecorded Blake drawing of the Crucifixion in their 3 February auction. The catalogue arrived a few days before the sale. Anticipation turned to bewilderment as I gazed upon a color reproduction of what was indeed a picture of the Crucifixion, but one that looked more like a dog's breakfast than a Blake. Why do people continue to attribute to Blake loosely constructed and miserably executed daubs of paint offering excellent examples of the blots and blurs Blake criticized in his writings on the arts? Perhaps the astute members of Swann's Prints and Drawings Department, Todd Weyman, Sybil Rodgers, and Nigel Freeman, had some other "William Blake" in mind. Someone paid \$4600 for the work, which would be a bargain for a Blake, but a high price for twaddle.

In mid-March I was contacted by a collector who wanted my opinion of a painting he had acquired at a yard sale. He had taken his version of "Satan, Sin, and Death" to the popular TV program, "Antiques Roadshow," where it had been attributed (he told me) to Blake by "an appraiser from Crispy's [sic]." The digital images attached to his email message revealed what one might charitably call a primitive bit of nineteenth-century folk art featuring stick figures and murky coloring. Has Blake become the attribution-of-last-resort for any really ugly drawing or painting of a religious subject?

Late March brought forth the exciting news that a manuscript dealer in Britain had (as I was told third hand) "a four page letter by Blake describing his painting." With enthusiasm unchained, I leapt at the conclusion that this meant "painting technique." Such a topic would make the letter unrecorded and a discovery of great scholarly value. Alas, the manuscript turned out to be one of the three known versions of Blake's description of his *Last Judgment* painting, a well-known document that had appeared on the market twice before in recent years.

The San Francisco auction house, Butterfield's, offered in September a copy of Hayley's *Ballads*, 1805, with the plates hand colored. Fortunately, the book was exhibited in Los Angeles before the sale, and thus I was able to inspect it. I immediately thought that the coloring was very attractive, but unlikely to be by Blake. I should have looked more care-



1 *God Blessing the Seventh Day*. Water color, 42 x 35.5 cm., datable to c. 1805. Butlin #434. See comments in the introductory essay about the attempt to export this splendid work from Britain to the United States. David Bindman has suggested to me in private correspondence that the subject of this work is the creation of light, and thus it might be identifiable with Butlin #433, untraced since 1853. Morton Paley reminds me that Butlin records an inscription, lower right, citing Genesis 2:3 ("And God blessed the seventh day"); the creation of light is presented in Genesis 1:3. However, this biblical reference is on the mount, not on the work itself, and is not in Blake's hand. Photo courtesy of a British private collector.

fully. John Windle acquired the book, and I was able to study it more carefully in November. The tints and their handling are similar to what we can observe in the hand-colored impression of "Chaucers Canterbury Pilgrims" in the Keynes Collection, Fitzwilliam Museum. The coloring of the sky in several of the *Ballads* plates is particularly striking, and reminiscent of the autumnal tones in an impression of "Little Tom the Sailor" (American private collection) almost certainly colored by Blake. In the fifth and final *Ballads* plate, "The Horse," the noble creature is basically uncolored, and thus looks as white as he does in Blake's tempera of the design (Butlin #366). Under low-power magnification, I could see that the horse did bear some slight tinting in gray, here and there on his neck and flank. This delicate work, lending subtle modeling rather than color, is hardly typical of commercial hand coloring. It now seems to me that there is a good chance that the coloring of this copy is by Blake or Mrs. Blake. If only I had come to this conclusion on first sight. Windle has also discovered circumstantial evidence that this may be the copy once in the collection of S. Foster Damon and described in Bentley 571, as "coloured . . . by Blake" in the "opinion of the owner and Sir Geoffrey Keynes."

The most exciting Blake sale (or, rather, attempted sale) of the year came to my attention in the fall. A London dealer applied for a license to export *God Blessing the Seventh Day* (Butlin #434; see illus. 1) for sale in the United States. This work, formerly in the W. Graham Robertson and George Goyder collections and since 1962 in a British private collection, is the finest Blake painting or water color still in private hands. Unlike so many of Blake's biblical pictures, *God Blessing* is in excellent, unfaded condition, the colors still luminous. The Export Reviewing Committee refused the license on 10 October, thereby allowing a British buyer to acquire the work by matching the sale price of £650,000 within three months, with an option for a three-month extension. If no such buyer comes forward, then the license will almost certainly be granted. An article about the export ban by Dalya Alberge appeared in the 25 October online version of the *London Times*. According to Alberge, Tate Britain tried to borrow the water color for its Blake exhibition, 9 Nov. 2000 to 11 Feb. 2001, but was turned down. It would not be in the dealer's own interests to display the work where it might attract financial support for efforts to keep it in Britain. Like several other Blake enthusiasts, I hope that a British institution, such as the Tate, will be able to raise the funds to acquire, preserve, and occasionally exhibit *God Blessing the Seventh Day*.

John Windle's cat. 31, handsomely printed by the Stinehour Press and devoted exclusively to Blake and his circle, appeared in January. Since the online version was available in November 1999, I reported all relevant items in the last sales review. They are not repeated here. I have, however, listed several new items from Windle's stock, including a book that might have been owned by Blake (see illus. 2 and its caption) and some nineteenth-century facsimiles of Blake's illuminated books that

are now commanding high prices—see the entries under "Interesting Blakeana," below. The paucity of originals on the market, and their extraordinary prices when they do appear, have been a stimulus to collecting early facsimiles.

Beginning with my 1990 sales review, published in the Spring 1991 issue of this journal, I have been appending revisions to two catalogues I authored, *The Separate Plates of William Blake* (1983) and *William Blake's Commercial Book Illustrations* (1991). I am now adding, as an on-going member of the group, substantive revisions to Roger R. Easson and Robert N. Essick, *William Blake: Book Illustrator*, vol. 1, Plates Designed and Engraved by Blake (Normal, Illinois: The American Blake Foundation, 1972). Only information on Blake's prints themselves, not the bibliographic information on the volumes in which they appear, will be supplemented. See Appendix 1, below, for more information.

The slow accretion of catalogues of Blake's prints has led to some confusion about what genres are covered in which volumes. Volume 1 of Easson and Essick, as the subtitle indicates, is devoted exclusively to commercially produced letterpress books containing plates designed and engraved by Blake. Volume 2 of Easson and Essick, published in 1979, covers books containing plates engraved by Blake after designs by other artists and books with plates engraved by other craftsmen after designs by Blake. That volume concluded its chronological survey in 1796; the projected but never published volume 3 of Easson and Essick was intended to follow the same two categories from 1797 to the end of Blake's career. *William Blake's Commercial Book Illustrations* does not consider the materials in Easson and Essick volume 1. It substantially replaces Easson and Essick volume 2, and fulfills the role intended for volume 3, but only in the single category of plates engraved by Blake after designs by other artists. Further, Easson and Essick volume 2 contains a great deal of bibliographic information (supplied by Easson), and even some information about and reproductions of Blake's possible apprentice engravings, not covered in *Blake's Commercial Book Illustrations*.

Readers with the patience to follow the twists and turns of the previous paragraph will realize that one genre has been left unattended—books with plates designed by Blake but engraved by another craftsman. Only one title falling into that genre appears in Easson and Essick volume 2; works published after 1796 have never been reproduced and catalogued in the manner established by Easson and Essick or *Blake's Commercial Books Illustrations*. Thankfully, the list of titles of this sort is not long, and thus I have added, as Appendix 2 to this sales review, a somewhat makeshift and abbreviated (but I hope useful) handlist of letterpress books containing plates designed but not engraved by Blake. See Appendix 2 for further caveats and directives.

The year of all sales and catalogues in the following lists is 2000 unless indicated otherwise. The auction houses add their purchaser's surcharge to the hammer price in their price lists. These net amounts are given here, following the official price lists. The value-added tax levied against the buyer's surcharge in Britain is not included. Late 2000 sales will be covered in the 2001 review. The coverage of online catalogues is selective and excludes sites (e.g., Alibris) which do not list dealers' names. I am grateful for help in compiling this review to David Bindman, Richard Godfrey, Alexander Gourlay, Donald Heald, Jenijoy La Belle, Tim Linnell, Edward Maggs, and John Windle. Once again, John Sullivan's electronic imaging and Patricia Neill's careful editing have been invaluable.

#### Abbreviations

BBA	Bloomsbury Book Auctions, London
Bentley	G. E. Bentley, Jr., <i>Blake Books</i> (Oxford: Clarendon P, 1977). Plate numbers and copy designations for Blake's illuminated books follow Bentley.
BR	G. E. Bentley, Jr., <i>Blake Records</i> (Oxford: Clarendon P, 1969).
Butlin	Martin Butlin, <i>The Paintings and Drawings of William Blake</i> , 2 vols. (New Haven: Yale UP, 1981).
cat.	catalogue or sales list issued by a dealer (usually followed by a number or letter designation)
CE	Christie's East, New York
CL	Christie's, London
CNY	Christie's, New York
CSK	Christie's, South Kensington
Essick	Robert N. Essick, <i>The Separate Plates of William Blake: A Catalogue</i> (Princeton: Princeton UP, 1983).
illus.	the item or part thereof is reproduced in the catalogue
pl(s).	plate(s)
SL	Sotheby's, London
SNY	Sotheby's, New York
st(s).	state(s) of an engraving, etching, or lithograph
Swann	Swann Galleries, auctioneers, New York
#	auction lot or catalogue item number

#### Illuminated Books

*Songs of Innocence and of Experience*, plate a (the tailpiece). The A. E. Newton/Joseph Holland separate impression (1 of 4 known, the others in copies B, C, and D of the combined *Songs*), image 6.3 x 5.2 cm., posthumously printed on a sheet of wove paper 10.4 x 8.5 cm. CNY, 4 May 1999, #1, illus. color (\$20,700 to the print dealer Robin Garton on

an estimate of \$20,000-30,000). Returned by Garton to Christie's in the same month; by July 1999 returned by Christie's to the vendor, Justin Schiller. Returned by Schiller to the dealer John Windle (from whom Schiller had acquired the print in 1995) by Feb. 2000; sold by Windle in the same month to an American private collector.

#### Drawings and Paintings

*God Blessing the Seventh Day*. Water color, 42 x 35.5 cm., datable to c. 1805. Butlin #434. British export license for sale to the United States denied 10 Oct. See illus. 1 and comments in the introductory essay.

#### Manuscripts

Letter of 18 Jan. 1808 to Ozias Humphry, 4 pp. describing Blake's *Last Judgment* design. Roy Davids, March cat. for "The Artist as a Portrait" exhibition and sale (3-14 April) at the Fine Art Society, London, #10, 1st and last pp. illus. (£40,000). Previously sold SNY, 14 Dec. 1988, #58 (\$26,400 to the dealer John Wilson for stock); SL, 14 Dec. 1992, #16, p. 1 illus. (£19,800 to a private collector or possibly a consortium of dealers).

#### Separate Plates and Plates in Series

"Chaucers Canterbury Pilgrims." Butterfield & Butterfield auction, San Francisco, 20 April, #1084, 5th st., said to be a "Sessler printing on wove paper" but actually on laid India (according to John Windle) and thus almost certainly a Colnaghi impression, marginal tears and some paper loss outside the image, paper evenly stained brown (not sold; estimate \$2000-3000). eBay online auction, late June, 5th st., no information on paper type or printing, framed to image top and both sides, illus. showing staining and wrinkling (\$2000). Mallams auction, Cheltenham, England, 6 Oct., #461, 5th st. on thin, hard laid paper, considerable ink tone printed from the surface of the plate, showing the scratched letter inscriptions of the title and the inadvertent scratches in the image that indicate an early impression of this st. (pre-Colnaghi or a Colnaghi first printing?), framed (£4485 to J. Windle for stock on an estimate of £2500-3000). eBay online auction, early Oct., 5th st. on laid India and thus almost certainly a Colnaghi impression, good condition (withdrawn by the vendor, who wanted to do more research before attempting to sell the print); same impression, eBay online auction, mid-Oct., illus. (\$4300 to J. Windle for stock). SL, 6 Dec., #7, "second state" (actually the 3rd st.), Essick impression 3W from the collection of Johan Stray, Oslo, on wove paper, marginal tears, foxing and light staining, "other defects," illus. (£5760).

"Christ Trampling on Satan," Blake and Thomas Butts, Jr., after Blake. Donald Heald, May private offer, 3 impres-

sions, 2 on wove paper without watermark, 1 more darkly printed on wove paper with a "J Whatman 1886" watermark, 2 with inscriptions by E. J. Shaw, who acquired the copperplate in 1903 and very probably had these impressions pulled (prices on application).

Dante engravings. Lame Duck Books, Dec. 1999 cat. 46, #24, complete set, probably the 1892 printing, printed label laid in, loose in morocco portfolio (\$35,000).

"The Fall of Rosamond," Blake after Stothard. eBay online auction, March-April, 2nd st., printed in black on laid paper, trimmed to a rectangle, 31.2 x 29.5 cm., cutting slightly into the border at the top and on both sides and cutting off the imprint and all but a fragment of the inscribed verses, surface dirt and some staining, illus. with the sides of the image cut off by the narrow width of the scanner (a great bargain at \$49.99 to Alexander Gourlay). The above description is based on the illus. and information supplied by Gourlay; the vendor gave no online description.

Job engravings. Sims Reed, May cat. of "Prints and Drawings," #117, complete "Proof" issue on laid India, "loose as issued and in paper wrapper from the Linnell sale," morocco-backed folder, "minimal foxing" (£24,000). Swann, 11 May, #207, pl. numbered 1 only, laid India from the 1874 printing, illus. (\$1955). CL, 12 July, #552, complete set with label, laid India from the 1874 printing, scattered light foxing, loose in morocco portfolio, pls. numbered 7 and 9 illus. (£12,337). R. E. Lewis, Sept. private offer, pl. numbered 17 only, from the "Proof" issue on laid India (\$3500). C. & J. Goodfriend, Nov. online cat., pl. numbered 20 only, said to be from the 1874 printing but "on cream wove paper" (1874 pulls are on laid India), full margins slightly yellowed (\$1500).

"Mrs Q," Blake after Villiers. Campbell Fine Art, spring cat. 8, #7, only recorded impression printed in black ink, with "Windsor Castle," the companion print by G. Maile, both illus. (£1800).

#### Letterpress Books with Engravings by and after Blake, Including Prints Extracted from Such Books

Allen, *New and Improved History of England*, 1798. Zita Books, Jan. online cat., no description of binding other than "spine repaired" (\$825).

Ariosto, *Orlando Furioso*. Zita Books, Jan. online cat., 1785 ed., 5 vols., contemporary calf worn, covers loose (\$225). BBA, 7 Sept., #220, 1783 ed., 5 vols., contemporary quarter calf worn (Hilary Corke, £149). Jeffrey Thomas, Sept. private offer, 1783 ed., 5 vols., contemporary calf (\$750). Adam Mills, Nov. online cat., 1799 ed., 5 vols., contemporary calf (£210).

Blair, *The Grave*. eBay online auction, Dec. 1999, 1813 quarto, some foxing, later quarter morocco (not sold on a reserve of \$500). Swann, 16 Dec. 1999, #244, dated in the cat. "1813" and described as a "4to," apparently the pls. only, no description of binding or portfolio, possibly the 1870 issue of the pls., dated "1813," loose in a cloth portfolio (\$747). CSK, 17 Dec. 1999, #270, 1808 quarto, light spotting on pls., later morocco by Zaehnsdorf, pl. 5 illus., with the 1877 John Pearson facsimile of *Jerusalem*, misattributed in the auction cat. to Andrew Chatto, similarly bound, original wrappers bound in (£1610). Maggs, Feb. Los Angeles Book Fair, 1808 quarto, with a slip of paper (probably cut from an earlier binding of this copy) mounted on the verso of the front-free endpaper and inscribed in ink "Mr. Cromek begs Mr. Bromley's [probably the engraver William Bromley, 1769-1842] acceptance of this Book. July 20. 1808," from the collection of Douglas Cleverdon, contemporary half calf (\$5775—probably a record asking price for the 1808 quarto issue); same copy, March cat. 1286, #39, pl. 1 (the engraved title page) illus. (£3500); same copy and price, June cat. 1288, #39. John Windle, March private offer, 1808 quarto, some foxing, imprint on engraved title page trimmed into, half calf (\$1750). Adrian Harrington Books, March online cat., 1813 "folio" (but probably the quarto), later morocco (£475). Sims Reed, March online cat., 1813 quarto, modern cloth (£375); same copy and price, May cat. of "Prints and Drawings," #108. G. R. Kane, March online cat., undated (c. 1879?) New York ed. published by James Miller, water stained throughout, original cloth worn (\$140). Semper Books, March online cat., 1813, "folio size" (probably meaning the quarto issue), three-quarter morocco very worn (\$1000). Argosy Books, March online cat., 1813 quarto, half morocco worn (\$1500). Robert Clark, April cat. 55, #275 [1870] folio, original cloth rebaced (£450). CL, 12 July, #551, 1808 quarto, slight browning and foxing, late 19th-century calf (£881). Robert Frew, Aug. private offer, 1808 quarto, contemporary calf (£850). Jeffrey Thomas, Sept. private offer, 1808 quarto, original boards rebaced in roan, upper cover label (\$1500). eBay Great Collections online auction, Sept., #199, pl. 3 only, st. not indicated, illus. (not sold). Butterfield's auction, 26 Sept., #9046, [1870] folio wrongly described in the cat. as the 1813 quarto, modern half morocco (\$2000—rather overpriced for the 1870 issue in a horrid modern binding). G. R. Minkoff, Oct. cat. 2000-A, #23, 1808 "Proof" issue, frontispiece portrait on laid India, described as a quarto (but must be a folio if all the other information is correct), "moderate" foxing on the engraved title page, "slight" foxing on other pls., "contemporary leather-backed boards" worn (\$5000); #24, 1808 quarto, "moderate" foxing on the engraved title page, "slight" foxing on other pls., "leather-backed marbled boards" worn (\$1500). Phillip Pirages, Oct. cat. 45, #456, 1808 quarto, "the plates less afflicted by foxing than is normally the case," half morocco, bookplate of Pamela Lister, 2 pls. illus. (\$3000). eBay online auction, Oct., 1813 quarto, modern half mo-

rocco, binding illus. (no bids on a required starting bid of \$2250). eBay online auction, Dec., pl. 9, "The Soul Exploring the Recesses of the Grave," only, 1808 impression, illus. (\$179.49). James Cummins, Dec. online cat., 1813 quarto, later half morocco (\$900).

Boydell, *Graphic Illustrations of... Shakspeare*, c. 1803. Bernard Shapero, June online cat., 100 pls., later half morocco worn (\$1500).

Bürger, *Leonora*, 1796. Ursus Rare Books, Dec. cat. 225, #8, H. Buxton Forman's copy with his bookplate, later calf rebaked, pl. 1 illus. (\$5500).

Cumberland, *An Attempt to Describe Hafod*, 1796. Quaritch, June cat. 1278, #44, contemporary calf rebaked (£1250); same copy?, Marlborough Rare Books, Oct. cat. 183, #104 (£1800).

Cumberland, *Outlines from the Antients*, 1829. Bryan Matthews, April online cat., small-paper issue, contemporary half morocco worn (\$500). Marlborough Rare Books, May cat. 182, #42, large-paper issue, pls. on laid India, contemporary calf rebaked (£2500). Howes Bookshop, Oct. cat. 289, #58, some foxing, "orig. grey-green cloth" (£275).

Cumberland, *Thoughts on Outline*, 1796. Quaritch, June cat. 1278, #45, uncut, inscribed "with the Author's compts.," some marginal spotting, early 19th-century calf repaired, pl. 2 illus. (£1200).

Darwin, *Botanic Garden*. Royoung Booksellers, Feb. Los Angeles Book Fair, 1st ed. of Part 1, 3rd ed. of Part 2, contemporary calf (\$775). David Vine, Aug. private offer, 1799 ed., 2 vols., pls. slightly foxed, contemporary calf worn (£125).

Enfield, *The Speaker*, 1785. James Cummins, May online cat., contemporary calf rebaked, worn (\$750).

Flaxman, *Classical Compositions*, 1870. Sims Reed, May cat. of "Prints and Drawings," #114, morocco worn (£650). Contains the Hesiod and *Iliad* designs engraved by Blake, apparently printed from the original pls.

Flaxman, Hesiod designs, 1817. Second Life Books, April online cat., foxed and with some stains, rebound in quarter morocco (\$650); same copy and price, Oct. cat. 131, #104.

Flaxman, *Iliad* designs, 1805. Avenue Victor Hugo Bookshop, Dec. online cat., bound with Flaxman's Aeschylus designs, 1795, three-quarter leather (\$1800).

Fuseli, *Lectures on Painting*, 1801. Zita Books, Jan. online cat., bound with the 1820 ed. of the *Lectures*, contemporary calf rehinged (\$485).

Gay, *Fables*. Zita Books, Jan. online cat., apparently the 1793 issue, 2 vols., contemporary morocco (\$1000). John Windle, March private offer, c. 1811 issue, 2 vols., modern calf (\$575). James Jaffe/Lame Duck Books, March cat., #34, 1793 issue, 2 vols., later morocco, pl. 1 illus. (\$3000). Marlborough Rare Books, May cat. 182, #79, 1793 issue, 2 vols., contemporary calf rebaked (£950). R. G. Minkoff, Oct. cat. 2000-A, #25, 1793 issue, 2 vols., full calf (\$1500). Hartfield Books, Oct. cat. 58, #54, 1793 issue, 2 vols., later three-quarter morocco (\$1850). Phillip Pirages, Oct. cat. 45, #64, 1793 issue, 2 vols., full calf, spines illus. (\$1100). eBay online auction, Dec., pl. 7 only, illus. (\$75).

Gough, *Sepulchral Monuments*, 1786-96. BBA, 25 May, #489, 2 vols. in 4, lacking vol. 2, part 2, stained and spotted, contemporary calf very worn, some covers loose (not sold; estimate £150-200).

Hayley, *Ballads*, 1805. John Windle, March private offer, 2nd sts. of pls. 1-3 (pls. 4-5 exist in only 1 st.), leaves washed, inscribed on the half-title in ink, "Miss E M Cumberland" (very pale because of the washing), similarly inscribed on the "Preface" page, "Eliza Martha Cumberland / The gift of Geo. Cumberland / Culver Street / Bristol," modern calf by Bayntun, edges trimmed and gilt (\$4750). Elizabeth Martha Cumberland was the daughter of Blake's friend George Cumberland, whose Bristol residence was on Culver Street. Simon Finch, June cat. 43, #12, title page restored, uncut in original boards rebaked, original printed spine label preserved, with the bookplate of Pamela and Raymond Lister, inserted letter from Geoffrey Keynes to Raymond Lister, 10 July 1963, concerning this copy, previously offered Adam Mills, Nov. 1997 cat. 42, #114, for £375 (£700—an appreciation of 20% per annum). eBay online auction, June, lacking pl. 1, original boards rebaked (\$310). Butterfield's auction, Los Angeles, 26 Sept., #9047, the pls. hand colored, pencil inscription attributing the coloring to Blake, half calf (\$1200 to J. Windle for stock); sold in Nov. by Windle to Maurice Sendak. See comments on this colored copy in the introductory essay, above. R. Hollett & Son, Dec. online cat., lacking half-title, contemporary calf (£500).

Hayley, *Essay on Sculpture*, 1800. BBA, 23 March, #239, "2 plates engraved by William Blake" (but actually 3, including the frontispiece), some foxing, modern quarter morocco (Marlborough, £149); same copy, Marlborough Rare Books, Oct. cat. 183, #180 (£290). Ken Spelman, Oct. cat. 43, #33, "large uncut copy," recent half calf (£360). Heritage Book Shop, Dec. online cat., some spotting, quarter calf (\$600).

Hayley, *Life of Cowper*, 1803-04. Jeffrey Thomas Books, Feb. online cat., 4 vols., including the supplement, appar-

ently 1st ed., vols. 1-3 full calf, supplement in original boards uncut, worn, inscribed "From the Author" (\$1250). John Windle, March private offer, 2nd ed., 3 vols., *Cowper, Illustrated by a Series of Views* (1803) bound at end of 3rd vol., calf rebacked (\$375). Deighton Bell, April cat. 281, #70, apparently 1st ed., 3 vols., "with 4 plates" (thus some missing, or only overlooked?), some foxing, contemporary calf, some vols. rebacked (£350). Heritage Book Shop, Dec. online cat., 1st ed., 3 vols., contemporary calf (\$500). McDermott Books, Dec. online cat., 2nd ed., 3 vols., full calf very worn, front boards of vols. 1 and 2 detached, "Blake engravings good to very good" (\$550).

Hayley, *Life of Romney*, 1809. Royoung Booksellers, March online cat., later half calf (\$625). Adam Mills, Nov. online cat., contemporary calf (£375). William Reese, Dec. cat. 199, #69, some foxing, three-quarter morocco (\$400). Heritage Book Shop, Dec. online cat., contemporary calf (\$1350).

Hayley, *Triumphs of Temper*, 12th ed., 1803, all apparently the small-paper issue. Ursus Books, Dec. 1999 "Miscellany 18," #10, "minor spotting," recent half calf (\$750). Semper Books, March online cat., new calf (\$300). E. M. Lawson, Sept. cat. 296, #90, later calf (£325). Phillip Pirages, Oct. cat. 45, #457, contemporary calf worn, spine illus. (\$750). Jarndyce, Dec. cat. 140, #115, few spots, later calf (£750). Webster's Books, Dec. cat. of "British Illustrators," #36, full morocco by F. Bedford, pl. 3 illus. (\$575). James Cummins, Dec. online cat., contemporary calf worn (\$475). Simon Gough, Dec. online cat., contemporary calf worn (\$374).

Hayley, *Triumphs of Temper*, the rare 13th ed., 1807. Alex Alec-Smith Books, Dec. online cat., foxed, full calf (\$52.43).

Hoare, *Inquiry*, 1806. Adam Mills, Feb. online cat., contemporary boards, modern calf spine (£400); same copy and price, May cat. 49, #207, Blake's pl. illus.

Hogarth, *The Beggar's Opera* by Hogarth and Blake, 1965. Ewolfs online auction, early Oct., no mention of the original impression from Blake's pl. but present, cover of portfolio illus. (\$260 to J. Windle for stock).

Hogarth, *Works*. BBA, 9 Dec. 1999, #95, 1st undated Baldwin and Cradock issue printed by Woodfall, 156 pls. on 119 leaves, some spotting, contemporary half morocco worn (Lewis Glucksman, £1150). D & E Lake, March cat. 114, #105, same issue as previous entry, 118 leaves of pls., contemporary half morocco worn (\$3200). eBay online auction, May, Blake's pl. and its companion, "the Indian Emperour," Dodd after Hogarth, only, st. of Blake's pl. not identifiable, worn impressions, said to be from an "1822" ed. but more probably the c. 1880 Quaritch reissue dated "1822" on the title page, illus. (\$150). Swann, 25 May, #164, "1822" ed. (but possibly

the Quaritch reissue of c. 1880), marginal tears and staining, half morocco very worn, covers loose (\$2070). BBA, 1 June, #108, 1st undated Baldwin and Cradock issue printed by Woodfall, "115" pls. (probably meaning 115 leaves of plates), some light browning, contemporary half morocco very worn, covers detached (£977.50). CE, 12 Oct., #91, "1822" ed. but possibly the c. 1880 Quaritch reissue, contemporary half morocco worn (\$1410). BBA, 7 Dec., #212, "1822" ed. but possibly the c. 1880 Quaritch reissue, 2 vols., 156 pls. on 119 leaves, marginal spotting, contemporary half calf rebacked, rubbed (£1725); #213, undated Baldwin and Cradock issue, 113 leaves of pls. (thus some lacking), contemporary half morocco very worn, with "part of another set" sold as a collection (£1610).

Hunter, *Historical Journal*, 1793. eBay online auction, Aug., Blake's pl. only, framed, illus. (reserve not met; highest bid \$152.50). BBA, 19 Oct., #41, quarto issue, some foxing and soiling, contemporary calf rebacked, worn (C. Burden, £2185). Berkelouw, Dec. online cat., quarto issue, some foxing, calf-backed boards (\$2460); quarto issue, "one of the few large paper superfine, wove royal copies," full calf (\$5535). Antiquariat Koch, Dec. online cat., quarto issue, no information on binding (\$4576). R & D Emerson, Dec. online cat., no indication of issue (probably quarto) or description of binding (\$3500).

Josephus, *Works*. eBay online auction, March, printed by J. Cooke, Bentley's "C" issue, later calf very worn (no bids; required starting bid \$1000); same copy?, eBay online auction, May (reserve not met; highest bid \$375). eBay online auction, May, pls. only offered individually, illus. (pl. 1, \$76.99; pl. 2, not sold; pl. 3, \$46); same impression of pl. 2, eBay online auction, May-June, illus. (not sold). eBay online auction, early Oct., Blake's 3 pls. only, illus. (reserve not met; top bid \$286).

Kimpton, *History of the Holy Bible*, c. 1781. eBay online auction, Dec. 1999, some tears and staining to first few leaves, pls. fairly clean, modern quarter calf (\$362.77). Robert Clark, Nov. cat. 57, #238, scattered foxing, 3 pls. missing but with the 3 by Blake, contemporary calf very worn, spine "largely defective" and front cover loose (£350). Only the 3rd and 4th copies I have seen on the market in 25 years.

Lavater, *Aphorisms*. Wilsey Rare Books, Feb. online cat., 1788 ed., rebacked, worn (\$700); same copy, Dec. cat. 37, #18 (\$600). Heritage Book Shop, Feb. online cat., 1788 ed., contemporary morocco (\$650). Robert Clark, Feb. online cat., 1788 ed., contemporary calf rebacked, worn (\$263.32). Henry Sotheran, Feb. online cat., 1789 ed., later calf (\$322). James Cummins, Feb. online cat., 1794 ed., browned, disbound (\$150). Alex Fotheringham, May cat. 49, #88, 1794 ed., half calf worn (£160). John Price, Nov. cat., #90,

1789 ed., bound with Rochefoucault, *Maxims and Moral Reflections*, 1791, contemporary calf, spine defective (£150).

Lavater, *Essays on Physiognomy*. Ursus Books, Dec. 1999 cat. 214, #51, 1789-98 ed., 3 vols. in 5, contemporary russia rebacked (\$4750). Thomas Goldwasser, Feb. online cat., 1789-98 ed., 3 vols. in 5, uncut in three-quarter calf very worn, some covers detached (\$1250). Truepenny Books, Feb. online cat., "1792" ed., 3 vols. in 5, lacking 4 (unspecified) pls., contemporary morocco (\$2950). Peter Harrington, Feb. online cat., 1789-98 ed., 3 vols. in 5, full calf (£2100). Unsworths Booksellers, Feb. online cat., 1810 ed., 3 vols. in 5, contemporary calf rebacked, worn (\$1196.93). Bernard Shapero, Feb. online cat., "1792" ed., 3 vols. in 5, contemporary morocco worn (\$2000). Francis Edwards, Feb. online cat., 1810 ed., 3 vols. in 5, slight internal damage, contemporary calf rebacked, worn (\$2010). Krown & Spellman, Feb. online cat., "1792" ed., 3 vols. in 5, later russia worn (\$1300). Middle Earth Rare Books, Feb. online cat., 1789-98 ed., 3 vols. in 5, contemporary calf (\$995). Abbey Antiquarian Books, Feb. online cat., 1789-98 ed., 3 vols. in 5, later half calf worn (\$2558). eBay online auction, March, 1789-98 ed., 3 vols. in 5, some spotting and browning, contemporary calf worn, some covers detached (not sold on a reserve of \$1350); same copy, eBay online auction, April (again not sold). eBay online auction, June, 1810 ed., 3 vols. in 5, some foxing, contemporary calf worn, some covers detached (\$984).

Malkin, *A Father's Memoirs of His Child*, 1806. John Windle, March private offer, the frontispiece trimmed to the image and inlaid into another sheet, early morocco richly gilt (\$1275). Maggs, April online cat., from the collections of Ruthven Todd and Douglas Cleverdon with the latter's bookplate, contemporary half calf worn (£600); same copy and price, June cat. 1288, #43.

Mora, *Meditaciones Poeticas*, 1826. Bibliopolis, Feb. online cat., trimmed to 32.3 x 23.7 cm., thereby cutting into the engraved title page design top and bottom, some text leaves and pls. soiled, quarter calf over marbled boards, calf cover label, worn (\$1000). The only copy I have seen on the market in over 30 years of collecting Blake.

*Remember Me!*, 1825. Maggs Bros., Nov. online cat., publisher's green printed boards and pictorial slipcase, "spine separated at front joint" but invisibly repaired, Douglas Cleverdon's copy with his bookplate pasted inside the modern clamshell cloth case he made for this copy (vastly underpriced at £900). The binding is no. 6 in Geoffrey Keynes, *Blake Studies*, 2nd ed. (Oxford: Clarendon P, 1971) 144.

Salzmann, *Elements of Morality*. Heritage Book Shop, cat. for the April New York Book Fair, #130, 1792 ed., 3 vols.,

modern quarter calf (\$6500); same copy and price, but now with 3 illus., cat. for the June London Book Fair, #151. Jarndyce, Dec. cat. 140, #839, 1791 ed., 3 vols., some browning and tears, contemporary calf repaired, 1 pl. illus. (£3500).

Scott, *Poetical Works*, 1782. Powell's Books, April online cat., "leather, rebacked," worn (\$500). eBay online auction, April, some foxing, contemporary calf worn, front cover loose (\$300).

Shakespeare, *Plays*, 1805. Boston Book Company, Jan. online cat., 9 vol. issue, minor browning and foxing, contemporary calf worn, 1 cover detached (\$250).

Stedman, *Narrative*. The Book Chest, April online cat., 1813 ed., 2 vols., pls. hand colored, minor soiling, modern three-quarter calf (\$3000). CGT Co., April online cat., 1813 ed., 2 vols., modern quarter leather (\$3210). North Star Rare Books & Manuscripts, April online cat., 1796 ed., 2 vols., full calf worn (\$3500). A. Parker's Books, April online cat., 1813 ed., 2 vols., some foxing, uncut in modern morocco worn (\$1750). Campbell Fine Art, spring cat. 8, #8, pl. 10 only, "mild discolouration," illus. (£225); #9, pl. 8 only, illus. (£275). Heritage Book Shop, Sept. cat. for the Oct. Boston Book Fair, #130, 1806 ed., 2 vols., "large paper," pls. hand colored, contemporary calf rehinged (\$9500). Bart's Books, Oct. private offer, 1796 ed., vol. 1 only, pls. water-stained, contemporary calf very worn (\$150).

Stuart and Revett, *Antiquities of Athens*, 1762-1816. CE, 12 Oct., #161, 4 vols., contemporary calf, 1 pl. by Basire illus. (\$25,850 on an estimate of \$6000-8000).

Virgil, *Pastorals*, 1821. CNY, 10 Dec. 1999, #110, 2 vols., light browning and minor spotting, presentation inscription by George Palmer, Surveyor Accountant of St. Paul's School, "to [name deleted] as a reward for diligence and as an encouragement to future exertions," dated 6 May 1822, contemporary green calf, front cover gilt-stamped with the bust of John Colet, Dean of St. Paul's Cathedral and founder of St. Paul's School in 1509, uncut (\$18,400 on an estimate of \$3000-4000 to the London dealer Simon Finch); Finch, Feb. Los Angeles Book Fair (\$21,000—a surprisingly modest mark-up); acquired by Justin Schiller no later than August 2000. A copy in my collection, very similarly bound but with differences in the gilt stamping on the spines (see below) and with the edges of the leaves trimmed and marbled, contains the following presentation inscription on the recto of the front fly-leaf of vol. 1: "This Book is presented to Henry Couchman by the High Master of St. Paul's School in acknowledgement of his having been pronounced by the Examiners of S. Ps. Schl. upon an equality with the boy, to whom the prize of his class was adjudged. May - 1826 [last digit unclear]." The gilt-stamped title ("Thornton's Pastorals of Virgil") and "Pocket Edition" on the spines of

this binding are identical to those found on copies in the publisher's original sheep. In the Finch/Schiller copy, the same words are differently placed and the accompanying decorations are more elaborate. These presentation bindings may have been produced by the publishers for St. Paul's School; such copies were then used by the school as student prizes. Alternatively, the school was supplied with unbound copies in sheets; but if this was the scenario then the school used the same binder as the publisher, as indicated by the identical letter forms on the spines. The book includes R. J. Thornton's printed dedication to "The Rev. Dr. Sleath, High Master of St. Paul's School." John Windle, March private offer, vol. 1 only (containing all of Blake's wood engravings), later calf (\$19,750). Maggs, April online cat., vol. 1 only, rebound in modern sheep worn (£7000). Sims Reed, May cat. of "Prints and Drawings," #130, 2 vols., contemporary sheep, with *Illustrations of the School-Virgil*, 1814, modern morocco (£10,000). SL, 20 Oct., #3, the 4th woodcut (Bentley pl. 8) only, Linnell printing on thin wove paper, illus. (not sold on an exceedingly ambitious estimate of £1000-1500). See also the album (first entry) under Edward Calvert, below.

Virgil, *The Wood Engravings of William Blake for Thornton's Virgil*, 1977. John Windle, March private offer, original cloth box (\$6500).

Whitaker, *The Seraph*, n.d. (c. 1818-28). Chapel Books, Dec. online cat., Bentley's "A" issue, vol. 2 only (the vol. with the single Blake pl.), no information on binding (\$217.20).

Wollstonecraft, *Original Stories*, 1791. CL, 12 July, #533, additional pl. (not by Blake) inserted, later calf, pl. 1 (2nd st.) and title page illus. (Windle, £1997).

Young, *Night Thoughts*, 1797, uncolored copies. SL, 15 Dec. 1999, #60, lacking the explanation leaf, contemporary vellum uncut, pl. 36 illus. (£4830); same copy, eBay online auction, May, 3 pls. illus. (6 bids to \$6600; unlisted reserve price not met and thus not sold); same copy, eBay online auction, late May (no bids on a required minimum bid of \$7000). BBA, 27 Jan., #150a, "43 engraved illustrations around letterpress text, lacking title and preliminaries [and thus presumably the "Explanation" leaf as well], many leaves loose or becoming loose, some chips and tears to edges (affecting a few illustrations), later half sheep, rubbed, spine worn and marked, hinges pulled" (Lynda Young, £1150 on an estimate of £400-600). Apparently Lynda isn't finicky about condition—or did this copy have some special features not noted in the cat. description, quoted here in full? Maggs, Feb. Los Angeles Book Fair, with the plate for p. 27 repeated on the usually unillustrated p. 29 (probably just a printer's error), lacking the "Explanation" leaf, minor spotting on some pls., fly-title to *Night the Second* in the

2nd st., slightly trimmed, from the collections of Ruthven Todd and Douglas Cleverdon, contemporary morocco (\$18,150); same copy, March cat. 1286, #40 (£11,000); same copy and price, June cat. 1288, #40. John Windle, March private offer, lacking the "Explanation" leaf, some pls. trimmed on the margins, calf poorly rebacked (\$6750). Heritage Book Shop, supplement to the cat. for the June London Book Fair, #166, "nearly uncut copy," no mention of the "Explanation" leaf, half morocco (\$10,000). William Reese, June cat. 195, #155, lacking the "Explanation" leaf, ownership signature dated 1814, some leaves trimmed, early 20th-century three-quarter calf (\$6500). John Windle, Sept. private offer, fly-title to *Night the Second* in the 1st st., lacking the "Explanation" leaf, some pls. slightly trimmed, later full morocco (\$9750). Phillip Pirages, Oct. cat. 45, #65, with the "Explanation" leaf, contemporary morocco, from the collection of George Goyder, 4 pls. illus. (\$19,500). SL, 6 Dec., #10, no mention of the "Explanation" leaf, full morocco, with a copy of *Blair's Grave* with Blake's illus., ed. not noted, "some foxing," *Night Thoughts* pl. 43 illus. (£4200). Ursus Rare Books, Dec. cat. 225, #9, no mention of the "Explanation" leaf, top edge gilt, others uncut, later morocco, pls. 8 and 14 illus. (\$22,500).

#### Interesting Blakeana

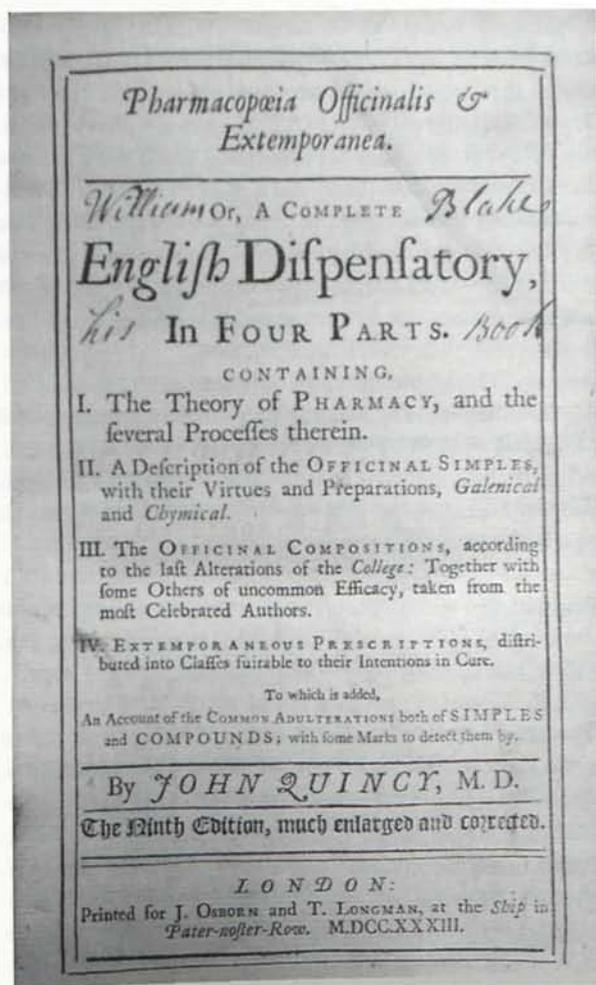
John Quincy, *Pharmacopoeia Officinalis & Extemporanea; or, a Complete English Dispensatory*, London, 1733. John Windle, Sept. private offer, early calf (price on request). Possibly a copy owned by Blake—see illus. 2.

J. Boehme, *Works*, the so-called "Law edition," 1764-81. CL, 7 June, #79, 4 vols., lacking half titles, some spotting and damp staining, tears in a few pls., contemporary calf restored (£4935). The ed. of Boehme known to Blake and perhaps owned by him—see his comment to Henry Crabb Robinson on the beauty of the "figures" (i.e., the illus.) in "Law's transl.n" (BR 313).

J. Duché, *Discourses on Various Subjects*, 1779. O'Gara and Wilson, April online cat., 2 vols., contemporary morocco worn (\$200). "Mr. William Blake" appears in the extensive list of "Subscribers Names," 1: [xv], right column (see Bentley #722: "The likelihood that [this]... is the poet is increased by the facts that his friend William Sharp both engraved the plates for and subscribed to this work.>").

T. Hollis, *Memoirs*, 1780. Robert Clark, April cat. 55, #219, some foxing, contemporary morocco rubbed (£450). Blake may have assisted his master, James Basire, with the production of some of the pls., including portraits of Milton.

Egerton's *Theatrical Remembrancer*, 1788. Ximenes Rare



2 Title page to John Quincy, *Pharmacopœia Officinalis & Extemporanea; or, a Complete English Dispensatory*, London: J. Osborn and T. Longman, 1733. Inscribed "William Blake / his Book" in brown ink. In January 2001 in the stock of the San Francisco book dealer John Windle; reproduced with his permission. The signature bears some resemblance to the "William Blake" signatures on the title page of a copy of *A Political and Satirical History of the Years 1755 and 1757* now in the collection of Michael Phillips; see the reproduction in G. E. Bentley, Jr., *Blake Books Supplement* (Oxford: Clarendon P, 1995) pl. 12. The "stroking" of the letters—that is, the direction in which the pen was moved to form each letter—is the same in these examples, although the "W" of "William" differs noticeably in basic shape. The distance between the forename and family name, with printed text intervening, is similar on both title pages. *A Political and Satirical History* bears the date 1773, written in the same, rather awkward hand as the signatures. The signature in the *Pharmacopœia* is also probably of an early date—if indeed by our William Blake. But his ownership of *A Political and Satirical History* is far from certain, and thus it offers less than a solid touchstone. A more resilient comparison is offered by the last leaf in the *Island in the Moon* manu-

script of c. 1784; see the reproduction in *William Blake: Catalogue of the Collection in the Fitzwilliam Museum*, ed. David Bindman (Cambridge: Heffer, 1970) pl. 7. The shape of the "W" is similar in these examples, but the stroking of the "B" of "Blake" is quite different, begun with a small loop at the top of a single vertical in the *Pharmacopœia*, but begun at the top and carried through to the bottom, thereby creating a double-line vertical, in the *Island* manuscript. The most that I can conclude from these comparisons is that the newly discovered volume might have been owned by the poet/artist.

Windle has pointed out to me that a remedy for itchy skin diseases is underlined in his copy of the *Pharmacopœia*. A letter from Ozias Humphry of 15 June 1806 to "D[ea]r William" refers to the recipient as having "Erisipilas," a skin disease (see BR 178). But here again, the touchstone is less than certain. The mode of address in the salutation and much else in Humphry's letter suggests a familiarity inconsistent with what we know of the patron/artist relationship between Humphry and Blake in the 1790s. Humphry's letter refers to "Lord Melvilles tryal," suggesting that the recipient may have been the lawyer William Blake, active c. 1806. G. E. Bentley, Jr., *Blake Records Supplement* (Oxford: Clarendon P, 1988) 48n4, states that it "seems likely" that Humphry's letter "has nothing to do with William Blake [the poet and artist]."

Books, May cat. M2, #50, recent half calf (£200). The first bibliography to list one of Blake's works: "King Edward the Third." Drama. 8vo. 1783. Printed in a Pamphlet, called, 'Poetical Sketches'" (258).

"William Blake Drawing, 'Book of Job.'" eBay online auction, 24 Jan. to 3 Feb. (required starting bid \$40,000; withdrawn). Not by Blake; see discussion in the introductory essay, above.

"W. Blake ... Original Watercolor ... Original Frame." eBay online auction, June, illus. (top bid \$999; reserve not met and thus not sold). This work clearly has nothing to do with Blake.

*The Crucifixion*. Brown and gray wash drawing, 14.3 x 11.1 cm. Swann, 3 Feb., #212, attributed, without any indication of doubt, to "William Blake" in the cat., which also offers the not overly prepossessing provenance of "ex-collection, private collection, New York," illus. color (\$4600 on an estimate of \$5000-8000). Not by Blake; see discussion in the introductory essay, above.

J. T. Stedman, *Reize naar Surinamen*, Amsterdam, 1799-1800. H. P. Kraus, Dec. 1999 cat. 212, #73, 4 vols., late 19th-century calf (\$2500). Contains re-engravings of Blake's pls. 1, 2, 4, 5, 8-10, 12, 13, and 15 first published in the London 1796 ed. of Stedman's *Narrative, of a Five Years' Expedition, against the Revolted Negroes of Surinam*.

J. Thomas, *Religious Emblems*, 1809. Thomas F. Schwarz, Feb. online cat., uncut in original boards rebaked (\$650). Blake subscribed to this book, authored by his patron for several sets of water-color illustrations to Milton's poetry.

Life Mask of W. Blake, 1823. National Portrait Gallery, London, sales shop, July, cast in beige plaster (£95). eBay online auctions, several in Aug., cast in white plaster, back of head cut flat with a wire added so that the head can be hung on the wall, no base (\$49.99). The NPG head is second generation—that is, cast from a mold made from the Deville casting in the NPG. The eBay head is almost certainly third generation—that is, cast from a mold made from one of the NPG copies. The vendor (located in California) on eBay would end the auction as soon as anyone bid the minimum price, and then almost immediately offer another example, thereby converting an online auction site into a retail outlet. I suspect that the vendor may also be the producer of these heads. Another vendor, located in Australia, also offered casts of Blake's life mask on eBay in the fall.

Hayley, *Memoirs*, 1823. Adam Mills, Nov. online cat., 2 vols., later half calf (£350). Contains several important references to Blake.

G. Cumberland, *Essay on the Utility of Collecting the Best Works of the Ancient Engravers of the Italian School*, 1827. Quaritch, June cat. 1278, #46, publisher's green cloth rebaked (£250). Ken Spelman, Oct. cat. 43, #59, some foxing, original boards rebaked (£220). Cumberland showed the manuscript of this book to Blake in Nov. 1823 (BR 279).

J. T. Smith, *Nollekens and His Times*, 1828. William H. Allen, Jan. online cat., 2 vols., original boards very worn, 1 spine replaced with tape (\$60). The Bookpress, March cat. 125, 2 vols., later half calf (\$325). Vol. 2 contains an important early life of Blake.

A. and J. Taylor, *City Scenes*, 1828. Adam Mills, May cat. 49, #52, light foxing, contemporary boards rebaked, uncut (£275). Contains Blake's "Holy Thursday" from *Songs of Innocence*.

Allan Cunningham, *Lives of... British Painters, Sculptors and Architects*, 1830. eBay online auction, March, vol. 2 (of 6) only, apparently 1st ed., foxed, later quarter calf very worn, front cover reattached with tape (\$25). Vol. 2 contains an important early biography of Blake.

*Songs of Innocence and of Experience*, Pickering ed., 1839. John Windle, March private offer, first issue with "The Little Vagabond," original cloth, hinges repaired (\$6750). The first letterpress ed. of Blake's *Songs*.

*Nightingale Valley*, ed. "Giraldus" [William Allingham], 1860. BBA, 16 Dec. 1999, #144, full morocco (£57.50). Includes the "Introduction" to *Songs of Innocence* and "The Tyger." The latter exhibits the following substantive variants: line 6, "Burnt the ardour of thine eyes?"; line 12, "What dread hand form'd thy dread feet?" (as in Blake's manuscript revision in copy P of *Songs of Innocence and of Experience*); line 15, "Did God smile his work to see?" The ownership of copy P is not known for the mid-nineteenth century period; the revisions in lines 6 and 15 are probably just Allingham's "improvements."

J. J. G. Wilkinson, *The Human Body and its Connexion with Man*, 2nd ed., 1860. John Turton, Dec. 1999 online cat., original cloth (£20). Reprints "The Divine Image" from *Songs of Innocence*, pp. 295-96. Bentley 940 lists only the 1st ed. (1851) with the poem on p. 376.

Gilchrist, *Life of Blake*, copies with extra-illus. or significant provenances only. Donald Heald, Feb. Los Angeles Book Fair, #10 in the handlist for the fair, 1863 ed., 2 vols., with 72 added pls. (mostly portraits, but 26 pls. by Blake), near contemporary calf (\$4950). Contains the following pls. engraved by Blake: Allen, *History of England*, all 4 pls.; Darwin, *Botanic Garden*, pl. 1; Hayley, *Triumphs of Temper*, 4 of 6 pls.; Hunter, *Historical Journal*, pl. 1; Lavater, *Essays on Physiognomy*, pl. 2; Salzmann, *Elements of Morality*, 14 pls.; *Wit's Magazine*, pl. 6. CL, 12 July, #553, 1907 ed. by W. Graham Robertson, 1 vol. extended to 3 with the addition of 266 images, including engraved portraits (none of Blake) and reproductions of Blake's illuminated books and Job and *Grave* designs (£4700 on an estimate of £1500-2000). John Windle inspected these vols. and tells me that the inserted Blake images are well-known reproductions from the late 19th and 20th centuries. The extraordinary price suggests that the anonymous purchaser may have thought otherwise. BBA, 29 July, #31, 1863 ed., 2 vols., George Richmond's copy with his signature dated 1863 "and a note in his hand on half-title regarding a portrait (perhaps that by John Linnell, a photograph of which is tipped in beneath inscription), ... a few newspaper cuttings and ephemeral pieces tipped in or loosely inserted," some spotting, original cloth rubbed, vol. 1 rebaked (T. F. S. Scott, £736).

*The Marriage of Heaven and Hell*, Camden Hotten facsimile, 1868. John Windle, March private offer, original quarter roan, some foxing as usual (\$1200).

W. Muir, facsimiles of Blake's illuminated books. James Cummins, Dec. 1999 cat. 70, #25, *The Marriage of Heaven and Hell*, 1885, numbered 15 by Muir, bound with *The First Book of Urizen*, 1888, numbered 13 by Muir, full morocco, original wrappers bound in (\$5000); #26, *Milton*, 1886, numbered 10 by Muir, full morocco, original wrappers bound in (\$4000); #27, *Songs of Innocence*, 1884, num-

bered 7 by Muir, bound with *Songs of Experience*, 1885, numbered 2 by Muir, full morocco, original wrappers bound in (\$5500); #28, *Visions of the Daughters of Albion*, 1884, Muir's number not recorded, full morocco, apparently lacking the original wrappers (\$2750). John Windle, March private offer, a large group as follows: *America*, 1887, colored issue numbered 34 by Muir, original wrappers (\$4500); *The Book of Thel*, 1885, numbered 38 by Muir, full morocco, original wrappers bound in (\$2500); another copy, 1920 issue, numbered 16 by Muir, original wrappers (\$2250); another copy, 1920 issue, numbered 21 by Muir, original wrappers (\$2250); *Europe*, 1887, colored issue, numbered 8 by Muir, original wrappers worn, leaves loose (\$3500); *The Gates of Paradise*, 1888, numbered 26 by Muir, original wrappers, a very clean copy (\$2500); *The Marriage of Heaven and Hell*, 1885, numbered 31 by Muir, full calf, original wrappers bound in (\$2000); another copy, numbered 45 by Muir, Blake's manuscript index to the *Songs of Innocence and of Experience* bound in, original wrappers, bookplate of T. E. Lawrence ("Lawrence of Arabia") and a brief pencil note in his hand (\$2950); *Milton*, 1886, numbered 25 by Muir, vellum over boards (\$2500); another copy, not numbered, "Muir's own copy" according to an inserted description by Quaritch, manuscript corrections (by Muir?) on several leaves, original wrappers, leaves loose in binding (\$3500); *The Song of Los*, 1890, numbered 18 by Muir, original wrappers (\$5500); *Songs of Experience*, 1927 issue, numbered 25 by Muir, original wrappers (\$1500); *Songs of Innocence* [and] *Songs of Experience*, 1884 and 1885, *Innocence* numbered 47 by Muir, *Experience* lacking wrappers and thus no copy number, vellum over boards (\$5500); another copy, *Innocence* numbered 30 by Muir, *Experience* numbered 13, vellum over boards, original wrappers bound in (\$5500); *There is No Natural Religion*, 1886, numbered 40 by Muir, original wrappers slightly worn and chipped (\$1675); *Visions of the Daughters of Albion*, 1885, issue on Hodgkinson wove paper, numbered 39 by Muir, full morocco, original wrappers bound in (\$2500). Black Sun Books, April online cat., *Songs of Innocence*, 1927, and *Songs of Experience*, 1927, original wrappers, spine of *Experience* "taped (as issued)"(?), Muir's copy numbers not recorded (\$2250). BBA, 13 July, #39, *There is No Natural Religion*, numbered 28 by Muir, original wrappers worn (Veronica Watts, £299). eBay online auction, Nov., *The Book of Thel*, numbered 30 by Muir, full leather with the original wrappers bound in, illus. (no bids in response to a required minimum bid of \$1000). Many of the above prices are records.

*There is No Natural Religion*, Pickering facsimile, 1886. John Windle, March private offer, large-paper issue, half calf, original wrappers bound in (\$1500).

*Poems from William Blake's Songs of Innocence*, illus. Maurice Sendak, 1967. eBay online auction, Sept., presen-

tation inscription from Sendak to the playwright William Archibald, sold with a Sendak Christmas card sent to Archibald, original wrappers, slight wear to outer edge (\$5,151.51). Reportedly the rarest of Sendak's books, and certainly the most expensive 20th-century typographic ed. of Blake's poetry.

*Blake Newsletter* and *Blake: An Illustrated Quarterly*, June 1967 to fall 1996. Adam Mills, Oct. private offer, vol. 1, no. 1 through vol. 10, no. 4 of the *Blake Newsletter* (complete), followed by *Blake: An Illustrated Quarterly*, vol. 11, no. 1 through vol. 30, no. 2, uniformly bound in 20 vols., sturdy black buckram, gilt spines, most vols. with the bookplate of Raymond and Pamela Lister (a bargain at £300).

*Songs of Innocence and of Experience*, Manchester Etching Workshop facsimile, 1983. John Windle, March private offer, both the colored and uncolored issues (but with 2 colored plates in the latter), 2 vols., full morocco and wrappers, original cloth boxes (\$9500).

Bronzed plaque, 14.6 x 22.9 cm., inscribed "Imagination is evidence of the DIVINE." Isabella (a new-age style home and garden retailer), July cat. "2000 Volume 3," #1890, claiming that the inscription is a "lovely quote by [i.e., from?] William Blake," illus. color (\$44). A minor problem: Blake did not write the inscribed sentence.

#### Blake's Circle and Followers

Works are listed under artists' names in the following order: paintings and drawings sold in groups, single paintings and drawings, letters and manuscripts, separate plates, books by (or with plates by or after) the artist.

#### BARRY, JAMES

"Jonah," etching. Campbell Fine Art, spring cat. 8, #2, the rare 1st st., illus. (price on request).

"William Pitt, Earl of Chatham," etching. Campbell Fine Art, spring cat. 8, #3, recto/verso impressions, 1st st. and final st., both illus. (£8500).

#### CALVERT, EDWARD

An album of prints and drawings by Edward Calvert, Blake, and 2 unknown artists. The collection includes Blake's 17 wood engravings for Thornton's *Virgil*, printed (possibly by Calvert) after the 1821 ed. of the book; Calvert's 11 wood engravings and intaglio engravings, some in early states and including a previously unrecorded 2nd st. of "Woman's Head Looking Upwards"; "The Bacchante" by Welby Sherman after Calvert; a drawing by Calvert of "The Head and Shoulders of a Classical Female Figure"; 9 drawings,

one of which is signed "A. C. Ionides" [i.e., Johnson?] and others initialed ("A. C. I.") on the mounting sheets, all imitative of Calvert's style and some based loosely on his prints, 3 dated 1829 on the backing sheets, 1 dated 1830; and a group of 7 very small wood engravings in the style of Blake, Calvert, and Palmer, perhaps executed by an unknown member of the Shoreham group of "Ancients." SL, 6 Dec., #6, 9 illus. (£32,700). See illus. 3.

Calvert, *The Early Engravings*, Carfax & Co., 1904. BBA, 7 Dec., some spotting in margins, loose as issued in original printed folder, "The Bride" illus. (£10,350 on an estimate of £3000-4000). Includes original impressions of Calvert's 2 lithographs, whereas S. Calvert's *Memoir* (see below) contains only reproductions of the lithographs. Only the second complete copy of this portfolio I've seen on the market in 25 years.

"The Brook," wood engraving. Campbell Fine Art, spring cat. 8, #10, "unique proof impression overworked with gum arabic and areas of gentle mauve tint," illus. (£950).

"The Return Home," wood engraving. Campbell Fine Art, spring cat. 8, #11, "pre-publication impression" showing the upper portions of the lettering of the 1st st., illus. (£425).

S. Calvert, *Memoir of Edward Calvert*, 1893. BBA, 27 July, #30, with the engravings, original cloth rubbed, "The Bride" illus. (Jeff Villet, £5750).

#### FLAXMAN, JOHN

*A Monument at Leeds*. Pencil, 22.9 x 15.2 cm. Abbott and Holder, Aug. online cat. 334, #58 (£250).

Flaxman, portrait of, engraved by Woodman after Jackson for *Knight's Portrait Gallery*, 1833. Richard Watkins, March online cat. (£8); same portrait engraved by Edwards, 1830, March private offer (£6). K Books, Aug. online cat. (£25).

Aeschylus, *Tragedies* (in Greek), Andrew Foulis, 1795. Oak Knoll Books/Heritage Book Shop, Aug. cat. "The Typographic Book," #41, extra-illus. with Flaxman's 31 Aeschylus pls., contemporary calf rebacked, 1 pl. illus. (\$2800). CNY, 14 Dec., #2, extra-illus. with the 31 Aeschylus pls., some soiling and foxing, contemporary calf (\$2115).

Dante designs. Tamerlane Books, Feb. online cat., 1867 issue, contemporary cloth (\$90). Helmut Schumann Rare Books, Feb. online cat., lithographs by Feillet, Paris, 1843, foxed, contemporary half roan (\$458.25). Heritage Book Shop, Feb. online cat., Reveil ed., Paris, n.d., "light foxing," half morocco worn (\$450). Andrew Christenson, Feb. online cat., Creuzbauer ed., Karlsruhe, "ca 1833-35," heavily foxed, 3 pls. hand colored, "leatherbound" (\$51).

Flaxman, *Anatomical Studies*, 1833. eBay online auction, June, edges of prints stained, original cloth darkened (not sold; required opening bid £120). Kemp Booksellers, Dec. online cat., pls. stained along bottom edge, original cloth (£240).

Flaxman, *Eight Illustrations of the Lord's Prayer*, 1835. Marlborough Rare Books, Oct. cat. 183, #142, original wrappers (£320).

Flaxman, *Lectures on Sculpture*. Robert Clark, Feb. online cat., 1829 ed., foxed, modern boards (£165). Zita Books, Feb. online cat., 1838 ed., no description of binding (\$275). Artgraphics, Dec. online cat., 1838 ed., rebacked boards very worn (\$90). J. Palmer Books, Dec. online cat., 1838 ed., full calf rebacked (\$125). Pageant Books, Dec. online cat., 1838 ed., "rebound" (\$175).

Flaxman, *Works*, engraved Reveil, Paris, 1835. Caliban Bookshop, Dec. online cat., 2 vols., foxed, contemporary half calf worn (\$300).

Hesiod designs, Reveil ed., Paris, n.d. Heritage Book Shop, Feb. online cat., some foxing, half morocco (\$300).

*Iliad* designs. Helmut Schumann Rare Books, Feb. online cat., Dufresne ed., Paris, n.d., with the *Odyssey* designs, later half cloth (\$458.25). Quaritch, March cat. 1275, #37, Leipzig 1804 ed., bound with the *Odyssey* designs, Leipzig 1807, and the Aeschylus designs, Leipzig, 1802, contemporary boards (£575). Robert Frew, July private offer, 34 pls., with the *Odyssey*, 28 pls., both sets lithographed by Feillet and Laqueson, Paris, n.d. (dated to c. 1820 by Frew), 2 vols., quarter calf (£450). Not listed (because lithographs, and thus not "engravings"?) in G. E. Bentley, Jr., *The Early Engravings of Flaxman's Classical Designs* (New York: New York Public Library, 1964). Marlborough Rare Books, Oct. cat. 183, #143, Leipzig ed. of 1804, engraved Schnorr, "34 + 28 engraved plates" (and thus bound with the *Odyssey*, 28 pls. by Schnorr, 1807?), original boards (£250).

Milton, *Latin and Italian Poems*, trans. Cowper, 1808. Ravenstree Co., Oct. cat. 58, #20, some foxing, uncut in later quarter morocco worn (\$595); #21, another copy, contemporary morocco recently rebacked (\$750).

*Odyssey* designs. James Burnquest, Sept. private offer, 1793 1st ed., 1st issue, later wrappers (\$3200—a record asking price for any set of engravings after Flaxman).

#### FUSELI, HENRY

*David and Goliath*. Pen and gray wash, 31.7 x 22.2 cm., on paper watermarked 1794, inscribed in a later hand "WB 1779." CL, 8 June, #92, illus. color (£10,575).



3 "Naked Female Figures in an Ideal landscape with Attendant Female Figures." Wood engraving, 5 x 6.8 cm., by an unknown member of the Shoreham circle of artists or an imitator of their style. The work hovers disconcertingly between purposeful primitivism and simple incompetence. Photo courtesy of Sotheby's London.

*Hamlet, Horatio, Marcellus and the Ghost.* Grisaille oil, 72.5 x 93.25 cm. CL, 14 June, #7, illus. color (not sold; estimate £100,000-150,000). The design closely resembles the engraving by Robert Thew published in Boydell's *Collection of Prints ... Illustrating ... Shakspeare* (1803). I wonder if the failure of this impressive painting to find a purchaser resulted from a suspicion that it might be a skilled copy after the print rather than a work by Fuseli. No provenance information is offered in the cat.; the much larger painting of the subject exhibited by Boydell was last recorded in 1839.

*Study for The Wife of Bath's Tale, from Chaucer's Canterbury Tales.* Pencil, pen and brown ink, 32.4 x 22.2 cm. CL, 8 June, #94, illus. (not sold; estimate £5000-7000).

*Study of One of the Quirinal Dioscuri.* Pen and brown ink, 15.9 x 13.4 cm., datable to c. 1775-78. CL, 8 June, #84, illus. color (£4935).

*Two Lovers, One Playing a Cithern, with a Second Girl Seated at the Keyboard on the Left.* Pencil, 28 x 20.4 cm., inscribed "K. July 30. [18]14." CL, 28 Nov., #35, illus. (£43,475 on an estimate of £8000-12,000). An amazingly high price for this drawing.

Fuseli, portrait of, engraved by Siever after Haughton, 1820. Richard Watkins, March private offer (£10); same impression and price, May cat. 41, #70.

"King Henry IV, Act IV," Laney after Fuseli for *Boydell's Graphic Illustrations of the Dramatic Works of Shakspeare*, 1803. eBay online auction, Sept., illus. (no bids on a required starting bid of \$75).

"Midsummer Nights Dream, Act IV, Scene I," Simon after Fuseli for *Boydell's Graphic Illustrations of the Dramatic Works of Shakspeare*, 1803. BBA, 9 Dec. 1999, #39, light spotting, slight crease (Donald Tumasonis, £207).

"The Weird Sisters," mezzotint by Smith after Fuseli, 1785. SL, 9 Dec. 1999, #85, with "The Tempest," Simon after Fuseli for *Boydell's Graphic Illustrations of the Dramatic Works of Shakspeare*, 1803, some staining on "Tempest," both framed (not sold; estimate £1600-1800).

*Bell's British Theatre*, 1797. Robert Frew, Feb. Los Angeles Book Fair, 34 vols., contemporary calf (\$2475).

Bible, pub. Macklin, 1800. Heritage Book Shop, Jan. online cat., 6 vols., contemporary morocco (\$8500). Simon Finch, June cat. 43, #11, 6 vols., very fine contemporary morocco (£12,000—a record asking price, perhaps justified by the binding).

Bodmer, *Die Noachide*, 1765. Daniel Thierstein, May online cat., contemporary calf (\$1611).

Bonnycastle, *Introduction to Astronomy*. Steven Temple, Feb. online cat., 1787 ed., calf rebacked, worn (\$350). Thomas Rare Books, Feb. online cat., 1787 ed., missing one pl., soiled, later quarter leather (\$119.69). Robert Downie, Feb. online cat., 1811 ed., contemporary calf worn (\$340).

Boothby, *Sorrows, Sacred to the Memory of Penelope*, 1796. BBA, 13 Jan., with the frontispiece after Fuseli but lacking the pl. after Reynolds, foxed, 1 pl. water-stained, uncut in "old cloth-backed boards" worn (Maxwell Scott, £28—not a bad price just for the Fuseli pl.). John Windle, Sept. private offer, frontispiece after Fuseli in 1st st., uncut in original boards rebacked, front cover label (\$5500).

Boydell, *Collection of Prints ... Illustrating ... Shakspeare*, 1803. SL, 24 Feb., #71, 2 vols., 2 portraits and 96 pls., contemporary morocco worn (£4485).

*British Classics*, pub. Sharpe, 1803-10. Heritage Book Shop, Dec. 1999 online cat., 18 vols. in 17, fine contemporary morocco (\$1750). See also the next entry below.

*British Poets*, pub. Sharpe. The Bookpress, April cat. 126, #229, pls. only, with *British Classics*, pub. Sharpe, pls. only, dated by the dealer "1816-24" (on the basis of imprints on the pls.), mounted in 4 vols., 96 pls. from the poetry, 100 pls. from the prose *Classics*, full morocco (\$1800).

Fuseli, *Lectures on Painting*. Duncan Allsop, Feb. online cat., 1820 ed., some foxing, "lib[rary] binding" (\$119.69). John Price, spring cat., #37, 1830 ed., contemporary half roan worn, frontispiece portrait of Fuseli illus. (£350). See also Fuseli, *Lectures*, under Letterpress Books with Engravings by and after Blake, above.

Milton, *Paradise Lost*. Ravenstree Co., Oct. cat. 184, #58, 1802 ed., 2 vols., contemporary calf (\$950); #60, 1808 ed., contemporary morocco very worn (\$385).

Sotheby, *Oberon*, 1805. John Price, Dec. 1999 cat., #79, 2 vols., contemporary russia, 1 pl. illus. (£500).

Young, *Catalogue of the ... Collection of Pictures of ... Angerstein*, 1823. R. G. Watkins, May cat. 41, #4, marginal foxing, uncut in original half leather worn (£225).

#### LINNELL, JOHN

16 drawings and water colors, c. 1805 to c. 1814, ranging in size from 7 x 1 cm. to 25 x 37 cm. Spink-Leger, March cat. *Feeling through the Eye: The "New" Landscape in Britain 1800-1830*, #43-58, all illus. color (from £450 to £32,000 each).

8 drawings. Pencil and charcoal, 3 with pastel, 5 signed, variously dated 1814, 1825, and 1848, largest 36.8 x 55.9 cm. Waddington's auction, Toronto, 7 Dec., #1641 (no price information; estimate \$2000-3000 Canadian).

6 landscape studies, attributed to John Linnell but some probably by his son, James T. Linnell. Pastels, approx. 29.5 x 49.5 cm. Waddington's auction, Toronto, 7 Dec., #1598 (no price information; estimate \$1000-1500 Canadian).

6 landscape studies. Water colors, some with pastel, 2 signed, largest 45 x 58 cm. Waddington's auction, Toronto, 7 Dec., #1640 (no price information; estimate \$2000-3000 Canadian).

*A Cottage in a Wooded Landscape*. Water color on blue paper, 19.7 x 25.8 cm., datable to 1806. Agnew's, *127th Annual Exhibition of English Watercolours, Drawings, and Small Oil Paintings*, March, #26, illus. color (price on application).

*Dovedale, Derbyshire*. Pencil and chalk, signed and dated 1814. CL, 8 June, #123, with an unidentified coastal scene, pencil and chalk, signed and dated 1811, and a harbor wall, pencil and chalk, signed and dated 1806, all on blue or gray paper, 19 x 28 cm. "and smaller," coastal scene illus. (not sold; estimate £3000-5000).

*Felling an Oak, Woodcutters in a Clearing*. Oil, 21.8 x 26.7 cm., datable to the mid- or late-1820s. Spink-Leger, Nov. cat. of "Small Pictures," #18, illus. color (£9500).

*The Gleaners Return*. Oil, 33.5 x 45.5 cm., signed and dated 1856. SL, 30 Nov., #152, illus. color (£6000).

*Kensington Gravel Pits*. Oil, 14 x 22.9 cm. Spink-Leger, Nov. cat. of "Small Pictures," #19, illus. color (£28,000).

*Male Model Pulling on a Rope*. Academic study in chalk on gray paper, 50.8 x 29.2 cm. Abbott and Holder, Nov. online cat. 336, #84 (£250).

*Milking.* Oil, 20.5 x 13.9 cm., signed and dated 1828. Spink-Leger, Nov. cat. of "Small Pictures," #17, illus. color (£24,000).

*The Orchard.* Oil, 24 x 44 cm. SL, 30 Nov., #151, illus. color (£8400).

*A Park, Evening Light.* Water color, 15.2 x 22.8 cm., signed, datable to c. 1812-14. Agnew's, 127th Annual Exhibition of English Watercolours, Drawings, and Small Oil Paintings, March, #27, illus. color (price on application).

*Pike Pool, Dovedale.* Oil, 54.5 x 66 cm., signed and dated 1815. Dreweatt Neate auction, Newbury, 11 Oct., #101 (£6325).

*Portrait of Miss Jane Puxley.* 2 versions, oils, each 91.5 x 71 cm., both signed and dated 1826. Phillips auction, Bury St. Edmunds, 7 Dec., #433 (no price information; estimate £3000-4000 the pair).

*Portrait of Sir Augustus Wall Callcott.* Oil, 33.5 x 26 cm., signed and dated 1832. SL, 30 Nov., #118, illus. color (£15,450).

*Portrait of Thomas Secker, after Reynolds.* Oil, 28.6 x 23.5 cm. CSK, 9 Nov., #25 (£587).

*Rev. George Pritchard.* Oil, 33 x 24.5 cm., Sotheby's online auction, late July, illus. (\$1000).

*Road with Sheep, Shepherd, and Windmill.* Oil, 12.3 x 19.3 cm., signed. eBay online auction, April, framed and glazed, illus. color (reserve not met; high bid \$860).

*The Shepherdess.* Oil, 71 x 91.5 cm., signed. SL, 30 Nov., #484, illus. color (not sold; estimate £3000-5000).

*A Shepherd with His Flock.* Oil, 46.3 x 60.9 cm., signed and dated "186-." CSK, 9 Nov., #183, illus. color (£1057).

*A Surrey Chalkpit.* Oil, 71.1 x 99.7 cm., signed and dated 1866. eBay Great Collections online auction, June, framed, illus. color (no bids on a required starting bid of \$31,000).

*View of a Willow Tree by a Pond.* Water color, 43 x 50 cm., datable to c. 1820. Sotheby's Amazon online auction, June, framed, illus. (no bids on a required starting bid of \$1600).

*View of a Willow Tree by a Pond,* an earlier and looser version of the previous entry. Water color, approx. 15.3 x 22.9 cm. Phillips auction, Bath, 21 July, #73 (£200 to a private British collector).

*Waterfront Scene.* Pencil, 20 x 12.5 cm. eBay online auction, Sept., framed, illus. (£50 to a private British collector).

"Dove Dale," lithograph. Campbell Fine Art, spring cat. 8, #43, "signed presentation proof" to J. R. Taylor, illus. (£420).

"The Journey to Emmaus," line etching/engraving with mezzotint. Campbell Fine Art, spring cat. 8, #44, repaired tear in lower margin just entering the image, illus. (£2500).

"Sheep at Noon," etching. Campbell Fine Art, spring cat. 8, #42, laid India, illus. (£850).

#### MORTIMER, JOHN HAMILTON

*Bacchic Figure with Girl, A Classical Army Re-Embarking with Prisoners, and Scene from the Siege of Troy.* 3 pen and ink drawings, the 1st oval, 14.5 x 26 cm., 16.5 x 13.5 cm., and 18.5 x 28.5 cm. SL, 22 March, #110, *Bacchic Figure with Girl* illus. color (not sold; estimate £1200-1800).

"The Fishermen," etching by Blyth after Mortimer. SL, 20 Oct., #6, proof before letters inscribed "first proof," illus. (not sold on an optimistic estimate of £1500-2000).

"Salvator Rosa," etching. eBay online auction, March, paper watermarked 1821, marginal tears, illus. (no bids on a required starting bid of \$299); same impression, April (not sold).

Shakespeare character heads, etchings, including Bardolph, Beatrice, Cassandra, Falstaff, and Shylock. BBA, 9 Dec. 1999, early impressions on laid paper, little dusty (Campbell Fine Art, £368); #51, a group of 8 heads, including Bardolph, Cassandra, Ophelia, York, and 4 undescribed, with 1 banditti subject, Haynes after Mortimer, "various defects" (Mario Cotto, £230). Campbell Fine Art, spring cat. 8, 4 heads, all illus., as follows: #52, "Bardolph," "early proof impression printed in brown ink, before the borderline" (£1000); #53 "Shylock," "rare lifetime impression" (£350); #54, "Falstaff," "rare lifetime impression," (£350); #55 "Richard, IId," 1809 printing (£155).

#### PALMER, SAMUEL

*The Brothers, Guided by the Attendant Spirit, Discover the Palace and Bowers of Comus.* Water color, signed, datable to 1856, 53.6 x 74.9 cm. Donald Heald, "fall 2000" cat., #170, with a copy of Milton, *Shorter Poems* (1889), large-paper issue, original vellum (\$475,000).

*Crossing the Bridge.* Water color, 40 x 51 cm., signed and datable to 1845-46. SL, 30 Nov., #29, illus. color (not sold; estimate £70,000-90,000).

*Evening: A Cottager Returning Home Greeted by His Children.* Water color heightened with body color, 19 x 41 cm., datable to c. 1848. SL, 22 March, #202, illus. color (not

sold; estimate £20,000-30,000). Previously sold CL, 9 Nov. 1993, #64 (£29,900).

*Landscape, Twilight.* Oil, 23 x 28 cm., signed, datable to the Shoreham period. CL, 30 Nov., #5, illus. color (£256,750).

*Oak Tree and Beech, Lullingstone Park.* Water color, 29.2 x 46.6 cm., signed, datable to 1828. CL, 8 June, #111, illus. color (£751,750 on an estimate of £150,000-200,000). Almost certainly a world record for a water color by any of the artists surveyed in this sales review.

*Oxen Ploughing at Dawn.* Water color and body color, 24.8 x 17.8 cm., signed, datable to c. 1863. CL, 8 June, #112, illus. color (not sold; estimate £40,000-60,000).

*The Street of the Tombs, Pompeii.* Water color, 34.3 x 41.9 cm., datable to 1838. Mallams auction, Cheltenham, #460, illus. (not sold; estimate of £20,000-30,000).

Letters by Palmer to Richard Redgrave and his family, 105 in all, Jan. 1859 to July 1880, "entirely unpublished." SL, 24 Feb., 2 letters illus. (£27,600). The cat. indicates that at least 2 letters refer to Blake, including a discussion of his *The Spiritual Form of Pitt Guiding Behemoth* "which Palmer lends to the Academy." The painting was exhibited at the Royal Academy in 1871, titled in the catalogue, #285, as "Rt. Hon. William Pitt" (Butlin #651).

Letter by Palmer to George Richmond, April 1858, 4 pp. BBA, 23 Nov., #74, signature illus. (£506).

Letter by Palmer to John Preston Wright, 15 Feb. 1865, 4 pp. Roy Davids, March cat. for "The Artist as a Portrait" exhibition and sale (3-14 April) at the Fine Art Society, London, #116, 1 p. illus. (£2250).

"Christmas," etching. Swann, 11 May, #271, 2nd st., fine impression on laid India, illus. (\$5290); same impression?, Garton & Co., Oct. cat., #1, illus. (\$8400). eBay online auction, Aug., mistitled "The Shepperds [sic] Cottage" and misdated "circa 1823-1824" (actually 1850), st. not recorded but perhaps the 3rd (of 5), pencil signature, framed, illus. (\$1525).

"Early Ploughman," etching. Abbott and Holder, June online cat. 333, #300, 2nd st. (£525). Swann, 11 May, #270, 5th st., illus. (\$977). Swann, 9 Nov., #364, 5th st., pencil signature, illus. (\$2300); #365, 7th st., with "Herdsman's Cottage," 2nd st., and "The Willow," 2nd st., "Herdsman's Cottage" illus. (\$1380).

"Herdsman's Cottage," etching. Abbott and Holder, June online cat. 333, #299, 2nd st. (£300); Sept. online cat. 335, #313, st. not given (£650). Swann, 9 March, #448, 2nd st.,

with "The Willow," etching, 3rd st., and "The Early Ploughman," etching, 9th st., "Herdsman's Cottage" illus. (\$850). C. & J. Goodfriend, Nov. online cat., 2nd st. (\$550).

"Moeris and Galatea," etching. Campbell Fine Art, spring cat. 8, #59, 2nd st., illus. (£200).

"The Vine" or "Plumpy Bacchus," etching. Campbell Fine Art, spring cat. 8, #60, "unique signed proof impression, between Lister's first and second states, prior to completion of the etched image," illus. (£5500).

"Weary Ploughman," etching. Campbell Fine Art, spring cat. 8, #58, 8th st., illus. (£580).

"Willow," etching. C. & J. Goodfriend, Nov. online cat., 2nd st. (\$550).

Dickens, *Pictures from Italy*, 1846. Maggs, June cat. 1288, #144, original cloth bit worn, pl. 3 illus. (£425).

Milton, *Shorter Poems*, 1889. Allan Warren, Aug. private offer, small-paper issue, original cloth (£150).

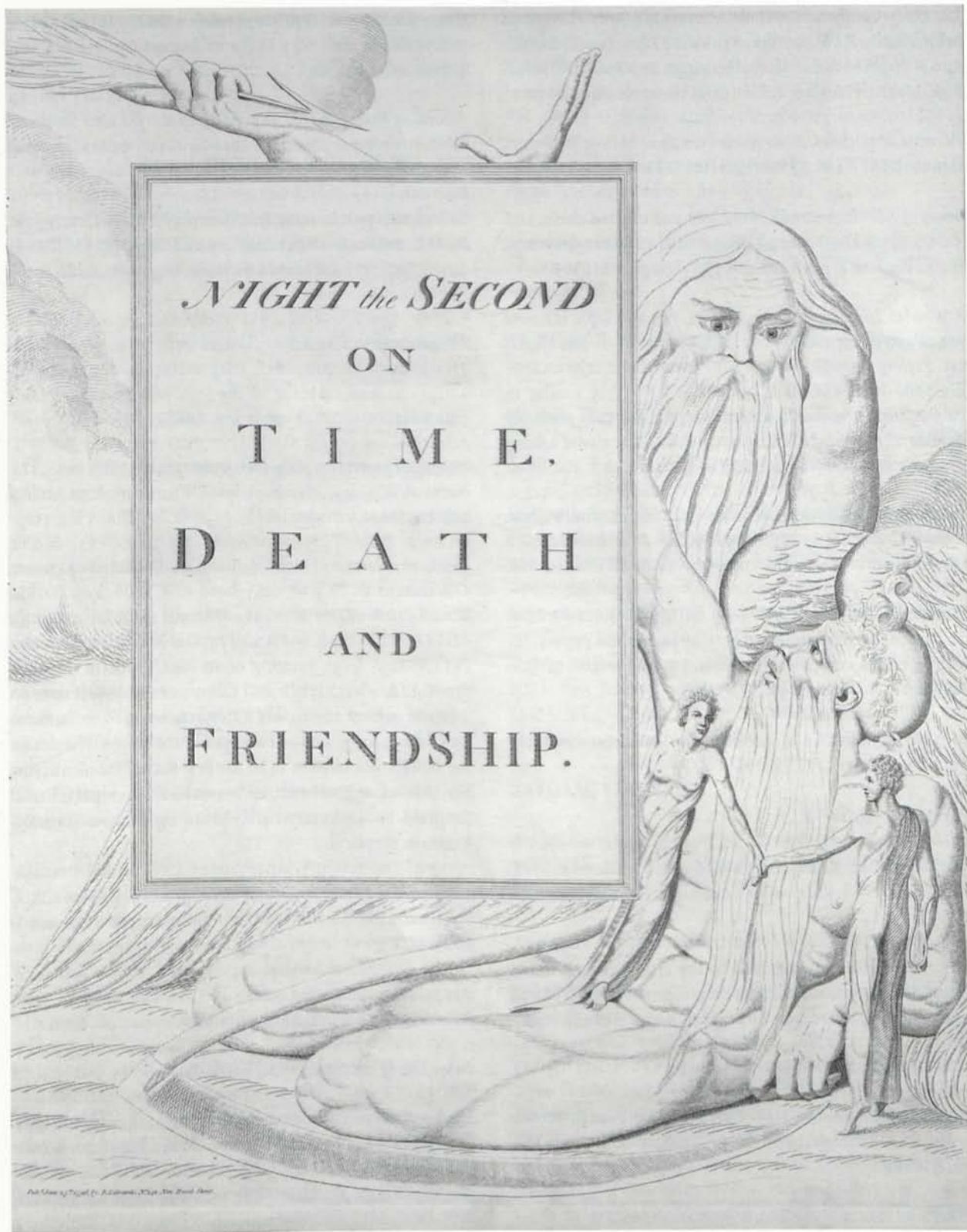
A. H. Palmer, *Life and Letters of Samuel Palmer*, 1892. BBA, 25 May, #250, large-paper issue, slight foxing, original leather worn (Besley's Books, £149). BBA, 27 July, #35, with "some [George] Richmond family annotations," original cloth, with 15 other vols. (Sims Reed, £253). Richard Hatchwell, Aug. Malmsbury Miscellany 54, #115, original cloth, back faded (£140); same copy?, Ken Spelman, Oct. cat. 337, #337 (£195).

S. Palmer, *An English Version of the Eclogues of Virgil*. G. R. Minkoff, Oct. private offer, 1883 ed., large-paper issue, original vellum, presentation inscription from A. H. Palmer to P. G. Hamerton, slight spotting to endpapers (\$3750). Marlborough Rare Books, Oct. cat. 183, #322, 1884 ed., "original vellum gilt"—and thus apparently the large-paper issue of the 2nd ed. (£700).

#### RICHMOND, GEORGE

An archive of drawings and correspondence. BBA, 15 June, #83, c. 135 items, including an album of drawings, "the property of a gentleman by descent in the Richmond family to the present owner," drawing of a group of Richmond's acquaintances illus. (£11,500). The cat. entry does not record any Blake references in the correspondence.

Two sketchbooks, one dated 1829 and including work by Julia Tatham (who married Richmond in 1831), and a later book dated 1883, in all "approx. 100 leaves of drawings." BBA, 7 Dec., #179, portrait sketch of Samuel Palmer illus. (£4025).



4 Edward Young, *The Complaint, and the Consolation; or, Night Thoughts*, 1797. Fly-title to "Night the Second" (Blake's pl. 11). Etching/engraving, 39.2 x 32.8 cm. First published state, with the hand-holding figure in the lap of Time showing androgynous features. Why Blake created this ambiguous figure, and what its symbolic significance may be, have never been adequately explained. Essick collection.

*Landscape Study: A Copse Seen across a Meadow.* Pen and brown wash, 7.2 x 20.7 cm. Agnew's, 127th Annual Exhibition of English Watercolours, Drawings, and Small Oil Paintings, March, #75, illus. color (price on application).

*Portrait of Charles Dickens.* Brown ink, 16.5 x 10.5 cm., signed. BBA, 7 Dec., #180, illus. (£1725).

*Study of Julia Richmond's Hand,* pen and ink, red chalk, 11.5 x 18.5 cm. BBA, 7 Dec., #181, with c. 29 other drawings, including family portraits and photographs (£1610).

*A Wooded Landscape with a Cottage.* Pen and sepia ink over pencil on blue paper, 17.5 x 24.2 cm. Spink-Leger, March cat. *Feeling through the Eye: The "New" Landscape in Britain 1800-1830*, #66, illus. color (£24,000). Very similar to Palmer's work in the Shoreham period, and thus probably datable to c. 1826-28. I suspect that this is a record asking price for an uncolored drawing by Richmond.

Richmond, "Account between my dear friend Saml. Palmer & myself," manuscript, 1831-35, 1 p. BBA, 23 Nov., #75, with several other Richmond documents, "Account" illus. (£115).

Richmond, "Rome Journal," manuscript, 29 pp., 1840. BBA, 23 Nov., #76, with a large archive of Richmond papers, including correspondence and diaries, 1 p. with a drawing illus. (£3910).

Richmond, "Index Catalogue of the Works," manuscript, 119 pp. BBA, 23 Nov., #77 (£345).

#### ROMNEY, GEORGE

*Cupid and Psyche.* Oil, 126.4 x 97.8 cm., datable to c. 1775. CL, 1 Dec., #34, illus. color (not sold; estimate £40,000-60,000).

Romney, portrait of, engraved by Fry after Jackson's drawing of Romney's self-portrait, 1817. Richard Watkins, March private offer, printed on a large sheet, some spotting (£15).

#### STOTHARD, THOMAS

*Families Listening to a Man Declaiming.* Pencil, brown wash, 7.6 x 8.9 cm. Abbott & Holder, May online cat. 332, #228 (£165).

*Mars and Venus.* Pencil and blue wash, 15.2 x 17.8 cm. Abbott and Holder, Sept. online cat. 335, #285 (£185).

*Medieval Head.* C. & J. Goodfriend, Nov. online cat., a "finished sketch" (i.e., an oxymoron?), 43 x 43 cm., from the collection of Iolo Williams (\$400).

*Three Emblematic Figures,* possibly a design for an American banknote. Oil, 9.5 x 18.2 cm. Thomas Goldwasser, Aug. private offer (\$1500).

"Coming from School," engraving by Knight after Stothard, 1788. Amazon online auction, May, hand colored, framed and glazed, illus. color (no bids).

"The Lost Apple," lithograph. Campbell Fine Art, spring cat. 8, #74, on original aquatint mount, illus. (£1450). R. E. Lewis, Sept. private offer, no mount, slightly cut into at top (\$2400).

"Pilgrimage to Canterbury," engraving by Schiavonetti and Heath after Stothard, 1817. eBay online auction, April, inscriptions and emblem of the lion and unicorn weakly printed, framed and glazed, illus. (\$280).

Stothard, portrait of, engraved by Meyer after Jackson, 1815. Richard Watkins, March private offer, printed on a large sheet (£15).

Stothard, portrait of, standing in his studio. Artist unknown. Oil, framed to 89 x 69 cm., dated to c. 1800. Roy Davids, March cat. for "The Artist as a Portrait" exhibition and sale (3-14 April) at the Fine Art Society, London, #156, illus. color (£12,500). A large painting of an illus. Stothard designed for W. L. Bowles, *Sonnets and Other Poems* (1801), rests on an easel behind the figure; a free version of Titian's *Venus and Adonis* hangs on the back wall of the studio. The design for Bowles would seem to be the best reason for identifying the subject as Stothard. He resembles other portraits of Stothard, but looks impossibly young for a man of 45 years. I remain skeptical.

Armstrong, *Art of Preserving Health*, 1796. Robert Clark, April cat. 55, #182, some browning, contemporary morocco worn (£32).

*Art Journal*, 1886. eBay online auction, Dec. 1999, pl. only, "The Vintage Festival," Garner after Stothard (\$14.95).

Bray, *Life of Stothard*, 1851, extra-illus. copies only. CL, 12 July, #557, 1 vol. extended to 2 with the addition of 13 drawings and 331 engravings, most after Stothard, late 19th-century morocco (£1057). Brick Row Book Shop, Sept. private offer, extended to 2 vols. with the addition of 118 pls., including Blake's pls. from Ariosto and Bonnycastle (the latter in both 1st and 2nd sts.), 19th-century calf (\$850).

*Catullus, Tibullus et Propertius*, Pickering ed., 1824. G. W. Stuart, Sept. cat. 93, #147, original cloth (\$195); #147, original cloth (\$185).

Cowper, *Poems*, 1825. Claude Cox, supplement to cat. 136, #511, 3 vols., pls. foxed, contemporary calf (£35).

Defoe, *Robinson Crusoe*. John Price, Dec. 1999 cat., #21, 1804 ed., 2 vols., contemporary roan, 1 pl. illus. (£100). eBay online auction, Dec. 1999, 1820 ed., 2 vols., contemporary quarter calf (\$152.50).

Edwards, *History, Civil and Commercial, of the British Colonies in the West Indies*, 1794. eBay online auction, Dec. 1999, pl. only, horizontal folds, foxed, illus. (\$36). Bernard Shapero, Dec. 1999 online cat., 2 vols., contemporary calf (\$3600). Argosy Book Store, Dec. 1999 online cat., 3 vols., 1794, 1793, 1801, calf rebacked (\$1250).

Hayley, *Essay on Old Maids*, 1793. BBA, 9 March, #144, 3 vols., uncut in original boards, some wear (John Windle, £126).

Hayley, *Triumphs of Temper*. K Books, March online cat., 1788 ed., pls. foxed, full calf (£50). Deighton Bell, April cat. 281, #110, 1788 ed., contemporary calf very worn (£50). eBay online auction, Aug., 1788 ed., some pls. lightly foxed, contemporary calf, 1 pl. illus. (no bids; required minimum bid \$79.95). Phillip Pirages, Dec. online cat., 1801 ed., contemporary calf (\$125).

Horace, Pickering ed., 1826. eBay online auction, March, foxed, later calf (no bids; required starting bid \$25).

Hume, *History of England*, 1789. Harrington Antiquarian Bookseller, May online cat., 17 vols., some foxing, contemporary calf worn (£950).

*The Keepsake*, 1830. Ximenes Rare Books, Jan. cat. M1, #7, contemporary morocco (£75).

Richard Lobb, *The Contemplative Philosopher*, London: Robinson, Rivington, et al, 1800. John Price, spring cat., #64, 2 vols., contemporary calf worn, 1 pl. illus. (£400). The presence of a frontispiece in each vol., engraved by Baker after Stothard, has not been previously recorded.

Macneill, *Poetical Works*, 1806. John Price, Dec. 1999 cat., #43, 2 vols., original boards uncut, printed labels, spines chipped, 1 pl. illus. (£75). The presence of 6 pls. after Stothard in this ed. has not been previously noted. 5 are pls. first published in the 1801 ed., which contains 7 pls. after Stothard; the 1806 frontispiece to vol. 2, "Come under my plaidy," appears for the first time. A. C. Coxhead, *Thomas Stothard* (London: Bullen, 1906) 161, mistakenly places this additional pl. in the 1801 ed. for a total of 8. Coxhead worked primarily from the Balmanno Collection (British Museum) of Stothard illustrations detached from their books and apparently did not cross-check the volumes themselves.

Rogers, *Poems*. eBay online auction, Dec. 1999, 1834 ed., contemporary calf, upper cover loose (\$78). Christopher Edwards, March online cat., pls. only as issued in 1834, contemporary morocco (£300). D & E Lake, March cat. 114, #171, 1834 ed., light foxing, contemporary morocco (\$180). Robert Frew, 1834 ed., with *Italy*, 1834, 2 vols. in 1, later calf (£150). Howes Bookshop, Oct. cat. 289, #117, 1834 ed., morocco "presentation binding by Hayday" (£125).

Shenstone, *Poetical Works*, 1789. The Antiquarian Shop, Feb. online cat., 2 vols. in 1, 4 (of 6) pls. only, three-quarter calf worn (\$75).

Thomson, *The Seasons*, 1793. Heritage Book Shop, Jan. private offer, contemporary calf worn (\$200).

Walton, *The Complete Angler*. eBay online auctions, Feb., 1825 Pickering ed., light foxing, original cloth (reserve of \$250 not met); 1836 Pickering ed., 2 vols., large-paper issue, pls. on laid India in 2 sts., full morocco (reserve of \$2500 not met); Aug., 1825 Pickering ed., contemporary half roan (top bid of \$77.75 did not meet the reserve). BBA, 9 March, #104, 1836 Pickering ed., large-paper issue, extra-illus. with additional impressions of the pls., "most proofs before lettering," some foxing, full morocco (P. Harrington, £862).

Young, *Night Thoughts*, 1798. Claude Cox, April cat. 137, #271, first 3 leaves repaired, contemporary calf rehinged (£45). John Windle, July private offer, tall copy, slight foxing, contemporary calf (\$350).

#### TATHAM, FREDERICK

*A Man Carrying a Plaster Cast*. Water color, signed and dated 1842, 42 x 30 cm. SL, 22 March, #201 (not sold; estimate £1500-2000).

#### Appendix 1: New Information on Blake's Engravings

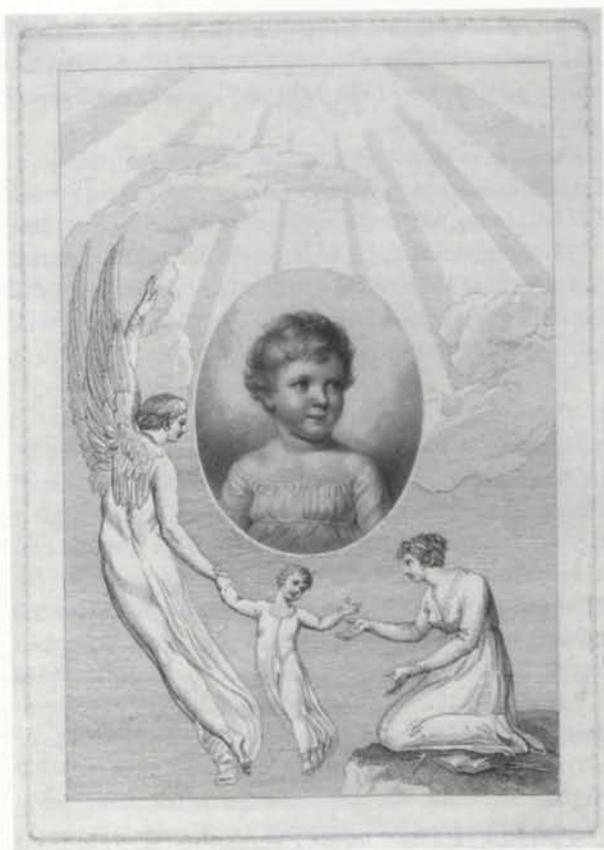
Listed below are substantive additions or corrections to Roger R. Easson and Robert N. Essick, *William Blake: Book Illustrator*, vol. 1, Plates Designed and Engraved by Blake (1972); Essick, *The Separate Plates of William Blake: A Catalogue* (1983); and Essick, *William Blake's Commercial Book Illustrations* (1991). Abbreviations and citation styles follow the respective volumes, with the addition of "Bentley" and "Butlin" according to the List of Abbreviations at the beginning of this sales review. Newly discovered impressions of previously recorded published states of Blake's engravings are listed only for the rarer separate plates.

#### William Blake: Book Illustrator, vol. 1

Note: Revisions pertain only to information about Blake's plates, not to the bibliographic descriptions of the books.



5 Benjamin Heath Malkin, *A Father's Memoirs of His Child*, 1806. Frontispiece, all but the portrait medallion designed by Blake and engraved by R. H. Cromek. Etching/engraving, 19.7 x 13.1 cm. First proof state, lacking all letters and with both the framing design and the portrait medallion unfinished. Essick collection.



6 Benjamin Heath Malkin, *A Father's Memoirs of His Child*, 1806. Frontispiece, all but the central medallion designed by Blake and engraved by R. H. Cromek. Etching/engraving, 19.7 x 13.1 cm. Second proof state, the image completed but lacking all letters. Essick collection.

Pp. 1-7, John Herries, *The Royal Universal Family Bible*, 1780 & 1784. The entry on the single plate designed and engraved by Blake, probably based on earlier models, is replaced by Essick, *William Blake's Commercial Book Illustrations*, p. 22. Blake's preliminary drawing is catalogued in Butlin #120 verso.

P. 8, Thomas Commins, *An Elegy Set to Music*, 1786. The BM Department of Prints and Drawings copy is partly hand colored. A copy, also with the frontispiece hand colored, is now in the RNE collection. It is unlikely that either of these copies was colored by Blake. A sheet of recto/verso drawings of alternative designs for the plate is described and reproduced in Martin Butlin, "Two Newly Identified Sketches for Thomas Commins's *An Elegy* and Further Rediscovered Drawings of the 1780s," *Blake* 26 (1992): 21-26. A similar recto/verso sheet of studies, including one slight pencil sketch reasonably close to the published version of the design, is described and reproduced in Butlin, "Two Newly Identified Sketches for Thomas Commins's

*An Elegy: A Postscript*," *Blake* 27 (1993): 42-44. Perhaps one of these sheets, but more probably the second, can be identified with Butlin #98, there described as untraced since 1913. Both sheets of drawings are now in the RNE collection.

Pp. 9-12, Mary Wollstonecraft, *Original Stories*, 1791 & 1796. The drawings for pls. 1-4, 6 are catalogued in Butlin #244. There is no extant drawing for pl. 5. Easson and Essick lists three states of pls. 1 and 2 and only two states for pls. 3-6, but a total of three states exist for all 6 plates. We now know that the "A" and "B" states of pls. 3-6 in Easson and Essick are actually the second and third states. The true first states of pls. 3-6 are described and reproduced in *Blake* 24 (1991): 130-31. A copy with all pls. in their first states, formerly in the collection of Sir Geoffrey Keynes, is now in the RNE collection. A copy with the pls. hand colored is in the Library of Congress. I do not believe that the somber and rather amateurish tinting is by Blake.

Pp. 13-28, Edward Young, *Night Thoughts*, 1797. All the preliminary water color drawings are catalogued in Butlin #330. Easson and Essick could not obtain permission to describe the 24 impressions, some in pre-publication proof states, then in the collection of Philip Hofer and now in the Houghton Library, Harvard University, Cambridge, Massachusetts. These are described, plate by plate, below. The list also includes additions to (and a few corrections of) the Easson and Essick descriptions of the *Night Thoughts* proofs Blake used in his *Four Zoas* manuscript. The water colors, the Houghton proofs, and most of the proofs in *The Four Zoas* (pls. 10, 28-29, 31-32, 36, and 42 are lacking) are reproduced in *William Blake's Designs for Edward Young's Night Thoughts: A Complete Edition*, ed. John E. Grant, Edward J. Rose, and Michael J. Tolley, "co-ordinating editor" David V. Erdman (Oxford: Clarendon P, 1980), 2 vols. This work also includes a catalogue of states of the plates (1: 17-35) and a census of copies of the book with the engravings hand colored. For additional hand-colored copies, see G. E. Bentley, Jr., *Blake Books Supplement* (Oxford: Clarendon P, 1995) 271-73, and Bentley's annual checklists published in this journal.

Pl. 1, fly-title to "Night the First." The Houghton proof lacks all the background shading and much of the shading and details on the figures. The hands of the angels at the top of the plate are extended to the right rather than turned downward, palms up, as in all later states. The thumbs on both hands of the figure top right are close to their palms and other fingers, rather than separated from the rest of the hand. The fingers of the left hand of the woman with a distaff are pictured (covered by the giant bearded figure's leg in all later states). The bearded figure's foot and the folds of drapery just above it are differently configured. A few lines indicate his mouth, or at least hairs of his beard around the mouth; these lines are eliminated in later states. The faces of the woman and the other small figures gathered around her are altered, in expression and shading, in later states. The engraved title has not yet been engraved but is written in pencil. Transparent brown wash covers the face, hand, and knee of the large bearded figure (see Butlin #330A.1). Another impression in the Houghton group is in the published state. The lightly inked impression in the *Four Zoas* manuscript, described by Easson and Essick as being in the published state, lacks a few lines in the hair of the woman holding a distaff, some hatching on the lower left folds of her gown, and on the gown of the girl immediately to the left, whose face is hidden by the outstretched arms of a boy presenting a curved object (a manuscript?) to the woman.

Pl. 2, *Night Thoughts* p. 1. The impression in the Houghton group is in the published state.

Pl. 3, p. 4. Grant, Rose, and Tolley, 1:18, infer a first state containing an extra branch arching above the head of the figure walking in the wood, left of the text panel. This branch is partly erased, but its location is still indicated, in

both the *Four Zoas* proof and the published state. There is no known impression of this conjectural first state, but the reasoning that suggests its existence is plausible.

Pl. 4, p. 7. The proof used for p. 53 in the *Four Zoas* manuscript is in a later state than the proof used for p. 71. The later state shows additional crosshatching on the base (a table?) supporting the hourglass and other objects, on the blanket or cloak covering the lower body of the foreground figure, and on and inside the bell (lower right) held by the bearded figure. There is additional hatching on the bedding below the foreground figure's stomach (immediately right of the end of the blanket), on the area (a pillow?) below the bell, and on the right leg above the knee of the bearded figure. The shadow cutting diagonally above the bearded figure in the published state is still lacking.

Pl. 6, p. 10. The impression in the Houghton group lacks the imprint but is otherwise as in the published state.

Pl. 7, p. 12. The proof used as p. 49 of the *Four Zoas* manuscript shows the ghostly image of the birds, including the largest one, left of the text panel. Either this area of the plate still lacked some finishing strokes on the birds or was poorly inked. The impression in the Houghton group is in the published state (area of the imprint trimmed off). A copy of the book I saw in June 1996, then in the possession of the London dealer Sims Reed, confirms the presence of the imprint in the published state.

Pl. 10, p. 16. In addition to the absent work noted in Easson and Essick, the figure lacks some lines in his hair in the *Four Zoas* proof. The impression in the Houghton group lacks only the imprint.

Pl. 11, p. [17], fly-title to "Night the Second." There are two proofs in the Houghton group. The earliest shows the figures in outline with some interior modeling and only slight patches of shading. The clouds and foreground indications of earth or grass are absent. The small figure on the left, standing in the lap of the large winged figure, has female breasts. The small figure on the right has one finger of his left hand (the hand grasped by his companion) extended downward. The engraved text is absent, but the text panel bears, in pencil, a text of three lines ("TIME / DEATH / FRIENDSH"), rules below each line, and (below) a slight sketch of two figures, the one on the right holding a dart or arrow, and an hourglass (see Butlin #330A.2). The second Houghton proof lacks the engraved text. The clouds and foreground shading have been added, as well as many lines of interior modeling and shading. Additional shading on the small figure on the left enlarges and highlights the figure's female breasts; the figure's belly is now rounded and distended, as if pregnant. This figure now appears even more androgynous than in the first proof state. The first published state (illus. 4), present in one impression in the Houghton group and in roughly 20% of the copies of the book I have seen, slightly reduces the prominence of the breasts of the small figure on the left, mostly by eliminating a few lines of shading on the

upper reaches of each breast. The beard of the giant figure holding a dart has been modified in the area of the mouth, as though the hair now is slightly parted around the mouth. In the second (final) published state, this area of his beard has been returned to its appearance in the second proof state (i.e., no parting of the hair around the mouth). A good deal of hatching has been added to the design in this final state, particularly on the giant wings above the winged figures head, on the drapery or wing(?) just beneath the text panel, on the ground lower left and right, and on the cloud above the winged figure's head. The breasts of the small figure on the left have been reduced in roundness and prominence; the belly now appears to be less distended. The drapery just left of his stomach has been eliminated. Hatching has been added to the drapery falling over and to the left of his legs. This figure now appears to be less androgynous and more masculine in body configuration; the face has also been slightly modified in expression. The pointing finger on the left hand of the small figure on the right has been eliminated. The two figures are now holding hands rather than the figure on the left grasping the wrist of the figure on the right.

Pl. 12, p. 19. The proof in the Houghton group lacks the imprint but is otherwise as in the published state.

Pl. 13, p. 23. The very early proof in the Houghton group lacks a good deal of interior modeling and most of the shading. A bird, perhaps an owl, with stylized wings sits on the top of the text panel. The infant has his back to us and the woman's face is in profile. Another impression in the Houghton group is the lower half of the plate only, the top half having been cut away. At least this lower part of the plate is in the published state, in which the infant has been turned so that he faces up rather than inward. His arms now extend to the left as though he were reaching in that direction. The woman's face is now seen in three-quarter view and more of her hair is revealed above her forehead. The man's right thumb has been straightened and lengthened. The bird above the text panel has been changed into an angel with head bent over on its prominent knees, as in the water color.

Pl. 14, p. 24. The first proof state in the Houghton group lacks some of the shading on the figure holding the sickle, most of the shading on the ground below, and all of the background shading. In the next proof state, used for p. 99 of the *Four Zoas* manuscript, most of the shading found in the published state has been added. The big toe on the right foot of the giant figure has been slightly altered in a light pencil sketch to the right of this toe. The sketch was very probably made by Blake while proofing the *Night Thoughts* plates and before using this impression in *The Four Zoas*. The published state includes slight modifications to the toe, although it is difficult to determine if these follow the sketch. The figure leaning on the hourglass above the text panel has been modified in several ways. The figure's lower body has been turned more toward the viewer, her(?) long hair now falls over the top left corner of the hourglass, and her leg

positions have been changed. See Easson and Essick for further modification to the giant figure.

Pl. 15, p. 25. The differences among the impression in the Houghton group, the impression used for p. 127 of the *Four Zoas* manuscript, and the published state can be accounted for by differences in inking.

Pl. 16, p. 26. The first proof state used for p. 135 of the *Four Zoas* manuscript lacks the monogram. The hair of the woman holding an infant, lower left, arches higher on her head than in the published state; see Easson and Essick for further differences. The second proof state in the Houghton group retains the imprint of the earlier state. This second proof state lacks only some shading on the giant figure's hand and fingers.

Pl. 18, p. 31. The proof in the Houghton group lacks shading on the large seated figure's face. The faces of the small figure standing before the large figure, and the face of the small figure hovering just above the seated one, also lack a bit of shading. The figure hovering below the text panel, arms outstretched, has bare legs with a tail of drapery fluttering between them. The drapery has been extended, and covers at least the left leg, in the published state.

Pl. 19, p. 33. The proof in the Houghton group is in an earlier state than the proof used for p. 51 in the *Four Zoas* manuscript. The imprint has not yet been engraved. The face of the figure on the right is darkened with a stronger expression of fear. His hair is darkly cross-hatched above his forehead (lightened in both later states) and the little finger on his right hand is less tightly curled toward the palm. The cloud forms on the right have a different outline and both figures lack a good deal of shading.

Pl. 20, p. 35. The proof in the Houghton group is in an earlier state than the proof used for p. 95 in the *Four Zoas* manuscript. The monogram and imprint have not yet been engraved. The features of all the figures are in a rudimentary state of development and thus their expressions are slightly different. The dark background crosshatching on the right has not been executed and the figures lack a good deal of shading. In addition to the work missing in the *Four Zoas* proof already noted by Easson and Essick, the state lacks the crossing strokes in the crosshatched shadow just to the left of the boy standing at the knee of the seated woman on the right. The right hand of the harper above the text panel appears only in the published state.

Pl. 25, p. 46. The proof in the Houghton group lacks the imprint but is in other respects the same as the published state.

Pl. 26, p. 49. Easson and Essick state that the monogram is lacking in the proof before imprint used as p. 47 in the *Four Zoas* manuscript, but there do appear to be a few scratched indications of the monogram. Apparent differences in hatching patterns (e.g., on the horses' legs) may be due to light inking.

Pl. 27, p. 54. In addition to the work lacking from the proof (*The Four Zoas*, p. 83) described by Easson and

Essick, the dress strap or neckline on the swimming woman with arms outstretched is also absent.

Pl. 31, fly-title to "The Christian Triumph." The first proof state in the Houghton group, in comparison to the second proof state used in the *Four Zoas* manuscript (p. 114), lacks the monogram, many lines in the rising figure's hair and shading on his body, and some shading on the faces of the kneeling angels. Many lines were added to the hair of the angel on the right in the second proof state.

Pl. 32, p. 70. The first proof state in the Houghton group lacks shading in the clouds upper left, the vertical lines defining the teeth of the figure holding a spear, some lines defining his right eyebrow, a few lines between the bridge of his nose and his left eye, and some shading on his neck below his ear.

Pl. 33, p. 72. The first proof state in the Houghton group lacks the mushroom-shaped form at the very top of the arch, upper left, some lines in the woman's hair, the shading on the curled fingers of her male companion's left hand, and considerable shading and modeling on the hands, face, and lower right leg of the man lower right. His hair lacks many of the lines found in the second proof state (*The Four Zoas*, p. 67). The standing man's stomach has been redefined with softer interior modeling in this second proof state and his navel is much less prominent; it has been eliminated completely in the published state. If this is Adam, as seems likely, the removal of the navel befits his unusual nativity. The lines defining the bottom and right side of the text panel do not extend to the man's head, lower right, in either proof state.

Pl. 34, p. 73. The impression in the Houghton group is in the published state. The proof used for p. 59 of *The Four Zoas* is intermediate between the other *Four Zoas* proofs, p. 111 of the manuscript (first proof state) and p. 115 (third proof state). The figure's mouth in this second proof state is narrower, with the lips less full in the middle of the mouth, than in the third proof state and in the published state. There might also be some differences in the lines defining the moustache and beard close to the mouth, but these may be only the result of light inking.

Pl. 37, p. 86. The text panel in the two *Four Zoas* proof states is less in height, not in "width" (Easson and Essick), than in the published state. In the second proof state, *Four Zoas* manuscript p. 119, the outline of the foot beneath the text panel has been redrawn in pencil and then partly erased. This foot does not appear in the published state.

Pl. 39, p. 88. The proof in the Houghton group lacks the imprint but is otherwise the same as the published state.

Pl. 40, p. 90. The proof used for p. 97 of *The Four Zoas* is in a slightly later state than the proof used for p. 45 of the manuscript. In this second proof state, crosshatching strokes have been added to the stippled lines of shading along the lower edge of the right thigh of the seated figure. Similar crossing strokes have been added to his right upper arm.

Pl. 43, p. 95. In addition to the work absent from the proof state in the *Four Zoas* manuscript, p. 109, as described by



7 John Whitaker, *The Seraph, A Collection of Sacred Music*, 2 vols., c. 1818-28. Engraved title-page to vol. 2 by P. Jones after Blake's design for p. 27 in Edward Young, *Night Thoughts*, 1797. First state of two, 17.5 x 13.5 cm. This plate was very probably based on Blake's published engraving, not on his water color. Essick collection.

Easson and Essick, the vertical lines defining the figure's teeth in the published state have not yet been executed.

Pp. 29-30, William Hayley, *Little Tom the Sailor*, 1800. Copies very probably hand colored by Blake are now in the collection of Maurice Sendak and in an American private collection. The preliminary sketch for the headpiece (pl. 1) is catalogued in Butlin #359.

Pp. 31-35, William Hayley, *Designs to a Series of Ballads*, 1802. A census, with provenance information, of the 8 recorded copies that include the prefatory materials and all 4 ballads appears in *Blake 33* (2000): 125-27.

Pl. 1. Bentley 572, states that there is a "proof before imprint" in the BM, but I have not been able to confirm this.

Pl. 3. Two pencil and pen sketches on one sheet, both showing the elephant's head and the man held aloft, are in the Royal Academy, London (Butlin #364 recto). A pencil and pen drawing for pl. 8 appears on the verso of this sheet.

Pl. 4. The Notebook sketches are Butlin #201.2(6) and 201.92.

Pl. 5. The drawing located by Easson and Essick in the collection of Mrs. Landon K. Thorne is now in the Pierpont Morgan Library, New York (Butlin #363). The other drawings noted by Easson and Essick are Butlin #360-62.

Pl. 8. See pl. 3, above, for a preliminary drawing not listed by Easson and Essick. The untraced drawing, once in the collection of Lord Houghton, is Butlin #365.

Pp. 36-40, William Hayley, *The Life and Posthumous Writings of William Cowper*, 1803 & 1804. The entry on the single plate designed and engraved by Blake is replaced by Essick, *William Blake's Commercial Book Illustrations* 88-89 (therein called pl. 4). For a wood engraving of the design cut by Alexander Anderson, published in the New York 1803 ed. of the book, see *Blake* 30 (1997): 115.

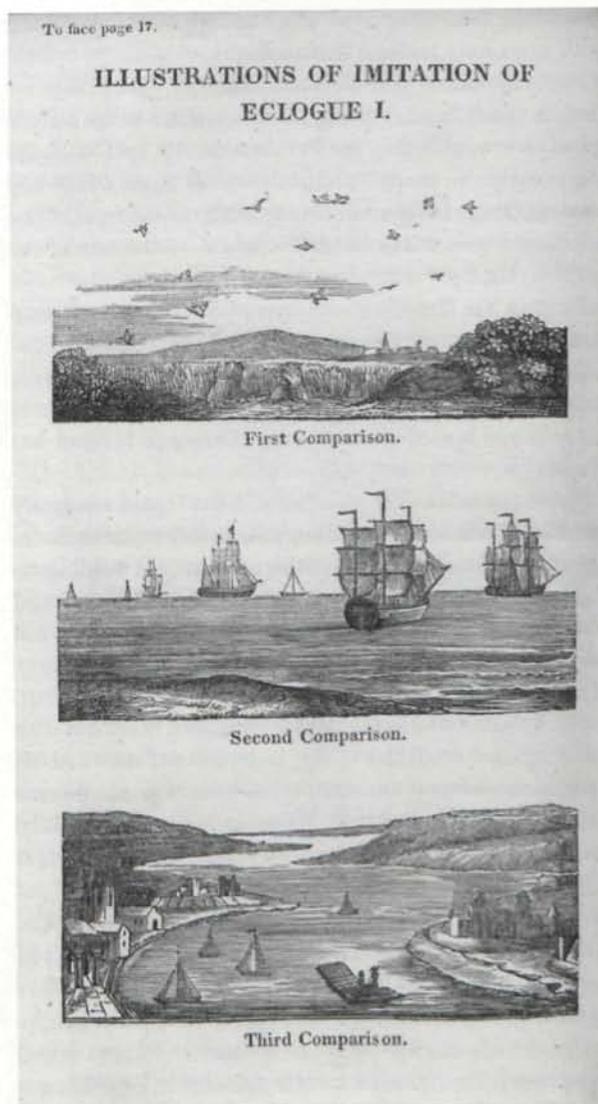
Pp. 41-44, William Hayley, *Ballads*, 1805. For a copy with the plates hand colored, see under "Letterpress Books with Engravings by and after Blake" and the discussion in the introductory essay to the sales review, both above.

Pl. 5. The tempera painting, now on deposit at the Yale Center for British Art, New Haven, Connecticut, is catalogued in Butlin #366. The impression formerly in the collection of Raymond Lister is not a proof.

Pp. 45-47, *The Prologue and Characters of Chaucer's Pilgrims*, 1812.

Pl. 1. The entry on the large separate plate in Geoffrey Keynes, *Engravings by William Blake: The Separate Plates* (Dublin, 1956), is replaced by Essick, *The Separate Plates of William Blake* (1983) 60-89. The pencil preliminary drawing for the separate plate, formerly in the Cunliffe collection (see Butlin #654), is now in the BM. The tempera painting is catalogued in Butlin #653.

Pp. 48-52, Robert John Thornton, *The Pastorals of Virgil*, 1821. A relief etching of pls. 2-5, executed by Blake before the preliminary drawings and the wood engravings, was discovered in 1991 and is now in the RNE collection. For reproductions and commentary, see Essick, "A Relief Etching of Blake's Virgil Illustrations," *Blake* 25 (1991-92): 117-27. The Virgil drawings are catalogued in Butlin #769. The ownership of the drawings and proofs of the wood engravings before the blocks were cut down is updated in *Blake* 31 (1998): 136-37; reprinted in Essick, *A Troubled Paradise: William Blake's Virgil Wood Engravings* (1999). Pls. 3, 4, 6-8, 11, and 12, printed by John Linnell and hand colored, are reported in the collection of a Linnell descendant in G. Ingli James, "Blake's Woodcuts, Plain and Coloured," *Times Literary Supplement* (18 May 1973): 564; for reproductions see James, "Blake's Woodcuts Illuminated," *Apollo* 99 (1974): 194-95. The hand tinting is probably by a member or members of the Linnell family.

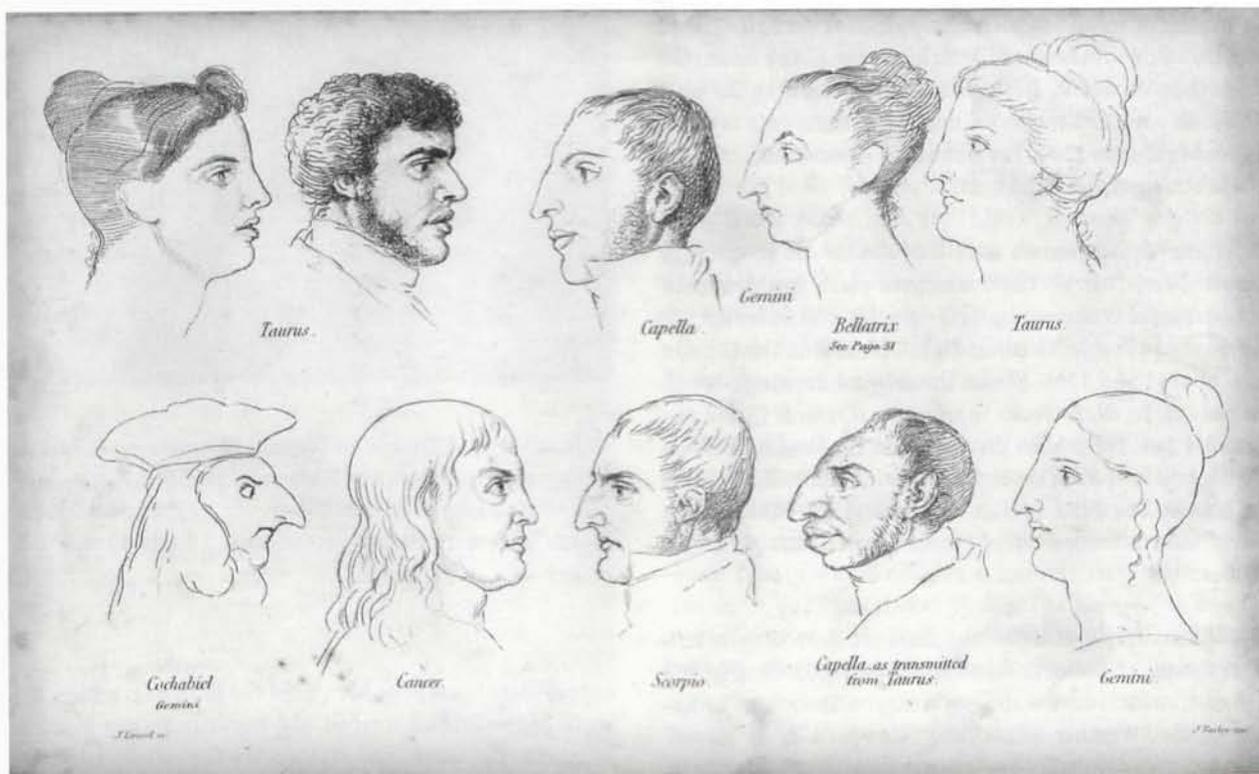


8 *The Pastorals of Virgil, with a Course of English Reading, Adapted for Schools ...* by Robert John Thornton, 2 vols., 3rd ed., 1821. Three wood engravings on one page, designed by Blake and cut by an anonymous journeyman. Overall size of the three images 11.8 x 7.5 cm. Essick collection.

Pp. 53-55, *Remember Me!*, 1825 & 1826. A proof before the plate was cut down and in the same state as the Rosenwald proof was discovered in 1999 in the collection of a descendant of John Linnell. A proof before letters but after the plate was cut down is in the BM. The large water color of the design is catalogued in Butlin #774. It may be a composition independent of the production of the plate.

#### The Separate Plates of William Blake: A Catalogue

Pp. 61-62, "Chaucer's Canterbury Pilgrims," impressions 2B (hand colored, Keynes Collection, Fitzwilliam Museum) and 2C (partly hand colored, Essick collection). Excellent color



9 John Varley, *A Treatise on Zodiacal Physiognomy; Illustrated by Engravings of Heads and Features*, 1828. Engraving by John Linnell after John Varley, the heads of "Cancer" (second from the lower left corner) and possibly "Gemini" (lower right corner) based on two of Blake's "Visionary Heads." 13.3 x 23 cm. Essick collection.

reproductions of impression 2B appear in Robert Woof, Stephen Hebron, and Pamela Woof, *English Poetry 850-1850: The First Thousand Years*, exhibition catalogue (Kendal: Wordsworth Trust, 2000), front and back cover and p. 25. These illustrations have allowed me, for the first time, to make detailed color comparisons between these two impressions. They were almost certainly colored with the same palette by the same hand in the same coloring session. I believe that the colorist was Blake.

Pp. 134-35, "The Fall of Rosamond," Blake after Stothard, 2nd st. For a previously unrecorded impression, see under "Separate Plates and Plates in Series," above.

#### William Blake's Commercial Book Illustrations

Appendix ii: False and Conjectural Attributions, pp. 121-27. In *Blake 25* (1992): 167, I added the following to the list of dubious attributions: Oliver Goldsmith, *The History of England, from the Earliest Times to the Death of George II*, 2 vols. octavo, London: S. Rothwell, 1827. At the time of writing, I had not seen a copy of the book. James McCord has kindly supplied me with xeroxes of the plates from a copy of the book once in the collection of Greville MacDonald and bearing his distinctive "Death's Door"

bookplate. In my opinion, the rather simple and crude plates in this edition of Goldsmith's *History* are not by Blake. Blake may have produced somewhat similar plates in the 1780s and early 1790s, but not in the 1820s.

#### Appendix 2: A Handlist of Blake's Commercial Book Illustrations Engraved by Other Craftsmen

This handlist follows the format of Essick, *William Blake's Commercial Book Illustrations* (1991); abbreviations follow those listed at the beginning of the sales review above. Books which contain plates copied after Blake's previously published designs are noted here, but not described in detail, if published before his death in 1827. Later engravings of Blake's images are not listed (e.g., William J. Linton's wood engravings of "Death's Door" and William Bell Scott's etchings of Blake's drawings and paintings).

I. Gottfried Augustus Bürger, *Leonora*, trans. J. T. Stanley (London: William Miller, 1796). The 3 plates by "Perry" (about whom nothing is known) after Blake are catalogued and reproduced in Easson and Essick, *William Blake: Book Illustrator* (1979) 2: 107-08. *The Dead Bad-Doers* [or *Ardours*] (Butlin #232) may be related to the development

of pl. 1. The water color (Butlin #338) for pl. 3, described as untraced by Easson and Essick, is now in the collection of Arthur Vershbow, Boston. The pencil drawing for pl. 3 (now Keynes Collection, Fitzwilliam Museum) is catalogued in Butlin #339. For published reviews that criticize Blake's designs, see BR 54-55.

II. Marie Vollstonecraft [sic] Godwin, *Marie et Caroline* (Paris: Dentu, 1799). The 5 unsigned plates in this French translation of Wollstonecraft's *Original Stories from Real Life* were very probably based on Blake's pls. 2-6 in the London eds. of 1791 and 1796, not on the original drawings. See G. E. Bentley, Jr., *Blake Books Supplement* (Oxford: Clarendon P, 1995) 265, 268-69; for discussion and reproductions, see Bentley, "Marie Vollstonecraft Godwin and William Blake in France: The First Foreign Engravings after Blake's Designs," *Australian Journal of French Studies* 26 (1989): 125-47.

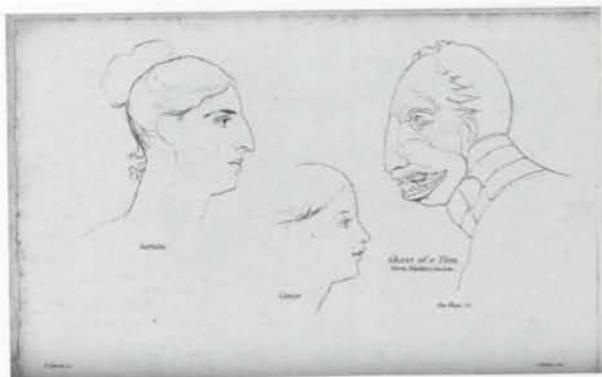
III. William Hayley, *The Life and Posthumous Writings of William Cowper* (New York: T. and J. Swords, 1803). This American edition includes a wood engraving by Alexander Anderson of the "Weather-house" and "Cowper's Tame Hares." This print was probably copied after the engraving by Blake, based on his own design, in the 1803-04 London edition of the work (see Essick, *William Blake's Commercial Book Illustrations* 88-89). For a reproduction of Anderson's wood engraving, see *Blake* 30 (1997): 115.

IV. Benjamin Heath Malkin, *A Father's Memoirs of His Child* (London: Longman, Hurst, Rees, and Orme, 1806). One plate was designed by Blake and engraved by Robert H. Cromek.

1. Frontispiece facing the title page, 19.7 x 13.1 cm.; illus. 5-6.

Signatures: *W<sup>m</sup>. Blake inv<sup>t</sup>* [left], *R. H. Cromek sc* [right]  
Imprint: *London Published by Longman Co. February 1<sup>st</sup> 1806.*

The design represents the death of the author's young son, Thomas Williams Malkin, as a journey from his earthly mother to heaven with the assistance of a winged angel. The instruments on the ground, lower right, indicate Thomas's precocious skills as a writer and artist. The medallion portrait in the center of the plate was "painted by Paye, when Thomas was not quite two years old" (Malkin xlv). Archibald G. B. Russell, *The Engravings of William Blake* (London: Grant Richards, 1912) 124n1, suggests that the artist was "Miss Paye," a miniature portraitist active 1798-1807, rather than her father, the better-known artist Richard Morton Paye, apparently inactive after c. 1802. Blake originally engraved the design (including the portrait) himself, the unique impression of which is in the British Museum, Dept. of Prints and Drawings. Since the portrait is identical in both Blake's version and Cromek's, the same

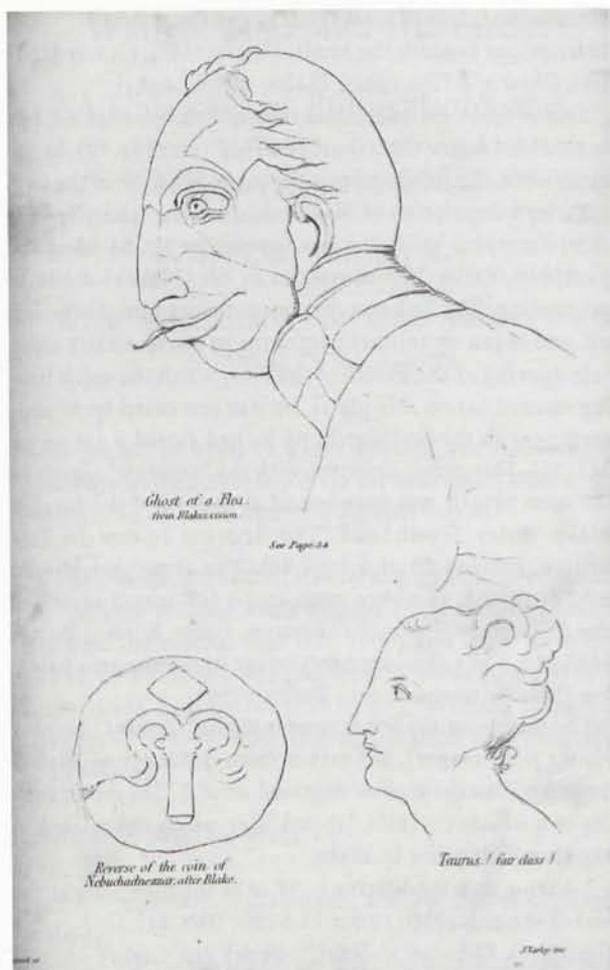


10 John Varley, *A Treatise on Zodiacal Physiognomy; Illustrated by Engravings of Heads and Features*, 1828. Engraving by John Linnell after John Varley, the "Ghost of a Flea" based on one of Blake's "Visionary Heads." Second state, 11 x 19.4 cm. Essick collection.

copperplate must have been used for both engravings, the work of the former scraped and burnished away to make room for the latter. The reasons for this substitution are unknown. The discovery of Blake's plate, and much important information about its development, were first published in Dennis M. Read, "A New Blake Engraving: Gilchrist and the Cromek Connection," *Blake* 14 (1980): 60-64, with Blake's version reproduced. According to Thomas Cromek, R. H. Cromek's son, the medallion portrait was engraved by neither Blake nor Cromek, but by Robert Cooper, whose signature supposedly appeared on a now-untraced proof of the plate (see Read 61). For Blake's version, see also Essick 244-45.

A pencil sketch of an alternative version of Blake's design is in the British Museum, Dept. of Prints and Drawings; see Butlin #580. Butlin #581, an untraced design showing "the Death of an Infant," may be related to the plate. The pencil sketches of a child's head and arms on the verso of *War Unchained* (Essick collection, Butlin #186) may also be related. Two of these are (coincidentally?) similar to Paye's portrait of young Thomas, and at least one sketch looks like the child's face and arms in Blake's framing design.

There are two extant pre-publication proof states of the plate as engraved by Cromek. In the first, the framing figures of Blake's design have been etched, but much work is lacking, including the horizontal background hatching and the rays of light in the top portion of the image. Impressions are in the Essick collection (illus. 5) and in the British Museum, Dept. of Prints and Drawings (reproduced in David Bindman, *The Complete Graphic Works of William Blake* [London: Thames and Hudson, 1978], pl. 410). The fact that the medallion portrait is also unfinished, as it is in Blake's rendition of the plate, makes one



11 John Varley, *A Treatise on Zodiacal Physiognomy; Illustrated by Engravings of Heads and Features*, 1828. Engraving by John Linnell after John Varley, the "Ghost of a Flea" and the "Reverse of the coin" based on drawings by Blake. 18.5 x 11.4 cm. Essick collection.

suspicious that Cromek added to this image, even if originally engraved by Cooper. In the second proof state, both the framing design and the portrait medallion are completed, but the letters have yet to be added. Impressions are in the Essick collection (illus. 6) and the Huntington Library, San Marino, California.

V. Robert Blair, *The Grave* (London: R. H. Cromek, 1808, folio and quarto issues; London: R. Ackermann, 1813, folio and quarto issues; [London: J. C. Hotten, 1870]). Jose Joaquin de Mora, *Meditaciones Poeticas* (London: R. Ackermann, 1826). Bibliographic details, a catalogue of all states of the plates engraved by Luigi Schiavonetti after Blake's designs, and reproductions of the plates and many related drawings are presented in Robert N. Essick and Morton D. Paley, *Robert Blair's The Grave Illustrated by William Blake: A Study with Facsimile* (1982). *Churchyard Spectres Frightening a Schoolboy*, a preliminary water color

for a design never engraved (Essick and Paley p. 74 and pl. 22; Butlin #342), is now in the Essick collection; for discussion and reproduction, see *Blake* 33 (2000): 106-08.

There are three issues of an American edition containing Blake's illustrations: Robert Blair, *The Grave* (New York: A. L. Dick, 1847; New York: Stanford & Delisser, 1858; New York, James Miller, n.d. [c. 1879]). These all contain engravings by A. L. Dick of Blake's designs (except for pl. 3, "The Meeting of a Family in Heaven") first published in the 1808 London edition. Dick almost certainly based his plates on Schiavonetti's published engravings, not on Blake's original drawings.

VI. John Whitaker, *The Seraph, A Collection of Sacred Music*, 2 vols. (London: printed by Button, Whitaker, and Company, c. 1818-28; London: printed by Jones & Co., c. 1825-28). The engraved title page in vol. 2 was executed by "P. Jones" (about whom nothing is known) after Blake's illustration on p. 27 of Edward Young, *The Complaint, and the Consolation; or, Night Thoughts* (London: R. Edwards, 1797). Jones' engraving was almost certainly based on Blake's published engraving, not on his water color; see illus. 7.

VII. *The Pastorals of Virgil, with a Course of English Reading, Adapted for Schools ...* by Robert John Thornton (2 vols., 3rd ed., London: F. C. & J. Rivingtons, et al., 1821). Vol. 1 contains 20 wood engravings designed by Blake. Seventeen were also executed by Blake, but three were cut by an anonymous journeyman and printed together on a single leaf—see illus. 8. The accompanying texts are set in letterpress and are not part of the woodblocks themselves.

1. Uncounted page facing p. 17 in vol. 1, top image, 3.2 x 7.4 cm. Blake's preliminary wash drawing was last recorded in the collection of Philip Hofer but has been untraced since 1939 (Butlin #769.14).

2. Uncounted page facing p. 17 in vol. 1, middle image, 3.3 x 7.4 cm. Blake's preliminary wash drawing is in the Pierpont Morgan Library, New York (Butlin #769.15).

3. Uncounted page facing p. 17 in vol. 1, bottom image, 3 x 7.5 cm. Blake's preliminary wash drawing was last recorded in the collection of Philip Mallory but has been untraced since 1927 (Butlin #769.15).

The designs are all based on phrases printed on p. 17: "thy flock to feed" and possibly "lightsome birds forget to fly" (top image), "the briny ocean" (middle image), and "every rapid river" (bottom image). Blake also is credited (*Blake, del.*) as having delineated the design in vol. 2, facing p. 21, engraved in wood by John Byfield (*Byfield, sculp.*). However, Blake's untraced drawing was not of his own design but merely a copy of a painting by Nicolas Poussin, now in the Hermitage, St. Petersburg, Russia. The letterpress caption beneath the wood engraving reads "The Giant Polypheme, from a Famous Picture by N. Poussin."

VIII. John Varley, *A Treatise on Zodiacal Physiognomy; Illustrated by Engravings of Heads and Features* (London: The Author, 1828). Varley's attempt to combine the pseudo-sciences of astrology and physiognomy contains six plates, five signed by John Linnell as the engraver and one unsigned. Although signed *J. Varley inv.*, three plates contain images based on Blake's designs.

1. Various bound facing p. 51 or as the third plate at the end of the pamphlet; 13.3 x 23 cm.; illus. 9.

Signatures: *J. Linnell sc.* [left], *J. Varley inv.* [right]

Inscriptions beneath the heads: see illus. 9.

The head labeled "Cancer" (second from the lower left corner) is related to Blake's pencil sketch now in the Essick collection (Butlin #692c). Varley's text makes passing references to Cancer as one of the zodiacal signs, but it offers no explicit description of this head. A tracing (Butlin #751), probably by Linnell or Varley and also in the Essick collection, may have played a role in the preparation of the plate. W. M. Rossetti was the first to suggest that the profile is a modified version of Blake's own; see Rossetti's catalogue in Alexander Gilchrist, *Life of William Blake* (London: Macmillan, 1863) 2: 245, no. 57. See also Geoffrey Keynes, *The Complete Portraiture of William & Catherine Blake* (London: Trianon Press for the Blake Trust, 1977) 129-30, 143-44. Keynes suggests that Blake's drawing was "instigated" by the "very mild view of Blake's face" (144) in this plate, although any such instigation must have been based on a drawing by Varley or Linnell preliminary to the plate, not on the plate itself unless it was executed long before its publication. Butlin #692c states that, quite to the contrary, Blake's drawing was the "original" of the plate, "reduced in scale and presumably reworked by Varley." Another plate, almost certainly intended for a later installment of Varley's publication that never appeared, includes a version of the "Cancer" profile much closer to Blake's drawing; see Essick 246-47.

Bentley 625 suggests that the profile of "Gemini" (lower right corner) is "evidently after the head" Blake sketched in pencil on p. 80 (private collection, Great Britain) of the now-dispersed Smaller Blake-Varley Sketchbook (Butlin #692.80, there titled *A Girl in Profile, Perhaps Corinna*). A similar but larger pencil drawing was last recorded in the possession of Maggs Bros., London, in Sept. 1949, but is now untraced (Butlin #709). There are significant similarities among the drawings and the engraved profile, but the differences indicate that Linnell or Varley altered the image when executing the plate. Varley devotes pp. 50-55 of his pamphlet to "Gemini." There are no direct references to this profile, but at least one of the physiognomic descriptions later in the volume may be relevant: "Such persons have very often a large high nose, a retreating mouth, and projecting chin" (58).

2. Various bound as a frontispiece or as the fourth plate at the end of the pamphlet; 11 x 19.4 cm.; illus. 10 (second state).

Signatures: *J. Linnell sc.* [left], *J. Varley inv.* [right]

Inscriptions beneath the heads: *Gemini* [left], *Cancer* [center], *Ghost of a Flea. / from Blakes, vision.* [right]

*Second State.* An additional inscription, See Page 54, has been added below the "Ghost of a Flea" (see illus. 10). In my experience, the second state is the more common of the two.

Varley's description of Blake's vision of the "ghost" or anthropomorphic spirit of a flea appears on pp. 54-55 of the pamphlet. Varley "felt convinced by his [Blake's] mode of proceeding, that he had a real image before him, for he left off, and began on another part of the paper, to make a separate drawing of the mouth of the Flea, which the spirit having opened [as on this plate], he was prevented from proceeding with the first sketch, till he had closed it [as on pl. 3]" (55). This pencil drawing, with the "separate" sketch of the open mouth, was once bound as page 98 of the Smaller Blake-Varley Sketchbook. The drawing is now in Tate Britain, London (Butlin #692.98). The same sketchbook, now dispersed, also once contained a full-length sketch of the flea's ghost (private collection, Great Britain; Butlin #692.94); Blake developed this image into a tempera painting (Tate Britain, London; Butlin #750).

The profile on the left is similar to the "Gemini" on pl. 1 (lower right corner), but rather more distant from Blake's drawings than the version engraved on pl. 1. The center profile of a female (?) child, labeled "Cancer," is not related to any known drawing by Blake.

3. Various bound facing p. 54 or as the fifth plate at the end of the pamphlet; 18.5 x 11.4 cm.; illus. 11.

Signatures: *J. Linnell sc.* [left], *J. Varley inv.* [right]

Inscriptions beneath the images: *Ghost of a Flea. / from Blakes, vision.* [top], *Reverse of the coin of / Nebuchadnezzar; after Blake.* [lower left]; *Taurus. (fair class)* [lower right].

*Second State.* An additional inscription, See Page 54, has been added below the "Ghost of a Flea" (see illus. 11). The first state is known to me only from a copy of the book in the British Museum, Dept. of Prints and Drawings, and a loose impression now in my collection.

See pl. 2 for drawings related to the ghost of a flea and Varley's description. Although similar in some respects to the "Gemini" profiles on pls. 1 and 2, the "Taurus" on this plate is too distant from Blake's possible "Gemini" drawings to warrant the proposal of a Blakean origin. Blake's pencil drawing of both sides of the coin of Nebuchadnezzar has been untraced since 1939; there is, however, a tracing, probably by Linnell, in the collection of G. Ingli James (see Butlin #704). The front of the coin is pictured on the same unpublished plate bearing the "Cancer" profile—see pl. 1, above, and Essick 246-47.

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

By G. E. BENTLEY, JR.

WITH THE ASSISTANCE OF KEIKO AOYAMA FOR  
JAPANESE PUBLICATIONS

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

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

## Division I: William Blake

Part I: Editions, Translations, and Facsimiles of Blake's Writings

Section A: Original Editions and Reprints  
Section B: Collections and Selections

Part II: Reproductions of his Art

Part III: Commercial Book Engravings

Part IV: Catalogues and Bibliographies

Part V: Books Blake Owned

Part VI: Criticism, Biography, and Scholarly Studies

Note: Collections of essays on Blake and issues of periodicals devoted entirely to him are listed in one place, with cross-references to their authors.

## Division II: Blake's Circle

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

are dealt with more comprehensively elsewhere, and the light they throw upon Blake is very dim.

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

I take *Blake Books* (1977) and *Blake Books Supplement* (1995), faute de mieux, to be the standard bibliographical authorities on Blake<sup>1</sup> and have noted significant differences from them.

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

The status of electronic "publications" becomes increasingly vexing. Some such works seem to be merely electronic versions of physically stable works, such as *Colliers Encyclopedia-CD ROM* (1996), with essays by Charles P. Parkhurst, Jr., on Fuseli and Flaxman and by Geoffrey Keynes on Blake (1966) <BB #2040, which replaced that by Mark Schorer & Charles P. Parkhurst, Jr., BB #2673>. Some electronic publications, however, suggest no more knowledge than how to operate a computer, such as reviews invited for the listings of Amazon.Com, which are divided into those by (1) the author, (2) the publisher, and (3) other, perhaps disinterested, remarkers. I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority.

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

<sup>2</sup> For instance, *William Blake: poems read by Nicol Williamson* (Harper/Collins, ISBN: 1 56511 163 X) and *William Blake: selected poems read by various readers* (Penguin Audiobooks, ISBN 014086572), scathingly reviewed by Gilbert Francis, *New Statesman*, 4 Dec 1998, p. 63.

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

<sup>4</sup> E.g., §Anon. "William Blake Helsinki City Art Museum Helsinki FI Finland," *Art News* <Absolutearts.com> [April 2000] (on a proposed exhibition); Susan P. Reilly, "Blake's Poetics of Sound in *The Marriage of Heaven and Hell*," *Romanticism on the Net* [electronic], Nov 1999; §Dalya Alberge, essay on the export license being denied for "God Blessing the Seventh Day," *Times* [London] online, 25 Oct 2000; "Elinor Hodgson, "All that we see is vision," <http://worldbookdealers.com/home/nw/nw0000000213.asp> (about the Tate Blake exhibition); and John Windle, "Introduction to Blake: A personal view from John Windle on the roots of his collection," <http://worldbookdealers.articles/op/op0000000212.asp> (8 Nov [2000]).

The chief indices used were *Annual Bibliography of English Language and Literature* for 1997 (1999), #7759-7813; *Art Index* 2000 (2000) (2 Blake entries); Biography Database (online); *Book Review Digest* March 1999-Feb 2000 (2000) (2); *Book Review Index* 1999 ([1999]) (3), and ... 2000 ([2000]) (1); *Books in Print* 1999-2000 ([February] 2000); *Books in Print Supplement* 1999-2000 (2000); *British Humanities Index* 1998 ([1999]) (1), ... 1999 ([2000]) (3), issues 1-3 (of 4) for 2000 (2000) (1); *Canadian Book Review Annual* 1998 (1999) (0), ... 1999 (2000) (1); Antonia Forster, *Index to Book Reviews In England 1775-1800* (London: British Library, 1997); Hand Press Books (online); Modern Language Association bibliography (online, December 2000); *Readers' Guide to Periodical Literature* 1998 (1999) (1), ... 1999 (2000) (0), June-Sept 2000 (2000) (0); *Religion Index* (to March 2000); and RLIN (online).<sup>5</sup>

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

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

Research for "William Blake and His Circle" (2000) was carried out in Brighton, Dutch Boys Landing, Felpham, London, Ottawa, Oxford, San Marino, and Toronto.

## Symbols

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

§ Works preceded by a section mark are reported on second-hand authority.

## Abbreviations

BB G. E. Bentley, Jr., *Blake Books* (1977)  
 BBS G. E. Bentley, Jr., *Blake Books Supplement* (1995)  
 Blake *Blake/An Illustrated Quarterly*

## Blake Publications and Discoveries in 2000

About a quarter of the works about William Blake recorded

<sup>5</sup> RLIN stands for the "Research Libraries Group Union Catalogue," with "3669 Records, unsorted" for Blake, with scores, perhaps hundreds of duplicates, a few works merely "on order," B.A. and M.A. theses, and typescripts. In November 2000 it included at least one Blake work (Ackroyd, Peter, *William Blake: Chambers of the Imagination*; 304 pp., ISBN: 1-85437-314-5) dated "2001." BB is included at least three times.

here are in languages other than English: Catalan, Chinese, Finnish, French (6), German (5), Hungarian (3), Indonesian, Italian (7), Japanese (21), Korean, Persian, Spanish (4), and Swedish.

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

## Blake's Writings

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

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

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

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

Even more useful is David Bindman's assemblage of the reproductions of the recent Blake Trust editions in *The Collected Illuminated Books* (2000). This includes reproductions in full size and in glorious color of all 18 of Blake's works in Illuminated Printing, along with transcriptions of the poems. However, the exceedingly valuable editorial

matter provided by the Blake Trust scholars as distinguished as Joseph Viscomi and Robert N. Essick have been abandoned entirely. *The Collected Illuminated Books* is likely to prove invaluable to all Blake students and irresistible to lovers of beautiful books.

### Blake's Art

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

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

### Blake's Commercial Engravings

There were two real discoveries among Blake's commercial engravings in 2000. This first is a copy of Hayley's *Ballads* (1805) in which Blake's engravings have been colored, very probably by Blake himself.

Colored copies of Blake's commercial engravings are not rare. At any rate, there are probably scores of colored copies of Stedman's *Surinam* (1796; 1806), and more than a score of Young's *Night Thoughts* (1797). Indeed, perhaps some of them are being colored as you read this.

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

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

The second discovery is of an obscure anonymous novel never previously associated with either Blake or Stothard, which bears a plate clearly signed "Stothard d." and "Blake sc." (see illus. 1). It has been many years since a new text with a Blake engraving was found.<sup>6</sup> The book is *Maria: A*

<sup>6</sup> Christopher Heppner, "Another 'New' Blake Engraving: More about Blake and William Nicholson," *Blake* 12 (1978-79): 193-97.

*Novel*, apparently by Elizabeth Blower, the only ephemeral novel for which Blake is known to have made an engraving. As it happens, Blake's print was previously known, though its host novel was not. And it was found only by serendipity, while looking at the novel's impressive subscription list. How many other Blake prints are quietly waiting to be discovered in a flash of serendipity?

### Catalogues

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

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

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

### Books Owned

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

<sup>7</sup> This is a reprint of *Blake Books* (1977), with a somewhat breathless attempt to list (in a postscript) and describe (in an introduction) the most important Blake publications recorded since *Blake Books Supplement* (1995).

copy of *A Political History of the Years 1756 and 1757* (1757) which has a date (?of acquisition) of 29 May (1773 [see the reproduction in *BBS* 315]). Perhaps Quince's book was used in the Blake family to find medicines for rheumatism and jaundice and ague.

### Scholarship and Criticism

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

### Books

Probably the most substantial scholarship is in Michael Phillip's *William Blake: The Creation of the Songs from Manuscript to Illuminating Printing* (2000). In it, Phillips attempts to record, with the aid of generous and excellent reproductions, "how the poems evolved and were made" (2). The impression is conveyed that all the evidence is here, from minute alterations in Blake's Notebook to babies abandoned in the street (for "Holy Thursday" in *Experience*) and proprietary chapels built on the green in Lambeth (behind "The Garden of Love").<sup>8</sup> There is evidence about a previously unidentified relative of Catherine Blake in Battersea and a good deal of argument tending to show that Blake's works in color printing were passed through the press twice, once for the engraved outline and once for the added color. If this is the way the Blakes printed—and there is some disconcerting evidence from pin-holes and defective registration to support the argument—then the printing of the works in Color Printing must have been very slow and elaborate indeed. But the evidence for double printing has not persuaded Joseph Viscomi, Robert N. Essick—or me.

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

<sup>8</sup> However, Horwood's great map of London and Westminster (1792-99) does not seem to record a green in Lambeth.

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

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

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

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

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

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

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

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

One of the most fundamental tools of Blake scholarship has become the online William Blake Archive conducted by Joseph Viscomi, Robert Essick, & Morris Eaves. The theoretical foundations of the undertaking are attacked by Andrew Cooper & Michael Simpson in *Wordsworth Circle* in 1999 and 2000.<sup>9</sup> Their objections are summed up in their second essay entitled "Looks Good in Practice, But Does It Work in Theory?" The response from the keepers of the archive in *Wordsworth Circle* (1999) seems persuasive, but the issues are perplexing to those, like myself, who are electronically bemused.

Jeffrey Mertz records in *Notes and Queries* (2000) his discovery of a shrewd reference by Thomas Frognall Dibdin (1811) to the elongated "'Procrustes' men" in Blake's drawings.

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

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

### The Road Not Taken

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

<sup>9</sup> See also Julia Bryan, "Blake Unbound," *Endeavours* (Fall 1997) and Lisa Guernsey, "Searchable Archive Zooms In on William Blake's Illuminated Books," *Chronicle of Higher Education Information Technology* (17 Sept 1997).

significant" (*tate* [2000]). But it is significant only about the standards of journalism and our will to believe, not about William Blake.

## Division I: William Blake

### Part I

#### Editions, Translations, and Facsimiles<sup>10</sup>

#### Section A: Original Editions

##### *All Religions are One*

###### Copy A

History: ... Reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

##### *America*

###### Copy H

History: ... Reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

##### *Book of Ahania*

###### Copy A

History: ... Reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

##### *Book of Los*

###### Copy A

History: ... Reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

##### *Book of Thel*

###### Copy J

History: ... Reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

##### *Descriptive Catalogue* (1809)

###### Edition

\*"Catalogue Descriptif de Scenes, Inventions Historiques et Poétique Peintes par William Blake à l'Aquarelle, Restaurant l'ancienne Methode de la Peinture a Fresque; ainsi que des Dessins Presentes au Public [*sic*] et Offerts à l'achat sous contrat privé." *Cahiers du Musée National d'Art Moderne* [Paris], No. 56/57 (1996): 188-209. In French.

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

<sup>10</sup> In this checklist, "facsimile" is taken to mean "an exact copy" attempting very close reproduction of an original named copy including size of image, color of printing (and of tinting if relevant), and size, color, and quality of paper, with no deliberate alteration as in page-order or numbering or obscuring of paper defects.

## Europe

### Copy B

History: ... Reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

### Copy L

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

## First Book of Urizen

### Copy D

History: ... Reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

### Copy G

Reproduced, in reduced size and black and white, in Christian Frommert, *Heros und Apokalypse* (1996).

### Plate 3

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

## For the Sexes: The Gates of Paradise

### Copy F

History: ... Reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000).

## Ghost of Abel

### Copy A

History: ... Reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000).

## Jerusalem

### Copy E

History: ... Reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

### Plate 1

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

## Editions

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

The facsimile is mostly reproduced in Andrew Solomon, *William Blake's Great Task: The Purpose of Jerusalem* (2000).

*Jerusalem*, ed. M. D. Paley (1991) <BBS 88>.

The plates are reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

## Review

18 §Jason Whittaker, *BARS Bulletin and Review*, No. 17 (March 2000): 22-24 (with *The Continental Prophecies, The*

*Early Illuminated Books, Milton A Poem and the Final Illuminated Books, Songs of Innocence and of Experience, The Urizen Books*, and Stanley Gardner, *The Tyger, the Lamb, and the Terrible Desart*).

\*Andrew Solomon, *William Blake's Great Task: The Purpose of Jerusalem*. (London: Palamabron Press, 2000) 4<sup>o</sup>, 248 pp.; ISBN: 095221128.

The work consists of

1 "Preface" (vii-viii)

2 "Introduction" (1-20)

3 A reproduction (22-121) of the Pearson facsimile (1877) of *Jerusalem* (D), though with the plates printed back to back, except for pls. 51 and 76 which are from the Blake Trust facsimile [1952]; the size is reduced from 16.2 x 22.3 cm to 6.4 x 11.7 cm

4 A transcription with adjusted punctuation and phrases in notes (222-39)

5 "Glossary" (240-46)

§*Jerusalén, la Emanación del Gigante Albión*. Introducción, Traducción, Notas y Glosario a cargo de Xavier Campos Vilanova. Prólogo de Francisco Fernández Fernández. ([Castellon de la Plata]: Universitat Jaume I D.L., 1997) Col·lecció Estudis de la Traducció 4. 447 pp. In Catalan.

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

## "Laocoön"

### Copy B

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

## Letters

1808 January 18 (A?)

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

## Marriage of Heaven and Hell

### Copy F

History: ... Reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

### Copy L

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

Copy M

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

Milton

Copy C

History: ... Reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

Pl. 38

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

Notebook

P. 74: The full-face pencil portrait in the top row is identified (correctly) as Tom "Paine-like" by John Keane, *Tom Paine: A Political Life* (Boston, N.Y., Toronto, London: Little Brown and Company, 1995), photograph after 426;<sup>11</sup> the subject was not identified at all by Keynes, Erdman, Bentley, &c.

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

The fact that the sketch is in Blake's precious Notebook suggests that Paine was at Blake's house in Lambeth rather than Blake in Paine's lodging in Bromley, Kent (about 8 miles southeast of Lambeth, beyond Camberwell and Dulwich), where he was staying inconspicuously with the engraver William Sharp in the spring of 1792.<sup>12</sup> Sharp was probably engraving Romney's portrait of Paine at the time.

On Homers Poetry [c] On Virgil

Copy A

History: ... Reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000).

Song of Los

Copy A

History: ... Reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

Songs of Innocence and of Experience

Copy C

History: It may have been copy C (first recorded in 1909) of which John Clark Strange wrote in his journal on 10 May 1859: "At [the dealer B.M.] Pickering's I procured

Blake's Songs of Innocence & Experience." Alternatively this could be copies D, F, P, S, and BB.

Copy E

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

Copy G

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

Copy P

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

Copy T<sup>1</sup>

Pls. 28-30, 46 (title page, "Introduction," "Earth's Answer," and "London") have tiny pin holes in the upper margin of the design which Michael Phillips, *William Blake: The Creation of the Songs From Manuscript to Illuminated Printing* (2000) 98, believes were made by pins holding the leaf in place while the copperplate was being readied to print the leaf a second time in colors. He has seen no other such pin-holes in copy T<sup>1</sup> or elsewhere in Blake's work.

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

Copy W

History: ... Reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

Plate a (tailpiece)

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

<sup>11</sup> For engravings of 1792-93 of Paine by William Sharp after George Romney and by A. Schule after C. Schule, see Jack Fruchtman, Jr., *Tom Paine, Apostle of Freedom* (N.Y., London: Four Walls Eight Windows Press, 1994) (at 274) and Keene (after 426).

<sup>12</sup> Keane, *Tom Paine* 342; Joseph Johnson had advised Paine to lie low because of the furor caused by his writings.

<sup>13</sup> Phillips, *William Blake* 106 and pls. 52-54 (before and after photos).

<sup>14</sup> This history slightly supplements that in *Blake* (2000) on the basis of Robert Essick's "Blake in the Marketplace, 2000," *Blake* (2001).

Edition

*Songs of Innocence and of Experience*, ed. Andrew Lincoln (1991) <BBS 136>.

The plates are reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

Review

16 §Jason Whittaker, *BARS Bulletin and Review*, No. 17 (March 2000): 22-24 (with *Jerusalem, The Continental Prophecies, The Early Illuminated Books, Milton A Poem and the Final Illuminated Books, The Urizen Books*, and Stanley Gardner, *The Tyger, the Lamb, and the Terrible Desert*).

*There is No Natural Religion*

Copy G

History: ... Partly reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

Copy H

History: ... Partly reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

Copy L

History: ... Partly reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

*Tiriel*

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

*Visions of the Daughters of Albion*

Copy G

History: ... Reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

Section B:

Collections and Selections<sup>15</sup>

Reprints of Blake's Poems Before 1863

1827

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

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

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

<sup>15</sup> Here and below I usually ignore most mere reprints.

"The Chimney Sweeper" (*Innocence*) in *Hone's Every-Day Book* 1833

"The Chimney Sweeper" (*Innocence*) in *Hone's Every-Day Book* 1835

"The Chimney Sweeper" (*Innocence*) in *Hone's Every-Day Book* 1837

"The Chimney Sweeper" (*Innocence*) in *Hone's Every-Day Book* 1838

"The Chimney Sweeper" (*Innocence*) in *Hone's Every-Day Book* 1839

"The Chimney Sweeper" (*Innocence*) in *Hone's Every-Day Book* 1841

"The Chimney Sweeper" (*Innocence*) in *Hone's Every-Day Book*

\**The Complete Illuminated Books* With an introduction by David Bindman With 393 plates, 366 in color. (London: Thames & Hudson in Association with The William Blake Trust, 2000) 4°, 480 pp. 393 plates; ISBN: 050051048.

1 John Commander. "Foreword." 6.

2 David Bindman. "Introduction." 7-11.

3 Reproductions of Blake's works in *Illuminated Printing*, each preceded by a bibliographical description. 17-405. (The reproductions from the Blake Trust series [1991-95],<sup>16</sup> on very glossy paper, are of *All Religions are One* [A], *There is No Natural Religion* [G, I, L], *Songs of Innocence and of Experience* [W], *The Book of Thel* [J], *Marriage of Heaven and Hell* [F], *For the Sexes: The Gates of Paradise* [F], *Visions of the Daughters of Albion* [G], *America* [H], *Europe* [B] plus pl. 3 [K], *The Song of Los* [A], *The First Book of Urizen* [D], *The Book of Ahania* [A], *The Book of Los* [A], *Milton* [C], *Jerusalem* [E], *The Ghost of Abel* [A], *On Homers Poetry* [A], and "Laocoön" [B].)

4 Transcripts of Blake's Texts. 405-80.

Review

1 Anon. *Globe and Mail* [Toronto], 25 Nov 2000, D48-49.

\**Ct. E Khe: Selected Verse*. (Moscow: Progress Publishers, 1982) 8°, 558 pp., no ISBN. In Russian.

[Introduction] (5-33).

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

*The Continental Prophecies*, ed. D. W. Dörrbecker (1995) <Blake (1996)>.

The plates are reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

Review

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

<sup>16</sup> Except for *For the Sexes: The Gates of Paradise* which is taken from the 1968 Blake Trust volume.

nated Books, *Milton A Poem and the Final Illuminated Books, Songs of Innocence and of Experience, The Urizen Books*, and Stanley Gardner, *The Tyger, the Lamb, and the Terrible Desart*).

*The Early Illuminated Books*, ed. Morris Eaves, Robert N. Essick, & Joseph Viscomi (1993) <Blake (1994)>.

The plates are reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

Review

12 §Jason Whittaker, *BARS Bulletin and Review*, No. 17 (March 2000): 22-24 (with *Jerusalem, The Continental Prophecies, Milton A Poem and the Final Illuminated Books, Songs of Innocence and of Experience, The Urizen Books*, and Stanley Gardner, *The Tyger, the Lamb, and the Terrible Desart*).

*The Gates of Paradise: For Children, For the Sexes*, ed. Geoffrey Keynes (1968) <BB #148>.

The plates of *For the Sexes* are reproduced in *The Complete Illuminated Books*, ed. David Bindman (2000).

*The Healing Power of Blake*, ed. John Diamond (1999) <Blake (2000)>.

Review

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

*Milton A Poem and the Final Illuminated Books*, ed. Robert N. Essick & Joseph Viscomi (1993) <Blake (1994)>.

The plates are reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

Review

13 §Jason Whittaker, *BARS Bulletin and Review*, No. 17 (March 2000): 22-24 (with *Jerusalem, The Continental Prophecies, The Early Illuminated Books, Songs of Innocence and of Experience, The Urizen Books*, and Stanley Gardner, *The Tyger, the Lamb, and the Terrible Desart*).

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

Andrew Smith, "Introduction."

*The Urizen Books*, ed. David Worrall (1995; paperback 1998) <Blake (1996, 1999)>.

The plates are reproduced in color in *The Complete Illuminated Books*, ed. David Bindman (2000).

Review

6 §Jason Whittaker, *BARS Bulletin and Review*, No. 17 (March 2000): 22-24 (with *Jerusalem, The Continental*

*Prophecies, The Early Illuminated Books, Milton A Poem and the Final Illuminated Books, Songs of Innocence and of Experience*, and Stanley Gardner, *The Tyger, the Lamb, and the Terrible Desart*).

§\**Versek és Proféciák [Poems and Prophecies]*. Ed. Miklós Szenczi. (Budapest: Európa Kiadó, 1957). In Hungarian.

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

§\**Viliyam Balayki: bih rivayet; William Blake Rendered into Persian* by duktar Mahdi Mishgini. (Kanada: [no publisher], 2000). 500 pp. In English and Persian.

\**William Blake: Selected Poetry and Prose*. Ed. David Fuller. (Harlow [England], London, N.Y., Reading [Massachusetts], Toronto, Don Mills [Ontario], Sydney, Tokyo, Singapore, Hong Kong, Seoul, Taipei, Cape Town, Madrid, Mexico City, Amsterdam, Munich, Paris, Milan: Longman, 2000) Longman Annotated Texts 8°, xii, 376 pp.; ISBN: 0582307392 PPR; 0582 30740 6 CSD.

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

## Part II

### Reproductions of Drawings and Paintings

#### Section A:

#### Illustrations of Individual Authors

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

#### Dante Alighieri

*The Divine Comedy: Die Göttliche Komödie: La Divine Comédie*. Ed. David Bindman. Traduction en français: Nicholas Powell; Übersetzung ins deutsche: Inge Hanneforth. (Paris: Bibliothèque de l'image [2000]) Oblong 4°, 223 pp., 103 color reproductions; ISBN: 2909808939 ("Edition in english"); 2909808947 ("Deutsche ausgabe"); 2909808718 ("Édition en français") [but GEB's copy is in English, French, and German.]

"Introduction: William Blake's Watercolours to the Divine Comedy," "Einleitung: William Blakes Aquarelle fur Göttlichen Komödie," "Introduction: Les Aquarelles de la Divine Comédie de William Blake" including (in three languages) "The History and Division of the Watercolours"

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

Thomas Gray, *Poems*

\**William Blake's Water-Colour Designs for the Poems of Gray*, Introduction and Commentary by Geoffrey Keynes, Kt. (London, 1972). The William Blake Trust <BB #385>.

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

\**Blake's Water-Colours for the Poems of Thomas Gray With Complete Texts*. (Mineola [N.Y.]: Dover Publications, Inc., 2000) 4<sup>o</sup>, ix pp. of text, 116 reproductions; ISBN: 0486409449.

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

Section B:  
Collections and Selections

Color Prints (Large)

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

\*"Blake/Friedrich." *Shukan Bijutsukan*, Shogakukan Wikuri Bukku [*Weekly Museum*, Shogakukan Weekly Book], No. 27 (15 Aug 2000). In Japanese.

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

- 1 \*Anon. "Meisaku o Tanoshimu (1): Blake [Let's enjoy fine works of art (1): Blake]." 1-9.
- 2 \*Anon. "Close-up (1): Blake: Tegakibon no Miryoku [Fascinating Hand Copied Books]." 10-11.
- 3 \*Anon. Blake Monogatari [A Blake Story]." 12-13.
- 4 \*Anon. "Atorandam [At Random in Art]." 30.
- 5 \*Anon. "Japan meets Blake/Friedrich." 31.
- 6 \*Anon. "Image Library." 34. (A list of books, a movie, and museums related to Blake.)
- 7 Yasuo Deguchi. "Watashi to Blake [Blake and I]." 35.

\**William Blake*: 2001 Calendar. ([No place:] The Ink Group [2000]) Square quarto (c. 12" x 12"), ISBN: 1876551674.

Reproductions from Blakes in the Tate Gallery.

Part III  
Commercial Book Engravings

Anon. *Maria: A Novel* (London: T. Cadell, 1785)  
See [Blower, Elizabeth], *Maria: A Novel* (London: T. Cadell, 1785).

*The Royal Universal Family Bible* (1781)  
New Location: Wormsley Library (bound by Samuel Hazard of Bath)

*Illustrations of the Book of Job* (1826)  
§*The Story of Stories: The Book of Job with an Introduction by Lawrence Montague Lande*. (Montréal: [L. Lande], 1946) [10], 157 pp.

It includes reproductions of all Blake's Job plates.

All 21 engravings are reproduced in Samuel Terrien, *The Iconography of Job Through the Centuries* (1996).

Blair, Robert, *The Grave* (1808, 1813, ...)

A slip mounted in a copy of the 1808 large quarto is inscribed "Mr. Cromek begs Mr. Bromley's acceptance of this Book. July 20. 1808";<sup>17</sup> the engraver "William Bromley, Hammersmith" had subscribed for the work. On 14 August 1808 Cromek had written similarly to George Cumberland implying that he was sending as a gift the copy for which the recipient had subscribed (BR 198).

Newly Recorded Title

[Blower, Elizabeth.] MARIA: A NOVEL. | IN TWO VOLUMES. | BY THE AUTHOR OF | GEORGE BATEMAN. | VOL. I[-II]. | - | LONDON: | PRINTED FOR T. CADELL, IN THE STRAND, | M.DCC.LXXXV [1785].

Locations: Bodley [250 g 196], Bristol, British Library (lacking the plate and subscription list), Brooklyn Public (with the bookplate of Charles James Fox), Harvard, National Library of Scotland, Princeton, Virginia.<sup>18</sup>

Plate: There is only one plate, the frontispiece to Vol. 1, representing a woman in a forest embracing a bust (illus. 1). The print has no plate-mark or imprint; the design size (omitting signatures) is 8.1 x 12.9 cm. The plate is signed "Stothard d.," "Blake sc.," and is quite characteristic of the work of each man. Apparently the book has not heretofore been recorded as associated with either Blake or Stothard.<sup>19</sup>

<sup>17</sup> Maggs Bros Ltd Catalogue 1286, *Private Press, Illustrated, Typographical and Fine Printed Books* (2000), Lot 39; the copy bears ownership marks of Harold P. Mellor, R. A., and Douglas Cleverdon.

<sup>18</sup> According to the Eighteenth-Century Catalogue online, a copy is reproduced on microfiche in *The Eighteenth Century* (Woodbridge, Connecticut: CT Research Publications, 1986), Reel 6996 No. 01.

<sup>19</sup> The chief authorities for Stothard prints are A. C. Coxhead, *Thomas Stothard, R.A.* (London: A.H. Bullen, 1906); Shelley M.

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

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

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

"to enjoy the delightful horrors of Gothic galleries, winding avenues, gaping chimnies, and dreary vaults ... and I dare say [Maria] will, by the aid of imagination, behold gigantic heads and legs; and hear the voices of other times come whistling in the winds, and see the grey mists rising slowly from the lake, like an aged man supported by a ghost in mid-air, and presently dissolving in a shower of blood.—Are you, Miss Mordaunt," continued her ladyship, "a lover of this kind of sublimity?" [1: 88]

Of course Maria is. In the forest-garden of the Castle, she comes to

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

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

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

It is not clear to me why Maria "started back appalled" when seeing Aubrey's bust, unless she thought it indicated he was



dead. At the time she did not know that Aubrey was the brother of her hostess.

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

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

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

Bennett, *Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800* (Columbia: University of Missouri Press, 1988); and R. N. Essick in his annual surveys of "Blake in the Marketplace" in *Blake/An Illustrated Quarterly*.

Coxhead (213) refers to *Maria, A Tale* (Wright, n.d. given) with an illustration which "depicts the hero and heroine planting two 'trees,'" but this is clearly not E. B.'s *Maria*.

Blake had worked for Cadell before only when Cadell was a member of a congerie (Ariosto, 1783). However, he had frequently copied Stothard's designs: for Enfield (1780), Bonnycastle (1782), Kimpton (1782), *Lady's New and Polite Pocket Memorandum Book* (1782), *Novelist's Magazine* 8-9 (1782-83), Ritson (1782), John Scott (1782), Ariosto (1783), Chaucer (1783), "Fall of Rosamund" (1783), *Wit's Magazine* (1784), "Zephyrus and Flora" (1784), and Fenning & Collyer (1784-85). This plate for *Maria* may therefore be the last one he engraved after Stothard.

The novel has no author's name on the title page, but the dedication from St. James's Place "To the Honourable Mrs Ward" is signed "E. B." The author of *Maria* (1785) is identified in [John Watkins & Frederick Shoberl], *A Biographical Dictionary of the Living Authors of Great Britain and Ireland* (London: Henry Colburn, 1816) as Miss Eliza Blower who was "born at Worcester, 1763; daughter of a gentleman distinguished by his steady attachment to an unsuccessful candidate for her native city. Her literary exertions, which began at a very early age, were made with a view to benefit her family." She may be related to Richard Blower who appears in the subscription list. At the age of 22 when the novel was published, she was only a little older than her heroine (19). She was also apparently an actress, in Ireland for five years and in London in 1787-88.<sup>20</sup>

The "List of Subscribers" includes a surprising number of persons connected with the arts who were or might have been known to Blake at the time, including [Richard] Cosway [miniaturist], [Maria] Cosway [artist], John Flaxman [sculptor], William Hayley, Esq. [author and patron], [John] Hawkins [patron of Blake], Ozias Humphry [painter], Jeremiah Meyer [miniaturist], "Mrs. Mathew | Miss Mathew | Mr. F. Mathew," Sir Joshua Reynolds [painter], "Mr. [George] Romney [artist], 6 copies," R. B. Sheridan [dramatist and politician], 6 copies," [Thomas] Stothard [book illustrator], and Josiah Wedgwood [pottery manufacturer].

The novel is sentimental and even Gothic to a degree. The author says that

my leading aim has been to pourtray, in the simple but impassioned colouring of nature, the operation of a mind unacquainted with the world— young, artless, sensible, and refined— under the impulse of a lively and insuperable attachment; and to inculcate the principle of *Active Benevolence*, by displaying its beneficial effects. [1: ii]

The heroine, Maria Mordaunt, is 19, and already for her "My books and my music are my chief, almost my only amusement, Sir." (1: 5)

<sup>20</sup> *The Feminist Companion to Literature in English: Women Writers from the Middle Ages to the Present*, ed. Virginia Blain, Patience Clements, Isobel Grundy (London: B.T. Batsford Ltd, 1990).

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

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

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

The same author published

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

2 *George Bateman: A Novel in Three Volumes* (London: J. Dodsley, 1782).

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

None of these works has an illustration.

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

There were also reviews in (1) *Critical Review*, N.S. 17 (1796): 303-07, (2) *English Review* 28 (1796): 80-84, (3) *Monthly Magazine & British Register* 3 (Jan 1797): 46, (4) *Monthly Mirror* 1 (1795-96): 293-95, and (5) *Monthly Review*, N.S. 20 (Aug 1796): 322-25.

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

There were reviews of part 1 (1791) in (1) *Analytical Review* 15 (1793): 287-93, (2) *Critical Review*, N.S. 6 (1792): 162-71, (3) *English Review* 20 (1792): 161-71, (4) and *Monthly Review*, N.S. 11 (1793): 182-87; of the third edition (1795) in *English Review* 17 (1796): 271-73.

Gay, John, *Fables* (1793)

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

[Gough, Richard], *Sepulchral Monuments in Great Britain*, 1 (1786)

pl. 10 "Portrait of Queen Phillippa from her Monument." A proof before letters was sold at Cheffins, Grain, &

Comins (Cambridge, England), 28 Oct 1999, #98 (reproduced as pl. 10).

Hayley, William, *Ballads* (1805)

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

A copy with contemporary coloring<sup>21</sup> is or may well be by Blake or his wife (according to David Bindman, Frances Carey, Robert N. Essick, and John Windle).

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

The palette is significantly similar to that in the colored copy of the *Canterbury Pilgrims* (Fitzwilliam Museum). More significantly, it is similar to the tempera of the same subject.<sup>22</sup> In both colored engraving and tempera, the mother has the same auburn hair and blue dress and cap (darker blue in the engraving) with white frills at the top. In each, the sky is shades of blue and the clouds pink (both more vivid in the engraving).

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

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

Hayley, William, *Designs to A Series of Ballads* (1802)  
For reproduction and discussion of sketches on the verso

<sup>21</sup> Reproduced in G. E. Bentley, Jr., *The Stranger from Paradise* (New Haven & London: Yale University Press, 2001) illus. 97.

<sup>22</sup> The tempera is described and reproduced in Martin Butlin, *The Paintings and Drawings of William Blake* (1981), #366, illus. 347.

of "The Last Trumpet" (c. 1785), see Martin Butlin, "A Blake Drawing Rediscovered and Dated," *Blake* 34 (2000): 23-24.

Hayley, William, *Essay on Sculpture* (1800)

It was also reviewed in (1) §*British Critic* 16 (1800): 679-80, (2) §*Critical Review*, N.S. 31 (1801): 48-53, (3) §*Monthly Mirror* 10 (1800): 156-57, (4) §*Monthly Review* 36 (1801): 113-21, and (5) §*New Annual Register* 21 (1800).

Ritson, Joseph, ed., *A Select Collection of English Songs* (1783)

It is also reviewed in (1) §*New Annual Register* 5 (1784): 271, and (2) §*New Review* 6 (1784): 79.

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

The first edition was reviewed in (1) §*British Magazine & Review* 1 (1782): 123-26, (2) §*Critical Review* 64 (1782): 47-50, (3) §*European Magazine* 2 (1782): 193-97, (4) §*Gentleman's Magazine* 52 (1782): 489, (5) §*Monthly Review* 73 (1782): 183-90, and (6) §*New Annual Register* 3 (1782): 249.

Stuart, James, & Nicholas Revett, *Antiquities of Athens*, Vol. III (1794)

New Locations: Ashmolean, Christ Church (Oxford), Trinity College (Oxford).

Young, Edward, *Night Thoughts* (1797)

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

*Books Improbably Alleged to Have Blake Engravings*  
Goldsmith, Oliver. *The History of England, from the Earliest Times to the Death of George II* (London: S. Rothwell, 1827), 2 vols., octavo <BBS 278§>.

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

#### Part IV

#### Catalogues and Bibliographies

1798?

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

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

11-15 October 1927

*William Blake. Artist. Poet. Seer.* (born 1757, died 1827). Centenary Exhibition at the Old Town Hall, Woolwich

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

1928

§\**Catalogue of a Collection Containing Manuscripts & Rare Editions of James Joyce; A Few Manuscripts of Walt Whitman; and Two Drawings by William Blake Belonging to Miss Sylvia Beach and Offered for Sale at Her Shop.* (Paris: Shakespeare & Co [1928]) 14 pp.

1959, 1998

Robert F. Metzendorf. *The Tinker Library: A Bibliographical Record of the Books and Manuscripts collected by Chauncey Brewster Tinker.* (New Haven, 1959) <BB #683> C. (Storrs-Mansfield, Ct: Maurizio Martino Publisher [c. 1998]).

The Martino publication is a photographic reprint in 150 copies.

1977

G. E. Bentley, Jr. *Blake Books ...* (1977).

For a reprint with added matter, see 2000.

1983

Robert N. Essick, *The Separate Plates of William Blake: A Catalogue* (1983).

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

1990

§*William Blake: The Book of Job and Dante's Inferno.* (Buffalo: Fine Arts Academy, 1990) 19 pp., ISBN: 0914782789.

Apparently the brochure of an exhibition.

1991

Robert N. Essick, *William Blake's Commercial Book Illustrations* (1991)

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

14 July- 29 October 1995

§Rivera, Antonio. *Bodas del Cielo y del Infierno: Exposición sala Antonieta Rivas Mercado Del 14 de julio al 29 de octubre* [1995]. (Mexico, D.F.: Museo de Arte Moderno, 1995) 71 pp., ISBN: 9686600132. Bilingual in Spanish and English.

11 April- 25 June 2000

\**William Blake 1757-1827.* 11.4-25.6 2000. (Tennispalatsi: Helsingin kaupungin taidemuseo; Tennispalatsi: Helsingfors stads konstmuseum [2000]) 4°, 188 pp., 55 plates; ISBN: 9518965447. In Finnish and Swedish. 1-2 Tuula Karjalainen, "Sipuhe" (6), "Företal" (7).

3 "Johdento" (8-15).

4 Catalogue of 183 lots from the British Museum Print Room in Finnish (15-126).

5 "Blaken Elämä ja Aikakausi" (126-29).

6 "Inledning" (132-34).

7 Catalogue in Swedish (137-83).

8 "Blake och Hans Tid" (outline of his life) (184-87).

9 November 2000-11 February 2001; 27 March-24 June \**William Blake.* (London: Tate Publishing, 2000) 4°, 301 pp., 286 pls.; ISBN: 1854373145.

Catalogue of major exhibitions at the Tate Gallery (London 9 Nov. 2000-11 Feb. 2001) and, somewhat reduced, at the Metropolitan Museum of Art (N.Y. 27 March-24 June 2001). The 288 reproductions, reduced or expanded in size somewhat capriciously, include a number of duplicates and "Laocoon" (A), all nine surviving drawings for *Tiriel*, all 12 Large Color Prints, and *Marriage* (L, M).

1 Anon. "Sponsor [Glaxo Wellcome]'s Foreword." 6.

2 Stephen Deuchar. "Foreword." 7. ("The present Tate Britain exhibition, though even larger in scale, does not seek to supersede the great 1978 [Tate] undertaking but to complement it ... The project as a whole was conceived and inspired by Robin Hamlyn.")

3 Robin Hamlyn & Christine Riding. "Acknowledgements." 8.

4 Robin Hamlyn & Christine Riding. "Preface." 9.

5 \*Peter Ackroyd. "William Blake: The Man." 11-13. (The essay is remarkable only for knighting "Sir William Hayley" [13].)

6 \*Marilyn Butler. "Blake in his Time." 15-25.

7 \*Christine Riding, David Blayney Brown, Elizabeth Barker, Ian Warrell, Lizzie Carey-Thomas, Martin Postle, Martin Myrone, Michael Phillips, Noa Cahaner McManus, Robin Hamlyn. "Catalogue." 29-293.

Notices, Reviews &c.

1 Anon. "Tate Britain, Millbank." *Blake Journal* 5 (2000): 97.

2 Anon. "Exhibition at the Tate." *Blake* 34 (2000): 32.

3 *William Blake.* [Exhibition] 9 November 2000-11 February 2001 [at the] Tate Britain. ([London: Tate Britain, 2000]) 8° (a 16-page introduction to the exhibition).

4 \*Blake Morrison. "The People's Prophet: Wordsworth thought him mad; T. S. Eliot noted his 'unpleasantness'; and Yeats chose to rewrite him. Yet almost two centuries after his death, William Blake seems utterly in tune with the age. On the eve of a major Blake retrospective, *Blake Morrison* explains why the 'Cockney Nutcase' has the last laugh over his critics." *Independent on Sunday* [London], 15 Oct 2000, 18-22, 24 (a well-done herald of the Tate Blake exhibition).

5 Blake 1: the painter. \*Words Matthew Collings. "Blake's progress: Like today's YBAs, William Blake felt compelled to shock and provoke. But that's where the similarity ends. On the eve of his Tate Britain blockbuster, we celebrate a

great painter and visionary." *Observer Magazine*, 22 Oct 2000, 36-38 (Blake "produced works that obviously are nothing but deep").

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

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

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

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

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

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

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

7 \*Maev Kennedy. "Vital relic of artist who stamped indelible mark on visual imagination." *Guardian* [London], 6 Nov 2000, 10 (a herald for the Tate exhibition).

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

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

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

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

12 §Charles Darwent, *The Independent* [London].

13 §Richard Dorment *Daily Telegraph* [London].

14 §Patti Smith ("New York's priestess of punk"), *tate: The Magazine* (Nov 2000).

2000

G. E. Bentley, Jr. *Blake Books: Annotated Catalogues of William Blake's Writings in Illuminated Printing, in Conventional Typography and in Manuscript and Reprints thereof, Reproductions of his Designs, Books with his Engravings, Catalogues, Books he owned, and Scholarly and Critical Works about him.* New Preface and Post Script by

G. E. Bentley, Jr. 2000 (Oxford: At the Clarendon Press, 1977) Facsimile of the Original 1977 Edition Published by Oxford University Press (Mansfield Centre, Ct 06532: Published by Arrangement with Oxford University Press by Martino Publishing, 2000) 8°, xxxvii, 1117 pp.; ISBN: 157898243X.

There are two additions to the 1977 publication: (1) "Preface (2000) Blake Discoveries and Publications 1975-1999: An Evaluation" (1-15) and (2) "Post Script 2000: Blake Discoveries and Publications 1975-1999: A Checklist" (1-37 [after the index]).

2000

\*John Windle, Antiquarian Bookseller. *Catalogue Thirty-One: William Blake.* (San Francisco: John Windle, 2000) 4°, 48 pp., 237 entries; no ISBN.

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

2000

\*Robert Woof, Stephen Hebron, with Pamela Woof. "William Blake 1757-1827." 181-93 of *English Poetry 850-1850: The First Thousand Years with some Romantic Perspectives.* ([Grasmere] The Wordsworth Trust, 2000).

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

#### Part V

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

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

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

Milton, John, *Paradise Lost*, ed. Richard Bentley (1732) <BBS 313-14>.

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

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

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

New Entry

Quincy, John, *Pharmacopœia* (1733)

*Pharmacopœia Officinalis & Extemporanea*. | - | A COMPLETE *English Dispensatory*, | In FOUR PARTS. | CONTAINING, | I. The Theory of PHARMACY, and the | several Processes therein. | II. A Description of the OFFICINAL SIMPLS, | with their Virtues and Preparations, *Galenical* | and *Chymical*. | III. The OFFICINAL COMPOSITIONS, according | to the last Alterations of the *College*: Together with | some Others of uncommon Efficacy, taken from the | most Celebrated Authors. | IV. EXTEMPORANEOUS PRESCRIPTIONS, distri- | buted into Classes suitable to their Intentions in Cure. | To which is added, | An Account of the COMMON ADULTERATIONS both of SIMPLS | and COMPOUNDS, with some Marks to detect them by. | By JOHN QUINCY, M.D. | - | [*Gothic*:] The Ninth Edition, much enlarged and corrected. | = | LONDON: | Printed for J. OSBORN and T. LONGMAN, at the *Ship* in | *Paternoster-Row*. M.DCC.XXXIII [1733].

Collection: John Windle in December 2000.

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

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

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

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

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

Appendix

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

New Entry

Barrett, William

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

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

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

New Entry

Mackay, Andrew

THE | THEORY AND PRACTICE | OF FINDING THE | LONGITUDE | AT SEA OR LAND: | TO WHICH ARE ADDED, | VARIOUS METHODS OF DETERMINING | THE LATITUDE OF A PLACE, | AND | VARIATION OF THE COMPASS; | WITH | NEW TABLES. | - | BY | ANDREW MACKAY, A.M. F.R.S.E. | - | IN TWO VOLUMES. | VOLUME I [-II]. | - | LONDON: | Printed by J. SEWELL, Cornhill; P. ELMSLY, Strand, and J. EVANS, | *Paternoster-row*. | - | MDCCXCIII [1793]

The list of subscribers includes "Mr William Blake, Aberdeen."

New Entry

Man, Henry

THE | MISCELLANEOUS WORKS, | IN VERSE AND PROSE, | OF THE LATE | HENRY MAN. | = | IN TWO VOLUMES. | VOLUME I [II]. | = | LONDON: | PRINTED BY AND FOR JOHN NICHOLS AND SON, | RED LION PASSAGE, FLEET STREET; | SOLD ALSO BY E AND C. RIVINGTON, | ST. PAUL'S CHURCH YARD. | 1802. <Bodley>.

The List of Subscribers includes the author's cousin and Blake's friend George Cumberland of "Axbridge, Somersetshire," Cumberland's brother Richard of Driffield, and "Blake, William, Esq. Lombard-street"; the poet lived in Lambeth (1790-1800) and Felpham (1800-03).

New Entry

§Sotheby, William

*The Siege of Cuzco*: A Tragedy in Five Acts [in verse]. (London, 1800) 8°, 112 pp.

A copy described in the eBay electronic auction (Sept. 2000) as "disbound as issued" is said to be "Boldly signed at the top" "Blake's Library" and therefore associated with the poet. However, as William Sotheby also inscribed to William Blake copies of his *Tragedies* (1814) <BB #763> and of Virgil's *Georgics* (1827), the gift inscription of the latter dated 1828, the recipient can scarcely be the poet, who died in 1827.

Part VI  
Criticism, Biography, and Scholarly Studies

Ackroyd, Peter, *Blake* (1995) <*Blake* (1996)>.

Reviews

- 57 §Helen Pike Bauer in *Cross Currents* 47 (1997): 114-17.  
58 Aileen Ward, "Scrutinizing Blake," *Partisan Review* 64 (1997): 473-81 ("the reader looking for a new understanding of Blake's work, or of ... [his] imagination ... may well be disappointed," but, despite inaccuracies and "slipshod" documentation, Ackroyd's "lively and ambitious portrait should win new admiration with many readers" [474, 481]).  
59 §Aston Nichols in *Southern Humanities Review* 31 (1997): 284-89.

Adams, Hazard. "Blake and Joyce." *James Joyce Quarterly* 35-36 [a double issue] (1998): 683-93. <§Blake (2000)>.

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

§Anon. "A William Blake Drawing." *Brooklyn Museum Quarterly* 1 (1915): 216.

Anzai, Keiko. "Blake no Bijon to Jenda—'Awaremi' no Hensō: Blake's Vision and Gender: Aspects of 'Pity' (1[-3])." *Showagakuin Tankidaigaku Kiyō*, Showagakuin Tankidaigaku: *Bulletin of Showagakuin Junior College*, Showagakuin Junior College, 33 (1996): 82-95; 35 (1998): 88-103; 36 (1999): 90-104. In Japanese.

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

§\*Bahktipada, Swami. *The Bible Illustrated*; Illustrations by William Blake & Francesca de Hollander; Introduction on Blake, Notes on the Paintings, and Bibliography by Krzysztof Cieszkowski (New Vrindanbar [West Virginia: Palace Pub., 1994] ISBN: 0932215335).

§Baulch, David M. "Reading Coleridge Reading Blake." *Coleridge Bulletin*, N.S. 16 (2000): 5-14.

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

\*Betz, Paul F. "Cover Illustration: William Blake's 'The Eagle,' from Hayley's *Ballads*, 1805." *The Friend: Comment on Romanticism* 1 (Oct.1992): 43.

*Blake/An Illustrated Quarterly*

Volume 25, Number 2 (Fall 1991)

- 533 Christopher Heppner. "The Good (In Spite of What You May Have Heard) Samaritan," 64-69 <BBS 408>. (For a continuation of the discussion in John E. Grant, "On First Encountering Blake's Good Samaritans," see *Blake* 33 [1999-2000]: 68-95.

*Blake/An Illustrated Quarterly*

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

*Blake/An Illustrated Quarterly*

Volume 33, Number 4 (Spring [July] 2000)

- 1 \*Robert N. Essick. "Blake in the Marketplace, 1999." 100-27, including Appendix 1: "New Information on Blake's Engravings" (125) for Essick's *Separate Plates* (1983) and *Commercial Book Illustrations* (1991); Appendix 2: "A Census of [8] Complete Copies of [Hayley's] *Designs to a Series of Ballads*, 1802" (125-27).  
2 \*G. E. Bentley, Jr. [with the Assistance of Keiko Aoyama for Japanese Publications]. "William Blake and His Circle: A Checklist of Publications and Discoveries in 1999." 135-167. (It includes particularly a detailed description of *Urizen* [E] [141-43] and "The Posthumous Distribution of *Poetical Sketches*" [143-44, concluding that "perhaps [Samuel] Palmer acquired all those left at her [Catherine Blake's] death" in 1831].)  
The plates on 97, 128-34 from *Urizen* (E) pls. 1, 5, 9, 12, 18, 26 illustrate both essays.

*Blake/An Illustrated Quarterly*

Volume 34, Number 1 (Summer [October] 2000)

- 1 Claire Colebrook. "Blake and Feminism: Romanticism and the Question of the Other." 4-13. ("Blake offers a way of understanding the relation of difference *positively*" [4].)  
2 David Worrall. "William Bryan, Another Anti-Swedenborgian Visionary Engraver of 1789." 14-22. (A letter 13 December 1789 from William Bryan, copper-plate printer, engraver, and bookseller, serves "to indicate how extensively their [Blake's and Bryan's] lives overlapped" [20].)

Minute Particulars

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

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

#### Reviews

5 Carl Woodring. Review of Morton D. Paley, *Apocalypse and Millennium in English Romantic Poetry* (1999). 24-26. ("A trim book with a compact argument"; "every student of Blake, Coleridge, ... and the Romantic period in England should avoid delay in studying this book" [24, 26].)

6 Nicholas M. Williams. Review of *Blake, Politics, and History*, ed. Jackie DiSalvo, G. A. Rosso, & Christopher Z. Hobson (1998). 26-29.

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

#### Newsletter

8 Anon. "Conference at Essex." 32. ("Friendly Enemies: Blake and the Enlightenment," University of Essex, 24-26 August 2000.)

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

10 Anon. "Symposium at York." 32. ("Interest is invited in a symposium on William Blake and the 1790s at the ... University of York, 10-11 December" 2000.)

#### *Blake/An Illustrated Quarterly*

Volume 34, Number 2 (Fall [November] 2000)

1 Kazuya Okada. "Orc under a Veil Revealed: Family Relationships and their Symbols in *Europe* and *The Book of Urizen*." 36-45. (Identifications of Urizen as Jupiter, Los as Vulcan, Enitharmon as Venus, and Orc as Cupid.)

2 Hatsuko Niimi. "*The Book of Ahania: A Metatext*." 46-54. ("Blake is describing in *Ahania* a language situation in which pre-language chaos and oral speech are forcibly suppressed by the written" [52-53].)

#### Reviews

3 Mary Lynn Johnson. Review of Clifford Siskin, *The Work of Writing: Literature and Social Change in Britain, 1700-1830* (1998). 54-61. (Though "'Blake' is not even in the index," Siskin's book may serve as "a contrasting backdrop for the kind of work Blake did" [54, 60].)

4 Alexander Gourlay. Review of Jason Whittaker, *William Blake and the Myths of Britain* (1999). 61. (Whittaker's book is "inconsequential," "little more than an index of what is already known, and even as such it will not be very helpful.")

#### Newsletter

5 Anon. "Blake Exhibition at Tate Britain." 62-63. ("Almost verbatim" quotations from the Tate's "press releases.")

6 Nelson Hilton. "Rodney M. Baine 1913-2000." 64. (An obituary, adapted from the *Daily News/Banner-Herald*, 27 June 2000.)

#### *Blake/An Illustrated Quarterly*

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

1 \*Agnes Peter. "The Reception of Blake in Hungary." 68-81. ("The real breakthrough ... in the history of Blake's reception in Hungary came when his name was first mentioned as one of the great artists whom Béla Kondor [1931-72] considered to be one of his masters." Most of Kondor's 13 rather scratchy etchings [12 made in 1961-62], including "Blake Dines with Prophets," "represent Kondor's own reading of *The Marriage of Heaven and Hell*" [70, 75]. The essay is mostly about Kondor.)

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

#### Reviews

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

4 Anon. "Jah Wobble and Band Honor William Blake 29 August 2000, British Library Auditorium." 95. (An evening of "dub-driven soundscapes.")

5 Anon. "The Blake Society at St. James's 'Programme 2000.'" 95.

#### *Blake & Criticism* (1982) <BBS 375>

5 Morton D. Paley. "Milton and the Form of History." 63-76 <BBS 375>. Reprinted in *Aligarh Journal of English Studies*, 10 (1985): 66-80 <BBS 375>. Rewritten as 75-85 of his *Apocalypse and Millennium in English Romantic Poetry* (1999).

#### *The Blake Journal*

No 5 ([September] 2000)

*The Blake Journal* is a continuation of *The Journal of the Blake Society at St James's*.

1 Anon. "The Blake Society at St James's." 4. (A statement of the history and purposes of The Blake Society and *The Blake Journal*.)

2 Michael Grenfell & Andrew Solomon, Editors. "Editorial." 5-6. (About the past and future of the journal.)

3 \*G. E. Bentley, Jr. "The Peripatetic Painter and the Stroke of Genius: James Ferguson (1790-1871) as a Patron of William Blake." 7-22. (Ferguson "is the first collector in the North of England who is known to have bought Blake's works" [18].)

4 W. H. Stevenson. "William Blake's Ladder." 23-32. ("There are echoes in the poetry of a [deep] rift between William and Catherine," particularly in the erotic drawings in *Vala* and the text of *Jerusalem* [25, 23].)

- 5 Michael Grenfell. "Bookworks by Linda A. Landers: Review." 33-34. (A description of her "series of handcrafted books; designed, printed and bound by the artist herself," some of them about Blake.)
- 6 Linda Anne Landers. "On Cecil Collins." 35-39. (Collins's work "reminds me in a way of Blake's view of the world" [36].)
- 7 \*Michael Grenfell. "Blake and Gnosticism." 40-53. ("Blake was first and foremost a gnostic," and "much of his work can best be understood when viewed from a gnostic standpoint" [44].)
- 8 "What do You think? 1. The Crystal Cabinet."  
A Adrian Peeler. 54.  
B John Woolford. 54-55. (The poem "is best understood as an allegory of childbirth" [54].)  
C Andrew Solomon. 55.  
D Andrea McLean. 56. (A design based on "The Crystal Cabinet.")  
"2. The Golden Net." 57. (A solicitation of "Comments on this poem.")
- 9 \*Andrew Solomon. "To Rise from Generation Free: A View of Blake's *Jerusalem*." 58-68.
- 10 Galina Yackovleva. "Blake in Russia." 69-70. (A very brief "attempt to outline the history of translating Blake's poetry and the Blake studies in Russia.")
- 11 Franca Bellarsi. "William Blake and Allen Ginsberg: Imagination as a Mirror of Vacuity." 71-86. (An argument "from within a Buddhist framework of analysis" that Blake was a major influence on Ginsberg even in his last years and that his unpublished *William Blake's Songs of Innocence and Experience* (1974-93) is both Blakean and Buddhist [71, 81].)

#### Reviews

- 12 Andrew Lincoln. Review of K. E. Smith, *An Analysis of William Blake's Early Writing and Designs to 1790 Including Songs of Innocence*. 87-90. (An "informative and carefully argued study" [87].)
- 13 Sunao Vagabond. Review of Jason Whittaker, *William Blake and the Myths of Britain*. 90-94. (He awards it "a hundred out of a hundred!" [94].)
- 14 Michael Grenfell. "Blake on CD! The Blake Project: Finn Coren." 94-95. ("The music is energetic and sophisticated" [95].)
- 15 Andrew Solomon. "Music inspired by William Blake composed and accompanied on CD by Francis James Brown and spoken by Mary Gifford Brown." 96. ("A very agreeable CD.")

#### Information

- 16 Anon. "Tate Britain, Millbank." 97. (Announcements of a Blake exhibition [9 November 2000-11 February 2001] and of "Events" such as lectures and performances associated with it.)
- 17 Anon. Blake "Conferences" and "Courses." 98.

Bloom, Harold. "Dialectic in *The Marriage of Heaven and Hell*." *PMLA* 73 (1958): 501-04 <BB #1229>. ... C. Reprinted in Ratomir Ristic, *Introducing William Blake* (1996).

Bloom, Harold. "William Blake." 1-119 of *The Visionary Company: A Reading of English Romantic Poetry* (1961) <BB #1232>.

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

§\*Bracewell, Michael. "Touched by the Spirit of Blake." *tate* 23 (Winter 2000): 26-33.

On Patti Smith's view of Blake.

Broglio, R. "Becoming-zoa." *Visible Language* 33 (1999): 128-49.

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

Broglio, Ronald S. "Romantic Transformation: Visions of Difference in Blake and Wordsworth." *DAI* 60 (2000): 3372A. Florida Ph.D., 1999.

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

§Bryan, Julia. "Blake Unbound." *Endeavours* [University of North Carolina] (Fall 1997).

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

Campbell, Grant. "Starry Wheels and Watch-Fiends: Clocks and Time Pieces in William Blake's *Milton*." *Lumen: Selected Proceedings from the Canadian Society for Eighteenth-Century Studies; Travaux choisis de la Société canadienne d'étude du dix-huitième siècle* 17 (1998): 165-74.

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

§Campos Villanova, Xavier. "La traducción Semántica de *Jerusalem, the Emanation of the Giant Albion* (1804-1820), poema de William Blake (1757-1827)." *Universitat de València* [Spain] Ph.D., 1988 <BBS 431>.

Apparently published in *Jerusalén, la Emanación del Gigante Albión* (1997).

§Casa, Marie. "Scienza industriale e passione poetica: il *Sublime* Blake (1757-1827) di fronte all'interna corte del bello utilitarista piacevole dove regna Burke 1729-1787." *Quaderni di Lingua e Letterature* 44 (1997): 71-75. In Italian.

§Chauvin, Daniele. "Apocalypse romantique: William Blake et Victor Hugo." *Questione Romantica: Rivista Interdisciplinare di Studi Romantici* 2 (1996): 89-100. In French.

Clark, Lorraine. *Blake, Kierkegaard and the Spectre of Dialectic* (1991) <BBS 438>.

Review

9 §*Journal of Religion* 74 (1994): 144-45.

Cohn, Jesse S. "Blake's THE MENTAL TRAVELLER." *Explicator* 58 (2000): 130-33.

The poem is "a description of a cyclical world."

§Colebrook, C. M. "John Milton, William Blake and the History of Individualism." Edinburgh Ph.D., 1992.

Connolly, Tristanne Joy. "Reading Bodies in William Blake's 'Jerusalem.'" *DAI* 60 (2000): 4438A. Cambridge Ph.D., 1999.

She "examines images of the human body in Blake's designs and verse."

§Connolly, Tristanne. "William Blake and the Spectre of Anatomy." In *The Influence and Anxiety of the British Romantics*. Ed. Sharon Ruston. (Lewiston, Queenston, Lampeter: Edwin Mellen Press, 1999).

§\*Cook, Jon. "Blake's London." *tate* 23 (Winter 2000).

On "London" and "Mayday in London" from *The Wit's Magazine*.

Cooper, Andrew, & Michael Simpson. "Looks Good in Practice, But Does it Work in Theory? Rebooting the Blake Archive." *Wordsworth Circle* 31 (2000): 63-68.

A continuation of the debate in *Wordsworth Circle* (1999) (q.v.); though Cooper & Simpson are "avid users of the Archive," they think Eaves, Essick, Viscomi, & Kirschenbaum seem "myopic" (63).

§Corti, Claudia. "Blake e Hume: schiave delle passioni?" *Mnema: Per Line* Falzon Santucci, ed. Paola Pugliatti (Messina: Armando Siciliano, 1997) 165-70. In Italian.

Cronin, Richard. "William Blake and Revolutionary Poetry." Chapter 2 (48-60, 203-04) of his *The Politics of Romantic Poetry: In Search of the Pure Commonwealth*. (Basingstoke: Macmillan; N.Y.: St. Martin's Press, 2000).

Chiefly about *The Marriage of Heaven and Hell*.

§Davies, Damian Walford "In the Path of Blake': Dylan Thomas's *Altarwise by Owl-Light*, Sonnet I." *Romanticism* 3 (1997): 91-110.

Dibdin, Michael. *Dark Spectre*. (London & Boston: Faber & Faber, 1995) B. §(1998).

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

DiSalvo, Jackie, G. A. Rosso, & Christopher Z. Hobson, ed. *Blake, Politics, and History*, (1998) <Blake (1999)>.

Review

1 Nicholas M. Williams, *Blake* 34 (2000): 26-29.

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

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

§Doyle, D. "These the visions of eternity: the 'nature' poetry of William Blake." *Orion* 16 (1997): 38-41.

§\*Drake, Dee. *Searing Apparent Surfaces: Infernal Females in Four Early Works of William Blake*. (Stockholm: Almquist & Wiksell International, 2000) Acta Universitatis Stockholmensis: Stockholm Studies in English 90. 178 pp; ISBN: 9122018565.

A Stockholm thesis (2000).

§Draper, William Henry. *Courage! or, The Days of Our Fathers, a Record and Remembrance of the Spirit of Great Britain a Hundred Years Ago from the Works of Sydney Smith, William Blake ... [et al.] Recalled in 1915*. (Leeds: Jackson, 1915) 8 pp.

Elfenbein, Andrew. "Cowper, Blake, and the Figure of The Invader." *The Friend: Comment on Romanticism* 1 (Oct. 1992): 10-19.

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

Endo, Toru. "Blake no Genten—'Itamu' Shintai no Hakken [The Starting Point of Blake—Discovering 'Pain' of Body]."

41-51 of *Eibungaku no Genfukei*—Kiten ni tatsu Sakkatachi [Original Landscapes in English and American Literature—Writers Standing on their Starting Points]. Ed. Shinsei Gengo Bunka Kenkyukai [New Study Group of Language and Culture]. (Tokyo: Otowashobo Tsurumi Shoten, 1999) ISBN: 455302137. In Japanese.

Blake's descriptions of characters howling in pain and depictions of tortured bodies are attempts to induce readers to take part not through reason but through their bodily senses.

Essick, R. N., *A Troubled Paradise* (1999) <Blake (2000)>. Review

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

§Ferguson, J. "The voices of children': William Blake's *Songs of Innocence and of Experience*." *Use of English* 51 (2000): 207-18.

The *Songs* are useful in the classroom.

§Frintino, Antonio, ed. *William Blake e la mitopoiesi*: Atti del Convegno in onore di Marcello Pagnini, Pistoia, 2 dicembre 1995. (Pistoia: Brigata del Leoncino, 1997) 71 pp. In Italian.

§Frommert, Christian. "Heros und Apokalypse: zum Erhabenen in Werke John Heinrich Füsslis und William Blake." Thesis at Rheinisch-Westfälische Technische Hochschule, Aachen, 1993. In German.

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

\*Frommert, Christian. "William Blake's 'Book of Urizen.'" Chapter 3.3 (168-290) of his *Heros und Apokalypse: Zum Erhabenen in Werken Johann Heinrich Füsslis und William Blakes*. (Aachen: Verlag der Augustus Buchhandlung, 1996) 209 pp. ISBN: 3860735624. In German. <Blake §(1997)>.

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

The book is a thesis of the Rheinisch-Westfälische Technische Hochschule, Aachen, 1993.

Frye, Northrop, ed. *Blake: A Collection of Critical Essays* (1963) <BB #1643>.

William J. Keith, "The Complexities of Blake's 'Sunflower': An Archetypal Speculation" (56-64) and Harold Bloom, "States of Being: *The Four Zoas*" are excerpted in Ratomir Ristic, *Introducing William Blake* (1996).

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

F. Excerpted in Ratomir Ristic, *Introducing William Blake* (1996).

Gardner, Stanley, *The Tyger, the Lamb, and the Terrible Desert: Songs of Innocence and of Experience* in its times and circumstance Including facsimiles of two copies (1998) <Blake (1999)>.

#### Reviews

2 §Jason Whittaker, *BARS Bulletin and Review*, No. 17 (March 2000): 22-24 (with *Jerusalem, The Continental Prophecies, The Early Illuminated Books, Milton A Poem and the Final Illuminated Books, Songs of Innocence and of Experience*, and *The Urizen Books*).

3 §Peter Davies, *Times Literary Supplement*, 14 Aug 1998, 26 ("does well" but with "limitations").

4 §B. E. McCarthy, *Choice* 37 (1999): 1064.

Gilbert, Francis. "Audio Books: Gilbert Francis wonders how William Blake would respond to tomes on tape." *New Statesman*, 4 Dec 1998, 63.

"If Blake were alive today, he'd definitely be beavering away at making audio books of his poems." *William Blake: poems read by Nicol Williamson* (Harper/Collins, ISBN: 156511163X) "is freaky, plummy and wretchedly inadequate," and *William Blake: selected poems read by various readers* (Penguin Audiobooks, ISBN 014086572) all have "the same dour, unenlightened actor-readers, dreadful music and tasteless biographical commentary."

Ginsberg, Allen. "William Blake." 275-84 of his *Deliberate Prose: Selected Essays 1952-1995*. Ed. Bill Morgan. (N.Y.: HarperCollins Publishers, 2000).

It consists of "Liner Notes to Blake Record: To Young Or Old Listeners" [1982] (275-79) <BBS 418>, and "Your Reason and Blake's System" [1988] (279-84) <BBS 485>.

§Greenberg, Mark L. "Romantic Technology: Books, Printing, and Blake's *Marriage of Heaven and Hell*." 154-76 of *Literature and Technology*, ed. Mark L. Greenberg and Lance Schachterle (Bethlehem: Lehigh University Press; London and Toronto: Associated University Presses, 1992).

Presumably it is related to his "Blake's *Marriage of Heaven and Hell: Technology and Artistic Form*," *Annals of Scholarship* 4 (1986): 69-82 <BBS 494>.

§Greenberg, Sarah. "Blake's Progress." *tate* 23 (2000): 27-35.

A chronological commentary.

\*Grigson, Geoffrey. "William Blake (1757-1827)." Chapter 8 (101-15) of his *Poets in Their Pride*. ([1964] B. (N.Y.: Basic Books [1976])).

A biographical summary stressing the places he lived in London; "His secret was to put wonder ... into his poems" (105).

§Guernsey, Lisa. "Searchable Archive Zooms In on William Blake's Illuminated Books." *Chronicle of Higher Education Information Technology* (17 Sept 1997).

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

\*Hall, Manly P. "The Mysticism of William Blake." 242-72 of his *Sages and Seers: Nostradamus, Seer of France; Francis Bacon, The Concealed Poet; The Mythical Figures of Jakob Boehme; The Shepherd of Children's Minds—Johann Amos Comenius; The Comte de St.-Germain; Mysticism of William Blake; Thomas Taylor, The English Platonist; Gandhi—A Tribute*. (Los Angeles: The Philosophical Research Society, Inc; Second Printing [?1979]).

A survey, without notes.

§Harrison, J.R. *William Blake and the American Revolution*. ([No place: no publisher], 1994). Bradford University Department of Social and Economic Studies Departmental Working Papers, No. 94/9.

Hart, Jonathan. "Reconstructing Blake." Chapter 2 (25-55) of his *Northrop Frye: The theoretical imagination*. (London & N.Y.: Routledge, 1994). *Critics of the Twentieth Century*.

Hart, Jonathan. "A Visionary Criticism." Chapter 8 (243-65) of his *Northrop Frye: The theoretical imagination*. (London & N.Y.: Routledge, 1994). *Critics of the Twentieth Century*.

§Hicks, James Whitney. "Enthusiasm and Melancholy in William Blake (1757-1827)." Yale M.D., 1991. 44 leaves.

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

Excerpts appear in Ratomir Ristic, *Introducing William Blake* (1996).

§Hitchings, H. "Doors of Perception." *Art Newspaper* 10 (1999): 58.

Hobbs, T. D. "'Born with a different face': Reflections on William Blake and Biblical Prophecy." *Communio Viatorum* [Protestant Theological Faculty of Charles University, Prague] 39 (1997): 5-34.

§Hone, William. "The Last Chimney Sweeper." *The Every-Day Book*, I (1 May 1825).

B. §Vol. II, columns 615-626 of THE | EVERY-DAY BOOK; | OR, | [Gothic:] Everlasting Calendar | OF | POPULAR AMUSEMENTS, | SPORTS, PASTIMES, CEREMONIES, | MANNERS, CUSTOMS, AND EVENTS, INCIDENT TO | EACH OF THE THREE HUNDRED AND SIXTY-FIVE DAYS, | IN PAST AND PRESENT TIMES; | FORMING A

COMPLETE | HISTORY OF THE YEAR, MONTHS, & SEASONS, | AND A | PERPETUAL KEY TO THE ALMANACK; | INCLUDING | ACCOUNTS OF THE WEATHER, RULES FOR HEALTH AND CONDUCT, REMARKABLE | AND IMPORTANT ANECDOTES, FACTS, AND NOTICES, IN CHRONOLOGY, | ANTIQUITIES, TOPOGRAPHY, BIOGRAPHY, NATURAL HISTORY, ART, SCIENCE, | AND GENERAL LITERATURE; DERIVED FROM THE MOST AUTHENTIC SOURCES, | AND VALUABLE ORIGINAL COMMUNICATIONS, WITH POETICAL ELUCIDATIONS, | FOR DAILY USE AND DIVERSION. | - | BY WILLIAM HONE. | IN TWO VOLUMES. | WITH THREE HUNDRED AND TWENTY ENGRAVINGS. | VOLUME I[-II]. | = | LONDON: | PUBLISHED FOR WILLIAM HONE | 1827.

C. Vol. II, columns 615-26 of his THE | EVERY-DAY BOOK | AND | TABLE BOOK; | OR, | [Gothic:] Everlasting Calendar of Popular Amusements, | SPORTS, PASTIMES, CEREMONIES, MANNERS, | CUSTOMS, AND EVENTS. | INCIDENT TO | Each of the Three Hundred and Sixty-five Days, | IN PAST AND PRESENT TIMES, | FORMING A | COMPLETE HISTORY OF THE YEAR, MONTHS, AND SEASONS, | AND A | PERPETUAL KEY TO THE ALMANACK; | INCLUDING | ACCOUNTS OF THE WEATHER, RULES FOR HEALTH AND CONDUCT, REMARKABLE | AND IMPORTANT ANECDOTES, FACTS, AND NOTICES, IN CHRONOLOGY, ANTI- | QUITIES, TOPOGRAPHY, BIOGRAPHY, NATURAL HISTORY, ART, SCIENCE, AND | GENERAL LITERATURE; DERIVED FROM THE MOST AUTHENTIC SOURCES, AND | VALUABLE ORIGINAL COMMUNICATIONS, WITH POETICAL ELUCIDATIONS, | For Daily Use and Diversion. | - | BY WILLIAM HONE. | - | [12 lines of verse from] | Herrick. | - | WITH FOUR HUNDRED AND THIRTY-SIX ENGRAVINGS. | - | IN THREE VOLUMES. | VOL. I[-III]. | LONDON: PUBLISHED, BY ASSIGNMENT, FOR THOMAS TEGG, 73, CHEAPSIDE; | AND SOLD BY RICHARD GRIFFIN AND CO., GLASGOW, | AND JOHN CUMMING, DUBLIN. | 1830. <Toronto> <Blake (1998)>.

D. §1831- E. §1832. F. §1833-1835. G. §1835. H. §1837. I. §1838. J. §1839. K. §1841. L. §1866. M. §1868. N. §1882. O. §1888. P. §1888-1889.

Q. Vol. II, columns 615-26 of THE | EVERY-DAY BOOK; | OR, | [Gothic:] Everlasting Calendar | ... | BY WILLIAM HONE. | With An Introduction By | Leslie Shepard | ... | 1827. (Detroit: Republished by Gale Research Company, 1967).

The information added here to that in *Blake* (1998) concerns the printing of Blake's "The Chimney Sweeper" from *Innocence* in Hone's *Every-Day Book*; or, *Everlasting Calendar* in 1825 and 1827; in *Blake* (1998) this was merely an hypothesis.

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

Hutchings, Kevin Douglas. "Imagining Nature: Blake's vision of materiality." *DAI* 60 (2000): 3374-3375A. McMaster Ph.D., 1998.

Imaizumi, Yoko. "Romanshugi Bungaku no Bunka Kenkyu—Blake no Baai [Cultural Studies in Romantic Literature—in a Case of Blake]." 131-46 of *Bungaku no Bunka Kenkyu [Cultural Studies in Literature]*. Ed. Kyoichi Kawaguchi. (Tokyo: Kenkyusha Shuppan, 1995) ISBN 4327481254 C3098. In Japanese.

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

\*Jackson, Timothy P. "Is Isaac Kierkegaard's Neighbor? *Fear and Trembling* in Light of William Blake and *Works of Love*." *Annual of the Society of Christian Ethics* 17 (1997): 97-119.

A comparison of Johannis de Silentio, *Fear and Trembling*, Blake, and Kierkegaard's *Works of Love*. The Blake section is "Poeticizing Mercy: Blake on the Command as Primordial Religion" (101-12).

Jacobs, Jack William. "William Blake's performative prophecy." *DAI* 60 (2000): 2504A. Auburn Ph.D., 1999.

*The Journal of the Blake Society at St James's*  
The periodical is continued in 2000 as *The Blake Journal*.

Kaufman, Robert. "Everybody Hates Kant: Blakean Formalism and the Symmetries of Laura Moriarty." *Modern Language Quarterly* 61 (2000): 131-55.

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

Kawasaki, Noriko. "Satan no Chokoku—Blake no Milton ni tsuite: Transcending Satan-Self in Blake's *Milton* (11)." *Gifu Shiritsu Joshi Tankidaigaku Kiyo: Bulletin of Gifu City Women's College* 49 (1999): 41-46. In Japanese, with an English abstract on 41.

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

Kennedy, Thomas C. "From Anne Barbauld's *Hymns in Prose* to William Blake's *Songs of Innocence and of Experience*." *Philological Quarterly* 77 (1998): 359-76.

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

§Kenton, Elizabeth. "The Prince of Darkness ... is a Lord Chancellor: William Blake as Critic of Francis Bacon." North Carolina (Chapel Hill) Ph.D., 1992. 185 ll.

§Kim, Okyub. "Blake ue yesulgauan [Blake's Art]." *Journal of English Language and Literature* [Seoul] 43 (1997): 27-49. In Korean. <§Blake (1999)>.

\*Kono, Rikyu. "Blake no totte no Goshikku Geijutsu—Girisha Bunka to Goshikku Bunka no Tairitsu no naka kara umareru shin no Geijutsu: W. Blake and Gothic Art—True Art springs from the Contrary: Greek Art and Gothic Art." *Sapporo Otani Tankidaigaku Kiyo: Bulletin of Sapporo Otani Junior College* 31 (2000): 15-44. In Japanese.

§Kumashiro, Soho. *Bureiku Kenkyu: hito to shi to e*. (Tokyo: Hokuseidoshoten, 1976) 266 pp. In Japanese.

\*Lachman, Barbara. *Voices for Catherine Blake: A Gathering*. (Lexington [Virginia]: Scholar Antiqua Press, 2000) 4°, 132 pp.; ISBN: 097032880X.

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

\*Lande, Laurence. "William Blake and the Prophetic Tradition." 77-93 of his *Adventures in Collecting: Books and Blake and Buber*. (Montreal: McLennan Library of McGill University, 1975) 122 pp., 8 pls., 100 copies.

§Langstaff, David Knox. "William Blake." *Choate Literary Review* 29 (1942): 60-74.

§Lewis, K. "Conversation in the Spirit: A Comparative Study of the Writings of William Blake and Jacob Boehme." Manchester Ph.D., 1993.

\*Lincoln, Andrew. "Alluring the Heart to Virtue: Blake's *Europe*." *Studies in Romanticism* 38 (1999): 621-39.

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

Lincoln, Andrew. *Spiritual History* (1995) <Blake (1997)>.  
Review

6 Philip Cox, *Review of English Studies*, N.S. 49 (1998): 92-93 ("a major contribution.")

Linnell, Olive. "William Blake and John Linnell." *Bulletin of Psychic Times* [London] (1944): 5.

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

Locatelli, Carla. "William Blake: Non armonia ma entropia degli opposti." 7-28 of her *Le Poetichi Romantiche Inglesi: Studi Pratiche del Testo Poetica*. (Bologna: Patron Editore, 1981). In Italian.

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

Lucas, John, ed. *William Blake* (1998) <Blake (1999)>.

Review

1 Andrew Lincoln, *Review of English Studies*, N.S. 51 (2000): 143-46 (with Nicholas M. Williams, *Ideology and Utopia in the Poetry of William Blake* [1998] and Henry Summerfield, *A Guide to the Books of William Blake for Innocent and Experienced Readers* [1998]) (the Lucas volume is useful though it has little art criticism).

Lundeen, Kathleen. *Knight of the Living Dead: William Blake and the Problem of Ontology*. (Selinsgrove: Susquehanna University Press; London: Associated University Presses, 2000) 8°, 188 pp., 35 plates; ISBN: 1575910411.

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

"Urizen's Quaking World," *Colby Library Quarterly* 25 (1989): 12-17 and "Words on Wings: Blake's Textual Spiritualism," *Word & Image* 10 (1994): 343-65 "have been revised and expanded for the book."

Lundeen, Kathleen. "Urizen's Quaking World," *Colby Library Quarterly* 25 (1989): 12-17 <BBS 555>.

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

Lundeen, Kathleen. "Words on Wings: Blake's Textual Spiritualism," *Word & Image* 10 (1994): 343-65 <Blake (1996)>.

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

Lussier, Mark S. "Blake's Deep Ecology." *Studies in Romanticism* 35 (1996): 393-408 <Blake (1997)>. B. "Blake's Deep Ecology, or the Ethos of Otherness." Chapter 1 (47-63, 186-87) of his *Romantic Dynamics: The Poetics of Physicality*. (Basingstoke: Macmillan Press Ltd; N.Y.: St. Martin's Press Inc, 2000) *Romanticism in Perspective: Texts, Cultures, Histories*.

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

§Lussier, Mark S. "Eternal Dictates: the 'other' of Blakean Inspiration." *1650-1850: Ideas, Aesthetics and Inquiries in the Early Modern Age* 2 (1995): 99-112.

§Lussier, Mark S. "'Vortext' as Philosopher's Stone: Blake's Textual Mirrors and the Transmutation of Audience." *New Orleans Review* 13 (1996): 41-50.

§Lutri, Corrado. *William Blake*. Ed. Giovanni Rossino. ([Verona:] Edizioni "Discretio" [1967]) 249 pp. In Italian.

\*Manson, J. B. "William Blake." Chapter 2 (32-41) of his *Hours in The Tate Gallery* with an Introduction by Charles Aitken. With 16 Illustrations. (London: Duckworth, 1926).

McCaslin, Susan. *Letters to William Blake*. 1st prize 3rd Annual Poetry Chapbook Contest. (Salt Spring Island, B.C.: (m)Other Tongue Press, 1997) ISBN: 1896949002.

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

McCord, Howard. *Propaedeutic to a Celebration of Blake*. ([Bowling Green (Ohio): The Author, 1973?]) 5 leaves mimeographed.

McKusik, James C. "The End of Nature: Environmental Apocalypse in William Blake and Mary Shelley." Chapter 4 (95-111, 239-42, esp. 95-106) of his *Green Writing: Romanticism and Ecology*. (N.Y.: St. Martin's Press, 2000).

An intelligent and original essay.

§Menneteau, Patrick. "Enjeux interpretations du poème de William Blake *Infant Sorrow*." *Bulletin de la Société d'Etudes Anglo-Américaines des XVII<sup>e</sup> et XVIII<sup>e</sup> Siècles* (1996): 63-74. In French.

\*Menneteau, Patrick. *La folie dans la poésie de William Blake: Reflet des enjeux gnoséologiques de la critique littéraire*. (Paris: Honoré Champion Éditeur; Genève: Edition Slatkine, 1999) Publications de la Faculté des Lettres de Toulon, Babeliana 1 8°, 347 pp., ISBN: 2745301586.

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

Mertz, J. B. "A Contemporary Reference to William Blake in the Notebooks of Francis Douce." *Notes and Queries* 155 [N.S. 47] (2000): 306-08.

About 1811 Douce wrote:

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

§Mertz, Jeffrey Barclay. "Constructing the Bible of Hell: Blake's Mythopoesis in its Political and Cultural Context." Oxford M. Phil., 1995.

§Michael, Jennifer Davis. "The Corporeal City in Blake's *Milton and Jerusalem*." *Studies in Eighteenth-Century Culture* 29 (2000): 105-22.

Miyake, Hiroshi. "Plotinus to Blake—Thomas Taylor o kaishite: Plotinus and Blake—Through Thomas Taylor." *Hokuriku Shukyo Bunka*, Horikuriku Shukyo Bunka

Gakkai: *Religion and Culture*, Hokuriku Society for Religious and Cultural Studies, Kanazawa University 12 (2000): 113-33. In Japanese.

Miyake, Horoshi. "William Blake Kenkyu—Tengoku to Jigoku no Kekkō ni okeru Sozoryoku ni yoru 'Risei' no Keimou: William Blake and Imagination—The Enlightenment of Reason in *The Marriage of Heaven and Hell*." *Hokuriku Shukyo Bunka*, Hokuriku Shukyo Bunka Gakkai: *Religion and Culture*, Hokuriku Society for Religious and Cultural Studies, Kanazawa University 9 (1997): 49-68. In Japanese <Blake §(1998)>.

Morey, Frederick L. "Theodicy; An analysis with illustrations, many from William Blake." *Higginson Journal Dealing with Col. T.W. Higginson ...* [published by the Emily Dickinson Society] 35 (1983).

Appendix B: "Positions with Illustrations (many [31] by William Blake) reprinted by permission from Kathleen Raine's *Blake and Antiquity*" (22-54).

Moskal, Jeanne, *Blake, Ethics, and Forgiveness* (1994).

Review

19 §*Religion and Literature* 28 (1996): 129-34 (with E. P. Thompson, *Witness Against the Beast*).

§Mugijatna, Drs. *Puisi-puisi Symbols dalam Songs of Experience Karya William Blake laporan penelitian perseorangan dalam bidang sastra* (Surakarta [Java, Indonesia]: Fakultas Sastra Universitas Sebelas Maret [1996]) 42 ll.

A research report, in Indonesian?

Mulvihill, James. "'Demonic Objectification and Total Isolation': Blake and the Culture Industry." *Studies in Romanticism* 38 (1999): 597-620.

An essay on Urizen based on Adorno & Horkheimer.

Nakayama, Fumi. "'Myuzu' ka 'Shisai' ka—Blake no Koki Yogensho: 'Muses' or 'Poetic Genius'?—Blake's Later Prophetic Books." *Hiroshima Jogakuin Daigaku Daigakuin Gengo Bunka Ronso*, Hiroshima Jogakuin Daigaku Daigakuin Gengo Bunka Kenkyuka: *Journal of Language and Culture*, The Graduate School of Language and Culture, Hiroshima Jogakuin University 3 (2000): 17-31. In Japanese.

Niikura, Toshikazu. "William Blake to Gendai: William Blake and Modern Times." *Kirisutokyo Bungaku Kenkyu*, Nihon Kirisutokyo Bungakkai: *The Review of Studies in Christianity and Literature* 17 (2000): 1-6. In Japanese.

About Blake's influence on Allan Ginsberg.

Norvig, Gerda, *Dark Figures in the Desired Landscape* (1993) <Blake (1994)>.

Review

6 §*Literature and Theology* 9 (1995): 455-56.

Nöth, Winfried. "Cognition, iconicity, and Blake's fearful symmetry." 647-55 of *Interdigitation: Essays for Irmengard Rauch*. Ed. Gerald F. Carr, Wayne Harbart, & Lihua Zhang. (N.Y., Washington/Baltimore, Boston, Bern, Frankfurt am Main, Berlin, Vienna, Paris: Peter Lang, 1999).

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

Ogden, James. "Isaac D'Israeli on Blake." *Aligarh Critical Miscellany* 9 (1998 [received 31 January 2001]): 143-45.

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

\*Okazaki, Mami. "Blake no Apokaripusu: Blakean Apocalypse." *Eibeibungaku Gogaku Kenkyukai Ronshu*, Eibeibungaku Gogaku Kenkyukai: *The EAS Review*, The English and American Literature and Linguistics Society 8 (1999): 33-50. In Japanese.

Okuda, Kihachiro. "William Blake Saku 'Yameru Bara': On William Blake's Poem 'The Sick Rose.'" *Nara Kyoiku Daigaku Kiyo, Jinbun Shakaikagaku*, Nara Kyoiku Daigaku: *Bulletin of Nara University of Education, Cultural and Social Science* 48 (1999): 83-90. In Japanese, with an English abstract on 90.

Paice, Rosamund. "Blake and a 'Curious Hypothesis.'" *Notes & Queries* 265 [N.S. 47] (2000): 308-22.

About books which claim, often in satire or hyperbole, that Napoleon did not exist, e.g., Jean-Baptiste Perès, *Comme Quoi Napoléon n'a Jamais Existé* (1827); scarcely relevant to Blake.

Paley, Morton D. *Apocalypse and Millennium in English Romantic Poetry* (1999) <Blake (2000)>.

75-85 are rewritten from "Milton and the Form of History," *Aligarh Journal of English Studies* 10 (1985): 66-80 <BBS 375>.

Review

1 Carl Woodring, *Blake* 34 (2000): 24-26. ("A trim book with a compact argument"; "every student of Blake, Coleridge, ... and the Romantic period in England should avoid delay in studying this book" [24, 26].)

\*Phillips, Michael. "William Blake in Lambeth: Michael Phillips, guest curator of the major exhibition of Blake opening this month at Tate Britain, explores the lifestyle and work of the artist who lived in Lambeth—and the anti-Jacobin terror of the early 1790s that threatened his radical activities." *History Today* 50 (2000): 18-25.

§\*Phillips, Michael. *William Blake: The Creation of the Songs From Manuscript to Illuminated Printing*. (London: British Library, 2000) B. (Princeton: Princeton University Press, 2000) 4°, xi, 180 pp., 73 full-page plates + 36 figures (28 not by Blake); ISBN: 0691057206 (cased), 0691057214 (paperback).

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

Pierce, John B. *Flexible Design: Revisionary Poetics in Blake's Vala or The Four Zoas* (1998) <Blake (1999)>.

Review

2 James Cavan Kalthor, *Canadian Book Review Annual 1999* (2000): 3296 ("important and ground-breaking").

Pierce, John B. "Rewriting Milton: Orality and Writing in Blake's *Milton*." *Studies in Romanticism* 39 (2000): 449-70.

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

Piquet, François, *Blake et le Sacré* (1996). <Blake (§1996, 1997)>.

Review

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

Plummer, Lisa Crafton. "Blake's Swinish Multitude: The Response to Burke in Blake's *The French Revolution*." *The Friend: Comment on Romanticism* 2 (1993): 1-12.

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

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

61-89 are texts by Blake.

Priestman, Martin. "And *did* those feet? Blake in the 1790s." Chapter 3 (80-121, 268-74) of his *Romantic Atheism: Poetry and free thought, 1780-1830*. (Cambridge: University Press, 1999) Cambridge Studies in Romanticism 37.

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

§Raine, Kathleen. "The Spiritual Fourfold London." *Aligarh Critical Miscellany* 5 (1992): 181-98. <Blake (1994)>. B. Apparently reprinted (silently) as *William Blake's Fourfold London*. (London: Temenos Academy, 1993) Temenos Academy Papers No. 3 8°, 21 pp., no ISBN.

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

§Rawlinson, Nick. *William Blake's Comic Vision* (N.Y.: St. Martin's Press, 1999) ISBN: 0312220642.

Presumably it is based on his 1991 Oxford M. Litt. thesis, "William Blake: The Comic Aspect of Vision."

Reitz, Bernhard. "Dangerous Enthusiasm: The Appropriation of William Blake in Adrian Mitchell's *Tyger*." 50-63 of *Biofictions: The Rewriting of Romantic Lives in Contemporary Fiction and Drama*. Ed. Martin Middeke & Werner Huber. (Rochester [N.Y.] & Woodbridge [Suffolk]: Camden House, 1999) Studies in English and American Literature.

\*Ristic, Ratomir. *Introducing William Blake*. (Nis: Filozofsko fakulteta u Nisu [Yugoslavia], 1996) English Literature Series iv, 192 pp.

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

The works reprinted in part 2 are excerpts from

1 Edmund Wilson, *Axel's Castle* (1931) (77-88).

2 Northrop Frye, "on the Romantic Myth" [no source identified] (89-90).

3 M. H. Abrams, *Norton Anthology of English Literature* (90-91).

4 Colin Falk, "Two Faces of Romanticism," *Myth, Truth, and Literature*, 2nd Edition (1995) (91-92).

5 Northrop Frye, "Blake's Introduction to Experience" (93-101) from *Blake: A Collection of Critical Essays* [ed. Northrop Frye (1965)].

6 William Keith, "The Complexities of Blake's 'Sunflower,'" *Ibid.* (102-06).

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

9 H. Combes, "on *A Poison Tree*," *Literature and Criticism* (1953) (113-16).

10 M. L. Rosenthal & A. J. M. Smith, "on *London*," *Introduction to Literature*, ed. Locke, Gibson, Arms (1963) (116-17).

11 Harold Bloom, "Dialectic in *The Marriage of Heaven and Hell*" [no source identified; *PMLA* (1958)] (117-24).

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

13 M. H. Abrams, "Blake's Mature Myth," *Norton Anthology of English Literature* (139-42).

14 Harold Bloom, "on *The Four Zoas*," *Blake: A Collection of Essays* [ed. Northrop Frye] (1965) (143-45).

15 \*Ljiljana Bogoeva-Sedlar, "on Blake," "Lecture delivered on March 25th 1996" (147-58) (admiring).

Rosen, Steven J. "Canettian Crowd Symbols in Blake's and Wordsworth's Nature Poetry." *The Friend: Comment on Romanticism* 1 (1992): 20-28.

"The crowd psychology of Elias Canetti's *Crowds and*

*Power* (1960) provides a new perspective on these well-known poems"; "For Blake, then, innocence ... wants to be a crowd" (20, 22).

Saito, Takako. "Blake no Shiki no Odo—Wakaki Shijin no Dentosei to Eikokusei o megutte: The Seasonal Poems of William Blake with Special Reference to His Traditional Character and Englishness." *Gakujutsu Kenkyu, Eigo Eibungaku Hen*, Waseda Daigaku Kyoikugakubu, Waseda Daigaku Kyoikukai: *Gakujutsu Kenkyu (Academic Studies), English Language and Literature*, The School of Education, Waseda University 48 (1999): 105-18. In Japanese.

Sato, Hikari. "Creative Contradiction in Proverbs of Hell: On the Media and Contents of *The Marriage of Heaven and Hell*." *Studies in English Literature*, English Literary Society of Japan, English Number 2000 (2000): 17-35.

A learned, sophisticated, and perceptive argument that "the 'Proverbs of Hell' dissolve the authority of the 'sacred codes' and encourage us to understand the world through our own perception"; to take "'Proverbs of Hell' ... as alternative 'sacred codes' ... would be the worst nightmare in the sense that the discourse on anti-canonisation had canonised itself" (32, 30).

§Scharbach, Deborah. *Index to A Catalogue of the Lawrence Lande William Blake Collection in the Department of Rare Books and Special Collections of the McGill University Libraries*. (Montreal: Department of Rare Books and Special Collections, McGill University Libraries, 1990) 20 pp.

For *A Catalogue of the Lawrence Lande William Blake Collection* (1983), see *BBS* 320-21.

§Schwartz, John Henry. *The Book of Job Translated in Rhyme with William Blake's Illustrations*. (Peoria [Illinois], Schwartz, 1974) 32 pp.

§\*Secundus. "Jób képek." *Múlt és Jövő [Past and Future]* (1917) 63. In Hungarian.

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

§Sedgwick, Anne Douglas [afterwards De Selincourt]. *William Blake*. (London: Duckworth; N.Y.: Scribner [1911]) 298 pp.

§\*Selma, Jose Vicente. *William Blake*. (Valencia: [no publisher], 1982) Querve: coadernos de culture, Monografias No. 3. 58 pp. In Spanish.

§\*Serra, Cristóbal. *Pequeño Diccionario de Blake: Caracteres Simbólicas*. (Palma de Mallorca: J. J. de Oleñeta, 1992) 86 pp., 30 plates. In Spanish.

\*Singer, June K. *The Unholy Bible: A Psychological Interpretation of William Blake*. (N.Y.: G.P. Putnam's Sons for

the C.G. Jung Foundation for Analytical Psychology, 1970). B. (N.Y., Evanston, San Francisco, London, 1973) <*BBS* #2707>. C. \**Blake, Jung, and the Collective Unconscious: The Conflict between Reason and Imagination*. Introduction by M. Esther Harding. (York Beach, Maine: Nicolas-Hays, Inc., 2000). The Jung on the Hudson Book Series 8, xxi, 272 pp., ISBN: 0892540516.

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

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

\*Sitterson, Joseph C., Jr. "Introduction to the *Songs of Experience: The Infection of Time*." Chapter 1 (12-33, 155-60) of his *Romantic Poems, Poets and Narrators*. (Kent & London: Kent State University Press, 2000).

An analysis, incorporating lots of criticism by others.

\*Smith, K[enneth] E[dward]. *An Analysis of William Blake's Early Writings and Designs to 1790, including Songs of Innocence*. (Lewiston [N.Y.], Queenston [Ontario], & Lampeter [Wales]: Edwin Mellen Press, 1999). *Studies in British Literature* Volume 42 xxi, 273 pp.; ISBN: 0773479228 and 07734917X <*Blake* §(2000)>.

Stewart Crehan, "Foreword" (xv-xvii).

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

#### Review

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

Sonstroem, Eric Andrew. "Romantic cosmology as crowd control: The rhetorical containment of population in Wordsworth, Blake, Austen, Maturin, Malthus, and Paley." *DAI* 61 (2000): 625A. Indiana Ph.D., 1999.

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

§Spriggs, Laura Maureen Leinialoha. "The Presence of the Character Ahania in the Works of William Blake." Oxford M. Phil., 1991.

Summerfield, Henry, *A Guide to the Books of William Blake for Innocent and Experienced Readers* (1998) <*Blake* (1999)>.

Review

2 Andrew Lincoln, *Review of English Studies*, N.S. 51 (2000): 143-46 (with John Lucas, ed., *William Blake* [1998] and Nicholas M. Williams, *Ideology and Utopia in the Poetry of William Blake* [1998]). (Summerfield gives "admirably concise summaries" [145].)

§Szenczi, Miklós. "Blake tanítása a képzeletről." *Tanulmányok* (Budapest: Akadémia Kiadó, 1989). In Hungarian.

§Szerb, Antal. "William Blake." *Gondolatok a könyvtárban*, 3rd edition (Budapest: Magvető, 1981). In Hungarian.

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

Tanaka, Takao. "Preston Blake Korekushon: The Preston Blake Collection." *Shikoku Daigaku Kiyo, Ser. A, Jinbun Shakaikagaku Hen, Shikoku Daigaku: Bulletin of Shikoku University, Ser. A [Humanities and Social Sciences]*, Shikoku University 13 (2000): 137-41. In Japanese, with an English abstract on 137.

Tanikuni, Akihiko. "Thel no Taikyaku ga imisurumono—Blake no *Thel no Sho* ni tsuite no Ichi Kosatsu: What 'Thel's Retreat' Implies—A Study on *The Book of Thel*." *Tokuyama Daigaku Sogo Keizai Kenkyujo Kiyo, Tokuyama Daigaku Sogo Keizai Kenkyujo: Bulletin of the Institute for the Study of Economics*, Tokuyama University 22 (2000): 153-58. In Japanese.

§Taylor, Richard. "A Sense of the Dramatic Form, Characterization, Tone and Intention in William Blake's *King Edward III*." *Ab Hath Al-Yarmouk [Literature and Linguistics]* 15 (1997): 41-62.

\*Terrien, Samuel. "Blake: Le mal du Siècle." Chapter 14 (194-228, 289-91) of his *The Iconography of Job Through the Centuries: Artists as Biblical Interpreters*. (University Park: Pennsylvania State University Press, 1996).

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

§Thomas, Helen Sarah. "The Gender of Revolution: The Female and the Feminine in [the] Art and Poetry of William Blake." Oxford M. Phil., 1991.

\*Thomas, Dr. Helen. "William Blake: Spiritualism and Abolitionism." 114-24 of "Romanticism and abolitionism: Mary Wollstonecraft, William Blake, Samuel Taylor Coleridge and William Wordsworth." Chapter 3 (82-124) in her *Romanticism and Slave Narratives: Transatlantic Testimonies*. (Cambridge & N.Y.: Cambridge University Press, 2000). *Cambridge Studies in Romanticism* 38.

The Blake section has very little to do with slavery.

Thompson, E. P., *Witness Against the Beast* (1993) <Blake (1996)>.

Reviews

23 §*Christianity and Literature* 44 (1995): 232-34.

24 §*Religion and Literature* 28 (1996): 129-34 (with Moskal, *Forgiveness*).

\*Townsend, Joyce. "William Blake (1757-1827), *Moses Judgment at the Golden Calf* c. 1799-1800." Chapter 8 (66-69) of *Paint and Purpose: A study of technique in British Art*. Ed. Stephen Hackney, Rica Jones, & Joyce Townsend. (London: Tate Gallery Publishing, 1999).

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

§Triglio, Tony. "Strange Prophecies New": Rereading Apocalypse in Blake, H.D., and Ginsburg. (Madison [N.J.]: Fairleigh Dickinson University Press, 2000).

§Turner, K. C. *Possible Worlds: A Discussion of Blake with Thirteen Year Olds* ([Warwick:] Institute of Education, University of Warwick, 1979). Monographs, Institute of Education, University of Warwick 2. 27 pp.

\*Underwood, Eric. "Blake and His Circle." Chapter 13 (141-49) of his *A Short History of English Painting*. (London: Faber and Faber Limited, 1933).

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

Vaughan, William. "The Prophet." 72-83 of chapter 3 (The heroic era) of his *Romantic Art*. (N.Y. & Toronto: Thames & Hudson, 1978). Also *passim* <BBS 668> B. "Le Prophète." 73-82 of Chapitre 3 in his *L'Art Romantique*. Tr. Florence Lévy-Paolini. (Paris: Thames & Hudson, 1994).

§Welburn, A. "The Gnostic Imagination of William Blake: A Comparative and Typological Investigation into the Unity and Structure of Blake's Mythology." Cambridge Ph.D., 1980.

Whittaker, Jason. *William Blake and the Myths of Britain* (1999) <Blake (2000)>.

Reviews

2 Sunao Vagabond, *Blake Journal* 5 (2000): 90-94. (He awards it "a hundred out of a hundred!" [94].)

3 Alexander Gourlay in *Blake* 34 (2000): 61 (Whittaker's book is "inconsequential," "little more than an index of what is already known, and even as such it will not be very helpful").

Wilkinson, James John Garth. *The Human Body and its Connexion with Man*. Illustrated by the Principal Organs. (London, 1851) P. 376 ("The Divine Image" from *Innocence*). <BB #2971> B. §Second Edition (1860).

\*Williams, Nicholas M. "Eating Blake, or An Essay on Taste: The Case of Thomas Harris's *Red Dragon*." *Cultural Critique* 42 (1999): 137-62.

A ponderous essay on High Art vs. mass art, concerning *Red Dragon* (Toronto, N.Y., London, Sydney, Auckland: Bantam Books, 1987), in which the psychotic murderer eats Blake's watercolor of "The Great Red Dragon and the Woman Clothed with the Sun."

Williams, Nicholas M., *Ideology and Utopia in the Poetry of William Blake* (1998) <Blake (1999)>.

Review

2 Andrew Lincoln, *Review of English Studies*, N.S. 51 (2000): 143-46 (with *William Blake*, ed. John Lucas [1998] and Henry Summerfield, *A Guide to the Books of William Blake for Innocent and Experienced Readers* [1998]) ("Blake seems more complex than even Williams allows" [146].)

§Wilson, Lewis. "Process and Imagination: The Romantic Absolute in William Blake and D.H. Lawrence." Emory Ph.D., 1977. 377 ll.

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

2 Andrew Cooper & Michael Simpson. "The High-Tech Luddite of Lambeth: Blake's Eternal Hacking." 125-31. (The essay is highly critical of the welcome page of the Blake Archive, suggesting "why Bill Gates and Will Blake may not be lawfully joined together" [125]; for a response, see Eaves, Essick, Viscomi, & Kirschenbaum below; for an unrepentant rejoinder, see Cooper & Simpson, "Looks Good in Practice, But Does it Work in Theory? Rebooting the Blake Archive," *Wordsworth Circle* 31 [2000]: 63-68.)

4 Morris Eaves, Robert N. Essick, Joseph Viscomi, & Matthew J. Kirshenbaum. "Standards, Methods, and Objectives in the William Blake Archive: A Response." 135-44. (A response to Johnson and to Cooper & Simpson, above; for a rejoinder, see Cooper & Simpson, "Looks Good in Practice, But Does it Work in Theory? Rebooting the Blake Archive," *Wordsworth Circle* 31 [2000]: 63-68.)

§Wright, Iovanna Lloyd. *Urizen: A Dance Drama in Two Acts Adapted by Iovanna Lloyd Wright from the Poem "Urizen" by William Blake*. Taliesen Festival of Music and Dance [Scottsdale, Arizona] 1963.

\*Wright, Julia M. "The Medium, the Message and the Line in Blake's *Laocoön*." *Mosaic* 31 (2000): 101-24.

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

Yamazaki, Yusuke. "Blake no 'contrary': Emanation to Zoa no Chowa: Blake's idea of 'contrary': The balance of Emanations and Zoas." *Nagasaki Wesleyan Tankidaigaku Kiyo: Bulletin of Nagasaki Wesleyan Junior College* 23 (2000): 33-44. In Japanese.

Yamazaki, Yusuke. "Blake no Kami: *The Everlasting Gospel* ni okeru 'contrary' no Sugata: Blake's idea of God: Showing the two contrary images of God in *The Everlasting Gospel*." *Nagasaki Wesleyan Tankidaigaku Kiyo: Bulletin of Nagasaki Wesleyan Junior College* 23 (2000): 45-55. In Japanese.

§Yang, Hsi-ling. *Li chih meng*. (Peiching: Jenmin ch'u pan she: Ching hisiao Hsinhua suttien, 1988) 200 pp. In Chinese.

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

Division II  
Blake's Circle

Cumberland, George (1754-1848)

Blake's Friend, Correspondent, and Collaborator

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

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

<sup>23</sup> MS note in the Bodley copy of *The Captive*.

<sup>24</sup> [Simon Berington], *The Memoirs of Signor Gaudentio di Lucca* (1737 ff.); see "*The Captive of the Castle of Sennaar* and *The Memoirs of Signor Gaudentio di Lucca*," xxvii-xxxvi of George Cumberland, *The Captive of the Castle of Sennaar*, ed. G. E. Bentley, Jr. (1991).

der of things, and to raise doubts in the minds of the humble and ingenuous as to their future destination. Such works are intitled to no commendation, either for the subjects or the manner of treating them.

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

Fuseli, John Henry (1741-1825)

Artist, Friend of Blake

Brenneman, David A. "Self-Promotion and the Sublime: Fuseli's *Dido on the Funeral Pyre*." *Huntington Library Quarterly* 60 (1999 [copyright 2000]): 68-87.

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

\*Frommert, Christian. "Johann Heinrich Füssli's 'Milton-Gallery' und ein Apptraum" 100-67 of his chapter 3.2 (100-67) of his *Heros und Apokalypse: Zum Erhabenen in Werken Johann Heinrich Füssli und William Blakes*. (Aachen: Verlag der Augustus Buchhandlung, 1996) 209 pp. ISBN: 3860735624. In German. <Blake §(1997)>.

A thesis of the Rheinisch-Westfälische Technische Hochschule, Aachen, 1993.

Heath, James (1757-1834)

Engraver

Heath, Charles (1785-1848)

Engraver

Heath, Frederick (1810-78)

Engraver

Heath, Alfred (1812-96)

Engraver

John Heath. *John Heath's Catalogue of Illustrated Books and Prints engraved by the Heath Family 1779-1878*. ([Bath: John Heath, 1999]) 4°, 80 pp. (plus 1 leaf of "Additions to Book Catalogue"); no ISBN.

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

Murray, John (1745-93)

Bookseller, Blake's Employer

Zachs, William. *The First John Murray and the Late Eighteenth-Century London Book Trade*. With a Checklist of his Publications. A British Academy Postdoctoral Fellowship Monograph. (Oxford: Oxford University Press, 1998) 4°; ISBN: 019726194.

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

Palmer, Samuel (1806-81)

Artist, Blake's Disciple

§Sanesi, Roberto. "La trasparenza dell'ombra: Su una poesia di Samuel Palmer." *Culture: Annali dell'Istituto di Lingue della Faculta di Scienze Politiche dell'Universita degli Studi di Milano* (1989): 7-10. In Italian.

It deals, inter alia, with Palmer's relationship with Blake.

Smith, John Raphael (1752-1812)

Engraver, Father of Blake's Patroness Eliza Aders

Ellen G. D'Oench, "Copper into Gold": Prints by John Raphael Smith 1751-1812 (New Haven & London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 1999).

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

Stedman, John Gabriel (1744-97)

Soldier of Fortune, Friend of Blake

\*Thomas, Dr. Helen. "John Stedman's Redemption and the Dynamics of Miscegenation." 125-33 of chapter 4 (125-53, 297-303): "Cross-Cultural Contact: John Stedman, Thomas Jefferson and the slaves" in her *Romanticism and Slave Narratives: Transatlantic Testimonies*. (Cambridge & N.Y.: Cambridge University Press, 2000). Cambridge Studies in Romanticism 38.

Taylor, Thomas (1758-1825)

Platonist, Blake's Acquaintance

Hall, Manly P. "Thomas Taylor, The English Platonist." 273-98 of his *Sages and Seers: Nostradamus, Seer of France; Francis Bacon, The Concealed Poet; The Mythical Figures of Jakob Boehme; The Shepherd of Children's Minds—Johann Amos Comenius; The Comte de St.-Germain; Mysticism of William Blake; Thomas Taylor, The English Platonist; Gandhi—A Tribute*. (Los Angeles: The Philosophical Research Society, Inc.; Second Printing [?1979]).

Wainwright, Thomas Griffiths (1794-1852)

Dilettante, Forger, Patron of Blake

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

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

# NEWSLETTER

## MET EXHIBITION THROUGH JUNE

From 29 March to 24 June 2001, the Metropolitan Museum of Art is hosting a William Blake exhibition, based on that held recently at Tate Britain. For more information on the exhibition and the educational program, see [http://www.metmuseum.org/special/William\\_Blake/blake\\_more.htm](http://www.metmuseum.org/special/William_Blake/blake_more.htm).

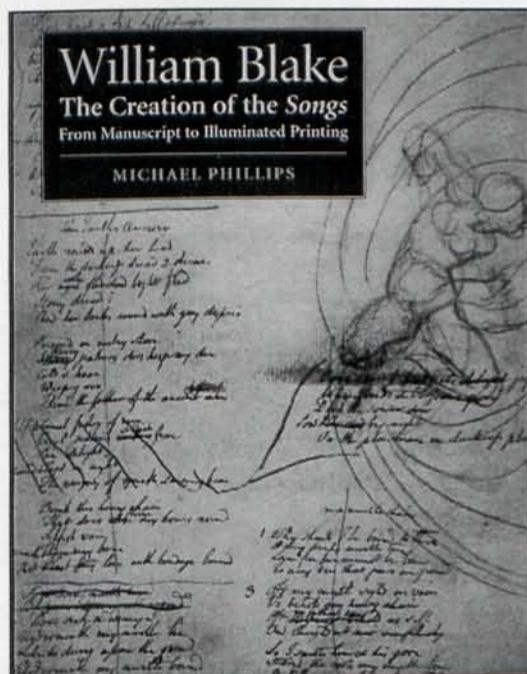
## BLAKE SOCIETY LECTURES

Morton D. Paley will lecture at the Blake Society at St. James's on 3 July 2001 on "Dark Pastoral: Blake's Illustrations to Thornton's *Virgil*." The lecture will be at the City of Westminster Archives Center, 10 St. Ann's Street, London SW1 (Tube: St. James's Park, District and Circle Lines), at 7:30 pm. Other upcoming Blake Society events include

lectures by Anne Mellor on "William Blake, Joanna Southcott, and the Gendering of Apocalyptic Thinking" (22 May), and Rosamund Paice on "William Blake's Laocoön Engraving" (19 June).

## THE ERDMAN PAPERS

A substantial collection of the papers of Blake scholar David V. Erdman now resides in the Rare Book Room of the library at the University of Illinois Champaign-Urbana. According to sources in the library, the 25 or so boxes include drafts of publications, notes, and some eighteenth-century newspapers, all uncatalogued for the time being.



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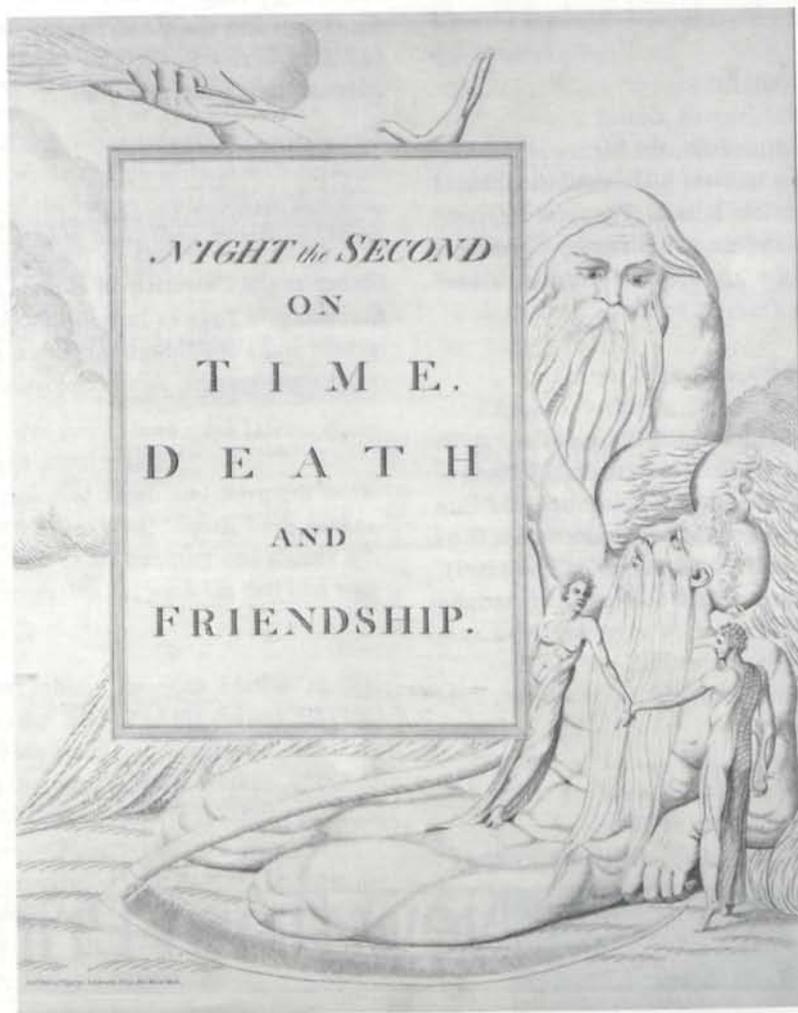
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