Article

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INFORMATION

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. Addresses outside the U.S., Canada, and Mexico require a $15 per volume postal surcharge for surface delivery, and $20 for airmail. Credit card payment is available. 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 14627-0451. Back issues are available; address Sarah Jones for information on issues and prices, or consult the web site.

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, and with pages numbered, to either of the editors: Morris Eaves, Dept. of English, University of Rochester, Rochester NY 14627-0451; 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 send your article as an attachment to an email message; please number the pages of electronic submissions. The preferred file format is RTF; other formats are usually acceptable.

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ARTICLE

William Blake and His Circle: A Checklist of Publications and Discoveries in 2002

BY G. E. BENTLEY, JR.

WITH THE ASSISTANCE OF DR. HIKARI SATO FOR JAPANESE PUBLICATIONS

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications and discoveries for the current year (say, 2002) and those for previous years which are not recorded in Blake Books (1977), Blake Books Supplement (1995), and "William Blake and His Circle" (1994-2002). The organization of the checklist is as in Blake Books (1977):

Division I: William Blake

Part I: Editions, Translations, and Facsimiles of Blake's Writings
  Section A: Original Editions, Facsimiles, 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 Owned by William Blake the Poet
  Appendix: Books Owned by the Wrong William Blake

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; their authors may be recovered from the index.

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 and his family, 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, Henry Crabb Robinson, Thomas Stothard, John Varley, and Thomas Griffiths Wainewright. 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 under the book reviewed, are only for works which are substantially about Blake, not for those with only, say, a chapter on Blake. 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 books on Blake and have noted significant differences from them.

I have made no systematic attempt to record manuscripts and typescripts, audio books and magazines, CD-ROMs, chinaware, comic books, computer printouts, radio or television broadcasts, calendars, exhibitions without catalogues, festivals and lecture series, furniture with inscriptions, microforms, music, rubber stamps, posters, published scores, recorded readings and singings, rubber stamps, T-shirts, tattoos (temporary or permanent), video recordings, or e-mail related to Blake.

The status of electronic "publications" becomes increasingly vexing. Some such works seem to be merely electronic versions of physically stable works, and some suggest no more knowledge than how to operate a computer, such as reviews invited for the listings of the book-sale firm of Amazon.com, which are divided into those by (1) the author, (2) the publisher, and (3) other, perhaps disinterested, markers. For instance, Google, the largest electronic scrap heap known to me, had (on 20 February 2003)

1. There is nothing in Blake Books (1977) or Blake Books Supplement (1995) corresponding to Division II: Blake's Circle.


4. For instance, a mug with a color reproduction of The Ancient of Days, marked "Bone China" ([London: British Museum [2002]].

5. For instance, Stan Lee presents Wolverine in Origin, Part V of VI: Revelation; Paul Jenkins, Bill Jemas and Joe Quesada, plot; Paul Jenkins, script; Andy Kubert, pencils; Richard Isanove, original painting; JC and Comcraft's Wes Abbott and Saida Temofonte, lettering; ... (New York: Marvel Comics, May 2002)—a well made comic strip which begins (the first 18 panels) with a recitation of "The Tiger."

6. A black-and-white 40 kopeck postage stamp of the U.S.S.R. (1958) representing the Phillips-Schivonetti portrait of Blake, somewhat adjusted, acquired by R. N. Essick, is described and reproduced by him in Blake 35 (2002): 120. The only other Blake stamp recorded (Blake 26 [1993]: 149) was issued in Romania in 1957.

2,340,000 apparently unsorted entries for Blake, 625,000 for William Blake, and even 488 for Gerald Eades Bentley, including Gerald Eades Bentley, [Sr.], author of The Jacobean and Caroline Stage, Gerald Eades Bentley, Jr. author of The Stranger from Paradise, and the 1919 University of Michigan football team. I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority.¹


I am indebted for help of many kinds to the editors of AnaChronisT, A. A. Ansari, Dr. E. B. Bentley, Subir Dhar, Detlef Dörrebecker, Morris Eaves, Robert N. Essick, Francisco Gimeno (for prolific assistance with Spanish publications), Alexander Gourlay, Andrew Greg (for heroic lists of locations of Lavater's Physiognomy), Amir Hussein (my authority on, inter alia, comic books and film), Mary Lynn Johnson (for extensive locations of Lavater's Physiognomy [1789-98]), Jeff Mertz (our man at the Library of Congress), Morton D. Paley, Hikari Sato, the Rev. Mr. Craig Swanson, and Joseph Viscomi.

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

Research for "William Blake and His Circle, 2002" was carried out in the Bibliotheca La Solana, Huntington Library, University of Miami Library, University of Toronto Library, and the Toronto Public Library.

Symbols

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

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

9. This publishing vigor is not the result of the enthusiasm of just one publisher or city, for the Spanish works were published in Barcelona (4), Buenos Aires, Madrid (8), Mexico City, San Sebastián, and Sevilla. Almost all this new information about Spanish publications derives from the extraordinary generosity of my friend Francisco Gimeno Suances.

10. Not counting the manuscript of Blake's Descriptive Catalogue, colored copies of The Marriage of Heaven and Hell and Jerusalem and other Blake treasures not otherwise known which were claimed by R. C. Jackson (see "Richard C. Jackson, Collector of Treasures and Wishes," Blake 36 [2002-03]: 92-105).
are in hard copies. The handmade facsimile of Songs of Innocence and of Experience (P) called Beta has changed hands, and a newly discovered nineteenth-century(?) facsimile of the Experience portion of Songs (T) has here been ingeniously denominated Gamma.

Among newly recorded editions of Blake, the most remarkable feature is the diversity of languages: French, Finnish, and Spanish (16). These are not all Blake samplers, for there are separate Spanish editions of Urizen (1947, 2002), Marriage (1935, 2002), "The Mental Traveller" (1934), Milton (2002), Songs (2000), and Visions (1934, 1973, 1975).

Blake's Art

The sparse reproductions of Blake's art include reprints of the fine edition of Blake's Dante drawings by David Bindman and of Morton Paley's selection of his visual works. More remarkable, or at least more novel, is the Spanish picture book (2001) published in the series of Grandes Maestros de la Pintura, accompanied by fairly learned essays. It is not only Blake's poetry which is rousing interest in Spain.

The drama of the nineteen rediscovered but not-yet-publicly-seen drawings for Blair's Grave continues, but, as no fresh news of their sale or destination reached print in 2002, there is nothing to be said about them here.

Blake's Commercial Engravings

New information about Blake's commercial engravings is remarkably sparse: a previously unrecorded proof for the frontispiece to Blair's Grave (1808), a new location for Hayley's Cowper (1803-04), new sketches for Hayley's Designs to a Series of Ballads (1802), and scores of new locations for Lavater's Physiognomy.

Blake Catalogues

The record of exhibition catalogues is similarly spare. Camden Hotten reproductions of Blake were exhibited as if they were Blake's originals in 1892; a significant Blake exhibition was held in Helsinki in 2000; and a very minor Blake exhibition was shown at the University of Virginia Art Museum in 2002. The last is chiefly remarkable for its record of the Blake holdings of a previously unknown private foundation in New York.

Books Owned by Blake the Poet

No new book which belonged to William Blake the poet has been identified (though R. C. Jackson claimed to own unidentified scores), but the poet's connection with a copy of Bentley's edition of Milton (1732) has been convincingly dismissed by Alexander Gourlay. It rested almost exclusively on the fragile evidence of a "W.B." whose author may not have been named "William" or even "Blake." He might have been any of the 164 men with the initials "W.B." listed in the Dictionary of National Biography (to 1900) who were born before 1810 and died after 1770, including painters such as William Beechey (1753-1839), engravers such as William Bromley (1769-1842), printers such as William Bulmer (1757-1830), and authors such as William Beckford (1759-1844). And this is not to mention the 190 men named "William Blake" who flourished in London between 1740 and 1830.12

Scholarship and Criticism

Books


12. See "'My name is Legion: for we are many': 'William Blake' in London 1740-1830," BR (2) 829-46.

13. Doctoral dissertations in progress are now listed on the web site of Blake/An Illustrated Quarterly.

14. Tristanne Connolly reports evidence that Catherine Blake, perhaps the poet's wife, may have had a miscarriage in 1796.
The most remarkable book detailed below is neither critical nor scholarly; indeed, it is scarcely a book about Blake at all. It is a work of fiction, in which the frame, words, and genius throughout are those of William Blake crafted with extraordinary deftness and moving eloquence into autobiography. *Rouse Up O Young Men of the New Age!* by the Nobel laureate Kenzaburo Oe has at last, after sixteen years, been translated from Japanese into English.

The novel tells of the maturing, discontinuous relationship between the narrator-author and his severely dysfunctional son Hikari, here called “Eeyore.” The narrator has “come upon any number of passages [in Blake] that somehow accord with the details of my life with my son” (121). He tries to explain the world to his son, to show him the reasons for actions and events, but Eeyore lacks almost entirely the faculty of reason. Instead he has a powerful sympathetic imagination; “the powers of his soul had not been corrupted by Experience: in Eeyore, the power of innocence had been preserved” (246). The father learns to cope with his son, and teaches his son to cope with the world, through Blake, eventually learning that, while he thought he was succouring his son, his son was also succouring him through his imaginative faculty. One of the nicer touches is that when the author has gout, Eeyore caresses his foot and calls it an excellent foot. When the author and Eeyore write a play for the handicapped children in Eeyore’s school, it is an adaptation of Part 1 of *Gulliver’s Travels*, and the giant Gulliver is represented on stage only by a giant foot, in which Eeyore as prompter is hidden. The titles of the book and of each chapter are from Blake, and “perhaps everything I have felt and thought in my life, including areas close to my subconscious, was foretold by Blake” (223).

**Essays: The Tools of Scholarship**


The liveliest debate has been concerned with, in effect, nothing. Pinholes observed in a few leaves of a copy of *Songs of Innocence and of Experience* were used to buttress an argument by Michael Phillips that Blake created his color prints by pulling them through the press twice, the first time with the etched outlines in monochrome and the second time with colors added to the copperplate. This was challenged by R. N. Essick and Joseph Viscomi in *Blake* 35 (2002): 74-103. A reply by Michael Phillips admitted that some of his most persuasive evidence, the pinholes, simply did not exist, and Martin Butlin asked for consideration of the issue in a wider context than pinholes, extant or not. A rejoinder by Essick and Viscomi reaffirms the evidence for single printing rather than double printing for Blake’s color prints with a massive display of scholarship which makes one think of breaking a butterfly on a wheel—or terriers chasing a non-existent fox down a non-existent pinhole.

**Critical Essays: The Plums in the Pudding**

Seventeen original essays appeared in *Blake/An Illustrated Quarterly*, fourteen in the *Blake Journal*, seventeen in Alexander Gourlay’s affectionate festschrift for Jack Grant, six in *Studies in Romanticism*—and of course scores elsewhere. Among the more remarkable of them are:

Mark Evans, “Blake, Calvert—and Palmer? The Album of Alexander Constantine Ionides,” *Burlington Magazine* 144 (2002): 539-49. It describes an album, recently acquired by the Victoria & Albert Museum, which had apparently been compiled by a prosperous Greek student and friend of Edward Calvert, including important prints by Blake and the Ancients, some of them by an anonymous Ancient previously unknown.


17. The single pin which made the hole at the top corner of the print was oddly supposed to fix the leaf immovably in place so that the second pull would align with the first as well as possible.

18. Michael Phillips, “Color-Printing *Songs of Experience* and Blake’s Method of Registration: A Correction,” *Blake* 36 (2002): 44-45. All who have examined the suspect leaves of *Songs (T)* for the purpose—R. N. Essick, Joseph Viscomi, Michael Phillips, Dr. E. B. Bentley, G. E. Bentley, Jr., and the print curator at the National Gallery of Canada—agree that there is no pinhole in them, no piercing at all, though there are ink blobs which in a photograph could be taken to be pinholes. See also Alexander S. Gourlay’s review of Phillips’s book in *Blake* 36 (2002): 66-71.


Kathryn Sullivan Kruger, "The Loom of Language and the Garment of Words in William Blake's The Four Zoas," in her Weaving the Word (2001), points out that in Blake's time weaving was a male occupation, jealously guarded—in Paris, women were prevented by law from being couturiers. In this context, it is surprising that weaving women are so important in Blake.


Morton Paley's essay on the so-called "Laocoon" (see Studies in Romanticism) gives fascinating background on Blake's print.

Four essays in Prophetic Character: Essays on William Blake in Honor of John E. Grant, ed. Alexander S. Gourlay (2002) seem to me particularly rewarding. (1) Michael Ferber, "In Defense of Clods" (51-66) argues most persuasively for Blake's intention to support the point of view of the Clod in "The Clod and the Pebble." (2) Everett C. Frost, "The Education of the Prophetic Character: Blake's The Marriage of Heaven and Hell as a Primer in Visionary Autography" (67-95) analyzes Marriage very successfully. (3) Jon Mee, "As portentous as the written wall": Blake's Illustrations to Night Thoughts" (171-203) argues that Blake's understanding of Young appears to be at odds with that of his publisher and that Blake went out of his way to find references to the apocalyptic books of the Bible in Night Thoughts. (4) G. A. Rosso, "The Religion of Empire: Blake's Rahab in its Biblical Contexts" (287-326) elucidates the contradictory biblical references to Rahab and her meaning in Blake in an extraordinarily learned and illuminating essay.

Roads Not Taken: The Nuts in the Fruitcake

In "Welcome to My Garden," Linda Landers has produced a lino-cut "inspired by the stories [plural] of William Blake and his wife in the tree of their garden."22 The singular story, first printed in 1865, thirty-six years after Blake's death, tells how his patron Thomas Butts dropped in on the Blakes at their house in Lambeth and found them sitting naked in the garden reading Paradise Lost. Previous embroiderries of the tale, often by journalists, have represented Blake praying naked in his garden, or even the Blakes dancing naked in their garden—but no one previously has driven them naked up a tree in the garden.

In any case, the story is demonstrably false.23

23. See "Seven Red Herring," BR (2) xxv-xxvi.
Editions

"William Blake" (65-69), text of Marriage (71-84), lacking "A Song of Liberty."


Teresita Arriandiaga y Fernando Castanedo, "Introducción," 7-46, divided into "Vida de William Blake" (9-26) and "El Matrimonio del Cielo y el Infierno" (26-46); "Esta Edición" (47-48); "Bibliografía" (49-54); color reproduction of Marriage (H) (55-81) followed by English and Spanish texts on facing pages (84-145). The edition is based upon the best and most recent Blake scholarship.

Review

* Milton (1804-11) 

Edition

"Introducción" (11-106), *Milton in English* facing Spanish (107-257), "Notas y Comentarios" (259-387), "Bibliografía (de los libros citados)” (390-92). This is a reliable translation and an up-to-date introduction which is especially remarkable (in Spain) for its study of Blake's polysemic language and dialectical narrative.

Reviews
3. Jordi Doce, "Fábulas de una posesión," Letras Libres [Madrid] Año 1, No. 12 (Septiembre 2002): 79-81. In Spanish (the introduction and translation by Bel Atreides "nos ofrece, no sólo un estudio soberbio, sino una traducción fluida y rigurosa" [81]).

*Visions of the Daughters of Albion (1793–1818)*

Editions


Facsimile of copy E ([viii-xviii]), transcription of copy E (3-14), "The Huntington Copy: Bibliographic and Textual Notes" (15-16), "List of Illustrations from Blake's Notebook" (19-20), Commentary (21-69), and "Bibliography: Studies of Visions of the Daughters of Albion" (75-78).
Section B: Collections and Selections

La boda del Cielo y el Infierno. (Primeros libros proféticos) Versión castellana con introducción y notas por Edmundo González-Blanco. (Madrid: Editorial Mundo Latino, 1928) In Spanish. <BB #113>

"Introducción del Traductor" (5-82). The prose translations are organized into "Dogmas y Principios": Marriage, All Religions are One, and There is No Natural Religion; "Leyendas Simbolicas": Tiriel, Thel, and "Vision of the Last Judgment"; "Las Acontecimientos Contemporaneos": "A Song of Liberty" [from Marriage] and The French Revolution; "Las Cosmogonias y los Grandes Simbolos": Urizen, Ahania, The Book of Los, The Song of Los, and Europe.

There is no explicit connection between this volume of "Primeros libros proféticos" (1928) and Premiers livres prophétiques, tr. Pierre Berger (1927) <BB #307>.

The Spanish translation of Urizen by N.N. (1947) seems to be adapted from this translation. BB #113 did not notice that the volume includes Blake texts besides the Marriage of the title page.

§* Boda del cielo y el infierno; El libro de Thel; Tiriel; Visiones de las Hijas de Albión. Versión y diseño de Sergio Santiago. (Mexico [City]: Letras Vivas, 2000) 21 cm., 127 pp. In Spanish and English.

The Complete Writings of William Blake with All the Variant Readings. Ed. Geoffrey Keynes. (1957) <BB #370B under The Writings of William Blake>

Review


In the 2002 edition, Paulin's introduction is xi-xvii.


The William Blake Archive: www.blakearchive.org

The Archive has incorporated new editions of The First Book of Urizen (A, C, F) and Jerusalem (E); these are the first reproductions of Urizen copies C and F. See also Morris Eaves, Robert N. Essick, and Joseph Viscomi, "The William Blake Archive: The Medium, When the Millennium is the Message," Chapter 14 (219-33) of Romanticism and Millenarism, ed. Tim Fulford (2002), and Joseph Viscomi, "Digital Facsimiles: Reading the William Blake Archive," Computers and the Humanities 36 (2002): 27-48.

Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

*Dante Alighieri

Section B: Collections and Selections


A picture book with text consisting of: "Introducción" (1); "Vida y época" (2-7); "Trajectoria creativa" (8-15); "Estilo y técnica" (16-21); "La obra maestra [Satanás castiga a Job con llagas purulentas (1826)]" (22-27); "Las [5] grandes obras" (28-37); "Museos y Galerias" (the Fitzwilliam Museum) (38-40).


Part III: Commercial Book Engravings

Blair, Robert, The Grave (1808, 1813, ...). <BB #435> 1813 [i.e., 1870] New Location: Art Institute (Chicago).

Proof: A proof of the frontispiece lacking the imprint but with the other lettering was offered on the eBay electronic auction of April 2002, according to R. N. Essick, "Blake in the Marketplace, 2002," Blake 36 (2003).

Bryant, Jacob, An Analysis... of Ancient Mythology (1774-76) <BB #439> 1774, 1776 New Location: Art Institute (Chicago).

Dante, Blake's Illustrations of Dante (1838) <BB #448> The plates are reproduced in the catalogue (12 March-5 May 1885) of Robert Loder's collection called The Print in England 1790-1990 (1985).

Hayley, William, Designs to a Series of Ballads (1802) <BB #466> The newly rediscovered drawing of "The Resurrection" (mid-1780s) (Butlin #610, untraced since 1863) has on the verso pencil "studies of eyes, the head of an eagle, a human face, and a lion," some of which "are related to Blake's 1802 Designs to a Series of Ballads," according to R. N. Essick, "Blake in the Marketplace, 2002," Blake 36 (2003); both recto and verso are reproduced in the Sotheby catalogue of 5 July 2002, Lot 183.

Hayley, William, Life... of William Cowper, 3 vols. (1803-04) <BB #468> New Locations: Buckinghamshire County Record Office; Cowper and Newton Museum (Olney, Buckinghamshire).

Lavater, John Caspar, Essays on Physiognomy (1789, 1792, 1798; 1810; 1792 [i.e., 1817]) <BB #481> 1789-92-98 New Locations: Aberdeen; Adelphi College; Arents Collection (New York Public Library, in fascicules); Arizona; Art Institute (Chicago); Atlantic School of Theology (Halifax, Nova Scotia); Badische Landesbibliothek (Karlsruhe, Germany); Belfast Central Library; Biblioteca Universytecka (Warsaw); Bibliothèque Forney (Paris); Bibliothèque Nationale (Paris) (Vol. III incomplete); Birkenhead Central Library; Birmingham; Boston College; Brigham Young; British Columbia (2: BF843.L3 1789 A and B; <BBS gives 1>); British Library (3: L.R.255.d.10: 30.g.1-3; C.156.h.12; <BBS gives 1>); California (Los Angeles—Biomedical; Santa Barbara [2: BF843.L3 1789 A and B]; Southern Regional Library [2 sets, Facility A and B]; San Diego); Canterbury (New Zealand); Cape Town; Chetham's Library (Manchester, England); Cincinnati and Hamilton County Public Library; Cleveland Museum of Art; Colorado State; Columbia (2 sets: Kent BF843.L3 189 and B128 422) <BBS gives 1 set>; Connecticut College; Dallas Public Library; Drexel; Durham Cathedral; Edinburgh; Essex; Fordham; Free Library of Philadelphia; Harvard (3: Typ 705.89.513(A)F; Typ 705.89.513(B)F; Phil 6012.2; <BBS gives 1>); Herzog Anna Amalia Bibliothek (Weimar, Germany); Hofstra; Hollins; Humboldt Universität (Berlin); Indiana; Indiana State; Johns Hopkins (2: Eisenhower BF 847 and Welch Inst. Hist. Med. L397 p1798); Library Company of Philadelphia (2 sets, each Lava 7579F—the Wolf set lacks Vol. V); Library of Congress; London (University of); Massachusetts Historical Society; Massachusetts Institute of Technology; McGill; Metropolitan Museum (NY); Miami University School of Medicine (Vol. III only); Michigan (2: RBR BF843.L393 [RBR and Taubman Medical Library]); Michigan State; Minneapolis Public Library; Minnesota; Monmouth University (West Long Branch, New Jersey); Multnomah County Library (Portland, Oregon); National Library of Australia; National Library of South Africa; National Library of Switzerland; National Library of Wales; National Portrait Gallery (Washington, D.C.); New York Academy of Medicine; New York Public Library; Northern Colorado; Pennsylvania State; Pittsburgh University (History of Medicine); Princeton (2 sets: CLL 97833 [Firestone] and Oversize 6453.5 6874 gl extra) <BBS reports 1 set>; Queen's College (Oxford); Rhode Island; Rochester (2: BF843.L3 1789 and L397 1789-98); Royal College of Physicians (Dublin); St. Andrews; Sheffield Central Library; Smith College; Smithsonian Institution (2 sets, 1 defective); South Australian Parliamentary Museum (Adelaide); South Carolina; Southern California; Staatsbibliothek Berlin (2:
NN11702 and NN1120702ff); Stanford; Stiftung Bibliothek Werner Oechslin (Einsiedeln, Switzerland); Temple; Texas (2 sets, 1 in fascicles); Trinity College (Oxford); Tübingen University; Tulane; Union College (NY); University College (Dublin); Union College (Schenectady, NY); Victoria & Albert Museum (1 set plus a duplicate Vol. II); Washington (Seattle); Wesleyan (Middletown, CT); West Virginia; Western Ontario; Dr. Williams’ Library; Wintertthur (Delaware); Wisconsin (Milwaukee); Wittenberg University; Wisconsin (Madison); Yale (2 sets, 1 in fascicles); Yale Center for British Art (in fascicles); Zentralbibliothek (Zurich) (at least 4 sets).

1810 New Locations: Bradford (Bradford, Yorkshire); British Library (2 sets Wal/0595 [Vol. I only] and f.138*135*); California (Santa Cruz); Carnegie Library (Pittsburgh); Colorado; Connecticut College; Cornell; Georgia (2 sets); Glasgow; Huntington (2 sets; BBS reports only 1); Iowa; Kalamazoo College; Library of Congress; Liverpool; London; London Institute; Los Angeles Public Library; Lucerne Zentralbibliothek (Lucerne, Switzerland); Manchester; Metropolitan Museum (NY); Mills College (Oakland, CA); National College of Art and Design (Dublin); New York Academy of Medicine; New York Public Library (2 sets; BBS reports 1); Pierpont Morgan Library; Queen’s (Belfast); Rochester; St. Elizabeth (College of, Morrison, NJ); South Carolina; Texas (Austin); Texas (Medical Branch, Houston); Trinity College (Hartford, CT); Tulane; Vermont; Wesleyan (Middletown, CT); Yale; Yale Center for British Art; Zentralbibliothek (Zurich).

1792 [i.e., ?1817] New Locations: Alfred University (Alfred, NY); Boston Athenaeum; Christ Church College (Oxford); Connecticut College; Dillwyn Correctional Center; Duke; Getty Library (Santa Monica, CA); Hudson Academy of Medicine; Indiana State; London Institute; McGill; National Library of Scotland; Pennsylvania; Texas (Austin, with watermarks of 1801, 1804, 1806, 1809, 1817, and LEPARD); Virginia; Wake Forest; Wesleyan (Middletown, CT); Western Reserve Historical Society (Cleveland, OH) <BBS lists it under 1789-98>; Wistar Institute (Philadelphia); Zentralbibliothek (Zurich).

Mixed sets of uncertain constitution—Locations: Boston Public Library; British Library; Edinburgh; Glasgow (1789-1810); Hamilton College (Clinton, NY) (Vol. III [1810]); Liverpool (I-II [1792], III [1810]) <BBS lists it under "1792">; McGill; Pennsylvania State; Pratt Institute (Brooklyn, NY) (I-II [1792], III [1810]); Spokane Public Library; Wolverhampton University (Wolverhampton, England); Yale (2 sets watermarked 1801, 1804, 1806; Beinecke ZG18 L412+g789 and Sterling Krq3+775Lgd); Zentralbibliothek (Zurich) (2 sets: Z Res19-23; Z B and Z BX 339a-d).

Part IV: Catalogues and Bibliographies

1892

The forty Blake drawings (#74-124) lent by Charles E. West, Esq., LL.D., of Brooklyn, had previously been exhibited at the Museum of Fine Arts, Boston (1891); they do not appear in Butlin, perhaps because they were thought to be Camden Hotten reproductions.

1983

12 March-5 May 1985

David Blayney Brown, “The Romantic Tradition: William Blake to Robin Tanner” (40-43). The collection is that of Robert Loder, formed “within the last decade” (3); it includes Flaxman’s *Iliad* (1805), *Odyssey* (1805), Hesiod (1817), Blair’s *Grave* (1813), Virgil (1821), Job (1826), and Dante (1838) (all 7 plates reproduced).

1991

11 April-25 June 2000

2. David Bindman, “Foretal” (7).

The exhibition went subsequently to Prague.
Review

1. Bo Ossian Lindberg, Blake 35 (2002): 132-35 (the exhibition was "a tremendous success," and the catalogue is "excellent").

9 November 2000-24 June 2001


Reviews


26 January-31 March 2002


Jill Hartz (Director), "Foreword" (3); Stephen Margulies (Curator), "Prints by William Blake: 'Portions of the Eternal World'" (4-13); Anon., "Checklist" of 12 black-and-white etched or engraved works (14-15) from "the Collection of a Private Foundation" (Young's Night Thoughts [1797], Job [1826], Dante [1838], and For the Sexes pl. 1-6, 11-13, 15 [i.e., pl. 3-8, 13-15, 17]) and from the Albert H. Small Special Collections Library, University of Virginia.

Advertisements, Notices, etc.


24 June-18 July 2002


The Rinder Virgil proofs are offered at £22,000. The sale also includes George Richmond, Edward Calvert, and Samuel Palmer.

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

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

John Milton

MILTON's | PARADISE LOST. | A NEW EDITION, | By RICHARD BENTLEY, D.D. | |Ornament | LONDON: | Printed for JACOB TONSON; and for JOHN POULSON; and for J. DARBY, A. BETTESWORTH, and F. CLAY, in Trust for | RICHARD, JAMES, and BETHEL WELLINGTON, | MDCCXXXII [1732]. <BBS p. 322>

Collection: Dr. Michael Phillips.

It has two annotations and a "W B"; in BBS p. 322 the initials are taken to be "persuasively signed ... probably by the poet," but Alexander Gourlay denies convincingly (in an appendix to his review of Phillips's William Blake: The Creation of the Songs in Blake 36 [2002]: 70-71), on the basis of the unblakean handwriting and sentiments, "that the poet William Blake had anything to do with this book"; indeed, there is no good reason to believe that the WB initials belong to anyone named Blake.

Part VI: Criticism, Biography, and Scholarly Studies


The German edition apparently contains no new matter.


On translations of Blake into Portuguese.

§Anon. Article on Blake. Australasian 23 March 1918.

The Blake works bought at the 1918 Linnell sale through the Felton Bequest should make an interesting addition to the collection at the National Gallery of Victoria.


On Blake's Dante designs at the National Gallery of Victoria.


Blake's 32 drawings for Dante exhibited at the National Gallery "artistically considered are grotesque in the extreme," and the £4,000 paid for them "seems to be very much in excess of their value."
The Dante designs at the National Gallery of Victoria are
"most highly instructive and interesting" but "should not
be viewed by sensitive children."

Deplores the National Gallery of Victoria "set of water-
colour freaks... supposedly to illustrate Dante's 'Inferno',
but really illustrating only the pretentious eccentricity of
Blake."

Questions "the wisdom of purchasing the eccentric
*Dante* drawings of Blake" for the National Gallery of
Victoria.

"If we put them [Blake's Dante drawings at the National
Gallery of Victoria] in a window in Collins Street they would
be laughed at. It is the name that is bought, not the art."

"His work [Blake's Dante drawings at the National
Gallery of Victoria] is of great historic interest from an art point
of view, and expresses the mind of a man possessed of an
extraordinary imagination."

1945.
Blake's Dante drawings exhibited at the National Gallery
of Victoria make Anon. wonder how Blake got his reputa-
tion as an artist.

Anon. "Blake's Burial Place. Poet's Grave Found in Bunhill
Fields After Many Years." *Daily Chronicle* 29 June 1911.
A sequel is in Allan Allport and Herbert Jenkins, "William
Blake's Grave," *Daily Chronicle* 1 July 1911. <BBS p. 335>

Anon. "Evangelie evangile; compte rendu." *Spirale* No. 174

Anon. "Rare Books Purchased." *Argus* [Melbourne] 18
March 1918.
On the Dante designs at the 1918 Linnell sale.

Anon. "William Blake—Poet and Painter." *Advocate*
"His best work is very good indeed. But his worst work—
and the National Gallery of Victoria has some hideous ex-
amples of it [Dante drawings]—was very bad."

Ansari, A. A. *William Blake's Minor Prophecies*. (Lewiston-
Kathleen Raine, "Foreword" (ix-xii). The "Prophecies"
dealt with are *The French Revolution, Marriage, Visions,
America, Europe, Urizen*, and "The Mental Traveller," with
appendices on "Double Perspective of Songs of Experience"
(85-110) and "Blake and the Kabbalah" (111-30); the latter
speaks of "the innumerable translations of the *Zohar*... in
the eighteenth century" (111-12).

Armando, Miguelez. "Howard T. Young; 'Juan Ramon
Jimenez and His Readings in Blake, Shelley, and Yeats.'" *Revista de Estudios
This is a ghost; the author's family name is Miguelez, and
the entry is correctly given on *BBS* p. 573.

Lines of Prophetic Tradition." Chapter 6 (127-72) of his
*The Rhetoric of Romantic Prophecy*. (Stanford: Stanford
University Press, 2002)

Barfoot, C. C. "Milton Silent Came Down My Path': The
Epiphany of Blake's Left Foot." 61-84 of *Moments of Mo-
(Amsterdam and Atlanta, GA: Rodopi, 1999)
In *Milton*, "For Blake epiphany seems to indicate a mo-
ment of precarious fleeting consonance with the world"
(84).

Baulch, David M. "Reading Coleridge Reading Blake." *Coleridge Bulletin* 16 (2000)
Baulch, David M. "Relative Aesthetics and the Last Judg-
ment: Blake's Sublime and Kant's Third *Critique*" *Euro-
Though "Blake and Kant had little or no knowledge of
each other's work, there is much to be gained from a com-
parison of their thought" (204).

Beal, Pamela. "Trembling Before the Eternal Female:
Blake's Call to a Transcendental Eros." *Modern Language

Especially about Blake, Coleridge, and Wordsworth.

Behrisch, Erika. "The Great Map of Mankind': Corporeal
Cartography and the Route to Discovery in William Blake's
She describes Blake "constructing the body as the land-
scape to be traversed" (455), focusing on *Milton* pl. 32.

The "Famous Poets" begin with Mother Goose. The Blake section quotes "Reeds of Innocence" and "The Lamb.


"I am primarily concerned to identify the three books in which most of his Visionary Heads appear, including "surviving leaves that have been removed from them" and "scores of Visionary Heads that have disappeared" (186).

The substance of this essay is used in BR (2).


Reviews
20. Robert A. Weiler, Bettendorf Public Library Information Center online, 2001 ("the definitive account" with "stunning color plates").
21. Anon., First Things (Feb. 2002): 71. ("The Stranger from Paradise is a splendid account and a fitting capstone to Bentley's lifetime of Blake scholarship.")
22. Mark S. Lussier, Wordsworth Circle 32 (2001 [i.e., April 2002]): 182-83. ("Bentley has performed the highest service imaginable" for Blake scholars in "this impressive and summative master work" which evokes "continual excitement and perpetual discovery"; "One cannot ask more of a biography or more from a biographer.")


Blake/An Illustrated Quarterly
Volume 35, No. 1 (Summer 2001)
1. "Robert N. Essick. "New Risen from the Grave: Nineteen Unknown Watercolors by William Blake." 68-73. (These 19 designs for Blair's Grave [1805] constitute "arguably the most important" Blake discovery since 1863; 4 of the previously unknown designs are reproduced.)
2. "Robert N. Essick and Joseph Viscomi. "An Inquiry into William Blake's Method of Color Printing." 74-103, with 36 monochrome reproductions, mostly of plate fragments. (The chief evidence used by Michael Phillips in William Blake: The Creation of the Songs From Manuscript to Illuminated Printing [2000] and in the catalogue of the Tate exhibition [2000]—pinholes in Songs (E) and printing of ink text before colored design in one plate of Songs (E)—does not exist. "Either Blake used two-pull printing or he did not. All the material evidence indicates that he did not, with the single . . . exception" of "Nurses Song" in Songs (E). "An online version of this article, with 81 color illustrations, is . . . at http://www.blakequarterly.org")

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1. "Martin Butlin. "New Risen from the Grave: Nineteen Unknown Watercolors by William Blake." 68-73. (These 19 designs for Blair's Grave [1805] constitute "arguably the most important" Blake discovery since 1863; 4 of the previously unknown designs are reproduced.)
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Reviews

2. "Gert Schiff [ed. M. D. P(aley)]. "The Night of Enitharmon's Joy: Catalogue Entry," 38-39. ("The color printed drawing formerly known as Hecate" should rather be identified as "The Night of Enitharmon's Joy" [Europe, pl. 8]; the entry was translated into Japanese for the catalogue of the Blake exhibition at the National Museum of Western Art, Tokyo "of which Dr. Schiff was Commissioner" [BBS pp. 308-09].)


3. G. E. Bentley, Jr. "The Blake Exhibition at Tate Britain, 2 February 2001. Purcell Room, South Bank Centre, London." 106-07. (A somewhat ambivalent account of the performances, which included that by Alan Moore, novelist, "who actually believes himself to be the reincarnation of Blake," who read "Angel Passage," his own densely evocative, epic description of Blake's life in blank verse (a recording is available ... at www.stevenseverin.com)."


Reviews

4. David Minckler. "Review of The Tygers of Wrath. Concert held in conjunction with an exhibition of Blake's works at Tate Britain, 2 February 2001. Purcell Room, South Bank Centre, London." 106-07. (A somewhat ambivalent account of the performances, which included that by Alan Moore, novelist, "who actually believes himself to be the reincarnation of Blake," who read "Angel Passage," his own densely evocative, epic description of Blake's life in blank verse (a recording is available ... at www.stevenseverin.com)."


The Blake Journal

No. 7 ([October] 2002)


5. Andrew Solomon. "Romney's Drawings: Their Influence on Blake." 18-23. (The one page of text suggests that "we may particularly associate with Blake" the "Neo-classical" style of Romney's drawings.)

6. *G. E. Bentley, Jr. "My name is Legion: for we are many": William Blake in London 1740-1830." 24-32. ("Legions of William Blake's ... seemed to swarm in every profession and neighbourhood of London" [32]. The "voluminous notes and appendices with detailed information on individuals and sources ... [omitted here] can be obtained from Andrew Solomon" [and from BR [2] 829-46].)


8. *Andrew Solomon. "Blake and Music," 46-49. (British subscribers received "a 'home recording'" of some songs from Blake's time and late nineteenth-century settings of his poems.)


10. Christopher Rubinstein. "The Mental Traveller and Lyricall Ballads 1798." 51-61. ("A provisional argument for The Mental Traveller as deriving from Lyricall Ballads" in the context of Blake's 1804 trial [56].)

Reviews


The section on The Four Zoas was reprinted in Northrop Frye, ed., Blake: A Collection of Critical Essays (Englewood Cliffs, NJ, 1965) Twentieth Century Views. <BB #1643>


"This book is a continuous protest against historicizing and contextualizing the imagination of genius." "My reverence for Blake goes back sixty years" (696).


5. Jason Whittaker, Romanticism 7.1 (2001): 96-99. (Bruder's "readings ... are polemical, provocative, and stimulating" [95].)


"Insofar as Blake saw himself as a fount of divine wisdom, word and image—God's word—have become God" (214).


About "Thou shalt not."


*Connolly, Tristanne J. *William Blake and the Body.* (Houndmills, Basingstoke, and New York: Palgrave Macmillan, 2002) 8°, xvii, 249 pp.; ISBN: 0333968484. Her most original piece of information is that “Cath’e Blake” (who may or may not be the poet’s wife—no other detail is given) is listed as a patient in the minutes of the weekly Board of the British Lying-In Hospital, Endel Street, Holborn on 26 Aug. 1796 (108), perhaps indicating that she had had a miscarriage. The work is clearly related to her Cambridge dissertation with the same title (1999); Chapter 2 (“Graphic Bodies” [25-72]) grew out of “William Blake and the Spectre of Anatomy,” *Spectres of Romanticism: The Influence and Anxiety of the British Romantics,* ed. Sharon Ruston with Assistance by Lidia Garbin. (Lewiston [NY], Queens­ton [Ontario], Lampeter [Wales]: Edwin Mellen Press, 1999) Salzburg Studies in English Literature: Romantic Re­assessment No. 153. <Blake (2001$), 2002$>


On mysticism.


Compares Blake with Hume’s “Of the Passions.”


An “essentially psychological” argument based on “[Lipót] Szondi’s fate analysis (commonly known as Schicksal analy­sis)” (162, 173).


“Once we accept McGann’s contentions, all the formal problems discussed so far seem to be resolved, the diagram­matic design of The Four Zoas becomes deliberate archi­tecture” (36).


Throughout this book, we have tried to show how Blake's
art has inspired and motivated artists, poets, novelists, filmmakers, composers and political activists” (197).


An analysis of Blake’s poems in terms of “Blake’s ideas about reason and imagination,” tracing “an initial stage of unbridled enthusiasm for the imagination [to 1794] . . . a darker, pessimistic interregnum during which the imagination was regarded as fallen [1794-97]; and a final stage of a realization of both reason and imagination as redemptive potential [1797-1827]” (10, 15).

“This book started out as a doctoral dissertation” (5).


It is largely about editing Blake, especially in “Blake’s Miscalculation and Victorian Attitudes” (105-08), "Bringing Up Blake” (108-12), “Dead Man, Walking” (112-14), and “The Imagination Which Liveth Forever” (114-16, about Ackroyd’s biography).


It is “an outline [of] the discoveries we have made and the new things that are now possible” (224).


She”juxtaposes scientific texts with the work of Heinrich von Kleist, William Blake, and E. T. A. Hoffmann”; chapter I is on Blake, obstetrics, and regeneration.


An exploration of the concepts of “the act of utterance, dialogic interaction or address, and the creation of places —with the goal of identifying some distinctively Romantic ways in which . . . utterance itself takes, and makes, place”; the titles of *Jerusalem* and *Patmos* “must finally be read as a reference to the speech act that is the poem, but simultaneously reliteralized as the name of a place” (178, 180).


The album contains 17 of Blake’s Virgil woodcuts (probably those printed by Calvert in 1830), 11 of 15 known Calvert prints, and “previously unknown wood engravings by an unidentified member of “The Ancients”” (perhaps Samuel Palmer) (541) which were probably acquired by Ionides from his art-instructor and friend Edward Calvert; the album was bought by the Victoria & Albert Museum in 2000.


In the edition of Blake for children which they commissioned, a publisher (who is never named, alas!) would not allow “London” (because of the word “harlot”) or “The Little Black Boy” (because he’s the wrong color) or “The Divine Image” (because it’s too religious) or “The Little Vagabond” (because it names “beer”).

The subject is the same as in his “Blake for Children,” *Blake* 35 (2001): 22-24, though it is not referred to in *Academe*.


In *Visions*, “Oothoon voices the right not only of woman, but of every human being, both to personal autonomy and to an imaginative freedom, in life, in love and in thought. This is Blake’s vision of emancipation”; “Mary Wollstonecraft’s denigration especially of physical sensation and emotion, in order to uphold the primacy of the Reason, was completely unac-
ceptable to him,’” “though he was sympathetic to her feminism, and admired her courage” (113, 122, 121).


5. Mary-Kelly Persyn, European Romantic Review 10 (1999): 393-97 (“highly valuable” [397]).


John Skelton (?1460-1529) mistranslated the Greek text of Diodorus Siculus, The Bibliotheca Historica, to create a flying island of Hyperboreans who worship Apollo, but Blake cannot have used the translation for his Island in the Moon as it was not printed until 1957.


It consists of

1. [Alexander Gourlay]. “Foreword” (xiii-xvii) (about Jack’s career).

Summer 2003


Golden, Matthew. “Disruptions of Identity: Points of Intersection between Blake’s Urizen Books and Cognitive Sci-
were up to 40 stencils for each of its drawings, with perhaps the Arts (22 July 2002) www.clas.ufl.edu/ipsa/journal/2002/green01.htm>.


Gives a history of Arnold Fawcus (its maker), his Trianon Press, and the Gray volume (1972), which is “ranked with the finest printed books of the twentieth century” (19). There were up to 40 stencils for each of its drawings, with perhaps a million applications of color for the 400 copies manufactured.


"Joyce appears to have been greatly influenced by Blake’s aesthetic vision... throughout his career" (890).


Reviews


It grew into Chapter 2: “Anthropocentrism, Nature’s Economy, and The Book of Thel” of his Imagining Nature: Blake’s Environmental Poetics (76-113).


It grew into his Imagining Nature: Blake’s Environmental Poetics (2002).


Reviews


Sources for the idea from Lucretius and Cicero.

*Jones, John H. “Printed Performances and Reading The Book[s] of Urizen: Blake’s Bookmaking Process and the

“Urizen can be seen not only as a critique of the 'standard' presentation of the Bible… but also as a critique of the potential for authorial power that print technology can foster through its ability to mass-produce exact copies of a text” (74).


The series “On Splendour of Colours” begins each issue “of The Repository of Arts from 1809 through 1815,” and “The mysterious Juninus showed surprisingly intimate knowledge of Blake” (Blake Records Supplement [1988] 62).

A series so prominentely displayed in some eighty issues is likely to have been written by the editor, who for March 1809 through December 1828 was Frederick Shoberl (1775-1853). He was an industrious man of letters, a founder of The New Monthly Magazine (1814), editor of Ackermann’s Forget Me Not (1822-34) and Juvenile Forget Me Not (1828-32), and anonymous compiler, with John Watkins, of the Biographical Dictionary of Living Authors (1816), in which the Blake entry <BB #2929> is strikingly well informed.


The poem has two perspectives.


Blake “is compelled” to push “poetry beyond the limits [of] his predecessors” because of “his urge to divorce imagination from memory” (118).


Kruger, Kathryn Sullivan. “The Loom of Language and the Garment of Words in William Blake’s The Four Zoas.” Chapter 4 (87-107, 158-64) of her Weaving the Word: The Metaphorics of Weaving and Female Textual Production. (Selinsgrove: Susquehanna University Press; London: Associated University Presses, 2001)

“In The Four Zoas ... Blake stumbles onto the powerful metaphor of weaving which has buried in its history the privilege of female divinity” (107).


“I read the Stedman plates as being primarily a statement of Blake’s artistic purpose” (96); his monkey plates are “suggestively ironic” or “mock-mimicry,” according to Professor Lee.


Chapter 4 is on Blake’s Job.

On Blake's Dante drawings from the National Gallery of Victoria exhibited in the State Gallery of New South Wales (Sydney).


Only Joanna Southcott, Mary Wollstonecraft Shelley, The Last Man (1826), and Mary Ann Browne, “A World without Water” (1832) “among the many women writers I have been reading from the Romantic period engaged in such apocalyptic thinking” (140). The essay is scarcely related to Blake.


Ostensibly concerned with chimney sweeps with “some social accounts of sweeps alongside” Blake’s “Chimney Sweeper” from “Songs of Innocence” (1787) (115), but in fact about pictures of children, with little on sweeps or Blake.


See also “An Interview with Orrin N. C. Wang,” 22 paragraphs.


On family relationships via Freud in Blake's Songs.


An examination of "a pivotal group of Blake's designs" in Young's Night Thoughts "placing them in context and examining some of the ways in which Blake used them as a kind of private notebook" (5, 3), particularly with repeated representations of George III and Napoleon.


"For Blake, the 'what' of history has less to do with 'wars of sword and fire' than with the mental fight over the limits of its own understanding" (394).


Blake's language "sustituye su organización natural por otra espiritual" (81).


"The discourse of sacrifice forms an absolutely necessary subtext to Blake's treatment of gender" (53).

For another correction, see his “Color-Printing Songs of Experience and Blake’s Method of Registration: A Correction,” *Blake* 36 (2002): 44-45 (the “error in my book” is the statement that there are “pinholes” in the Experience prints in the National Gallery of Canada; there is no pinhole there, but, according to Phillips, this does not invalidate his theory of two-stage printing of color prints).


Reviews


5. Alexander S. Gourlay, *Blake* 36 (2002): 66-71. (“A significant, albeit significantly flawed” book, in which some of the evidence is “grievously misinterpreted,” “marred throughout by major and minor errors in interpreting the complex evidence,” so that “important aspects of its most prominent arguments are simply wrong” [70, 68, 66, 70]. In an “Appendix: Phillips’ Annotated Edition of *Paradise Lost* [ed. Richard Bentley (1732)],” 70-71, he denies convincingly on the basis of the unblakean handwriting and sentiments “that the poet William Blake had anything to do with this book” [71].)

Pierce, John B. *Flexible Design: Revisionary Poetics in Blake’s Vala or The Four Zoas.* (1998)

Review


A brief introductory pamphlet, not remarkable for accuracy.


“Blake’s epithalamic prophecy is a monologic bricolage which contains poetic subgenera integral to his privileging of oral media . . . and . . . Blake’s emphasis on oral and musical forms has a source in the work of . . . Alexander Geddes . . . .”


Review


A. The table of contents says the essay is “(Aus der Englischen).”

B. The 1971 printing is a facsimile of both volumes of *Vaterländisches Museum,* with no indication of the copy reproduced.

About the “amazing love scene” in *Jerusalem* pl. 61.


“The Pilgrim's Progress is one of the satirical targets in *The Marriage*”; “The man called 'Christian' in *The Pilgrim's Progress* is, therefore, not a Christian in Blake's sense but 'the sneaking serpent' which drives 'The just man into barren climes' and walks 'In mild humility'” (123, 133-34); the essay is derived from his Kyoto Ph.D. dissertation.


For an essay derived from it, see his “The Devil's Progress: Blake, Bunyan, and *The Marriage of Heaven and Hell*,” above.


Why didn't Jacobson compare Blake's text with his design (208)?


For an essay derived from it, see his “The Devil's Progress: Blake, Bunyan, and *The Marriage of Heaven and Hell*,” above.


Why didn't Jacobson compare Blake's text with his design (208)?


“Practices central to Blake’s poetry such as ‘eternal’ and ‘ Albion’ are compared to Heidegger’s concepts of Dasein.”

Studies in Romanticism
Volume 41, No. 2 (Summer [December] 2002): The Once and Future Blake
2. Morton D. Paley. “77 & his two Sons Satan & Adam.” 201-35. (“We must bring to it [Blake’s so-called ‘Laocoon’] an understanding of the cultural history both of antiquity and of his own time” (235), especially its theft by Napoleon in 1798 and its return to the Vatican in 1816.)

Review


There are a great many classical sources.


Reviews


The doctorate was awarded for his collection of essays (1994) <Blake (1995)> with the same title.


“Meaning is the litoral boundary, or Red Sea shore, in Milton” (81).

*Vaughan, William. “Blake the rebel” (131-33) and “Prophecy” (134-39) in his British Painting: The Golden Age from
A standard summary; Blake was “a great enough visual artist to know that he must strike by effect, by design and colour” (136).


“The Archive’s exceptionally high standards of site construction, digital reproduction, and electronic editing have made possible reproductions that are more accurate in color, detail, and scale than the finest commercially published reproductions and facsimiles, and texts that are more faithful to Blake’s own than any collected edition has provided” (47).


Review


Review


She wishes to “explore Blake’s use of Milton . . . as an emblem for cultural complicity in and corruption by the imperial project for which the classical nations provide the type” (258).


Division II: Blake’s Circle

Butts, Thomas Jr. (1788-1862)
Blake's Student, Son of his Patron

This is probably the first effort of Tommy Butts as Blake’s pupil; Blake’s first receipt, for £25.5.0, for tutoring him is dated 25 December 1805 (BR [2] 768).


Calvert, Edward (1799-1883)
Artist and Disciple
See Mark Evans, above.

Fuseli, John Henry (1741-1825)
Swiss Painter, Intimate Friend of Blake


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


About Johnson’s publishing eclecticism, though in terms of facts “I have nothing new to offer” (265).

Wordsworth Circle

Volume 33, No. 3 (Summer [Dec.] 2002)
The essays include:
2. Leslie F. Chard, II. "Joseph Johnson in the 1790s." 95-100. (A dense and valuable essay, with a table of Johnson publications 1790-1800 taken from his "unpublished book-length study of Johnson's entire publishing career").
4. Beth Lau. "William Godwin and the Joseph Johnson Circle: The Evidence of the Diaries." 104-08. (Fuseli is listed at Johnson's dinners on 122 occasions [105].)

Linnell, John (1792-1882)
Painter, Engraver, Patron of Blake
17 July-4 November 2001
$[Exhibition of works from the Ivimy MSS and of Linnell's art from members of the Linnell family at the Fitzwilliam Museum, 17 July-4 November 2001.]
The works exhibited were described in an online catalogue <http://www.fitzmuseum.cam.ac.uk/msspb/exhibit/Linnell/index.htm>.

Palmer, Samuel (1805-1881)
Artist and Disciple
See Mark Evans, above.

Index

Editor's note: The index below includes authors of reviews, listed in the text under work reviewed, and authors from collections of essays and periodicals. Authors in Part VI: Criticism, Biography, and Scholarly Studies are listed alphabetically on pages 14-29 and as such are not included in the index.

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MINUTE PARTICULARS

Muir’s Facsimiles and the Missing Visions

BY DAVID DUFF

Among the rich holdings in the Historic Collections at the University of Aberdeen is an item that purports to be an original copy of Blake’s Visions of the Daughters of Albion. Dated 1793 on the title page, this slim folio, bound in maroon Morocco leather, contains all eleven illuminated plates that normally comprise Visions, and at first glance there is no indication that it is anything other than an authentic copy of Blake’s book. My excitement on an initial inspection of this volume increased when I noticed that the date of acquisition—according to a label on the inside cover, the book was donated to the Library in 1900 by the “Misses Gordon,” of a prominent Aberdeenshire family—coincided approximately with the date at which one of the eighteen known copies of Visions went missing. Could this be the lost copy Q that was sold at auction at Sotheby’s on 24 February 1897, and has since been untraced? Was Aberdeen University Library in the lucky position of the Bayerische Staatsbibliothek, where Detlef Dörrebecker recently discovered an additional, nineteenth copy (R) of Visions, previously misattributed as a facsimile?

Unfortunately, the situation here is the reverse. Comparison with copy A of Blake’s original, in the British Museum, quickly revealed that the Aberdeen copy is a facsimile, and I was soon able to identify it as the lithographic facsimile produced by William Muir in 1884-85, one of a series of facsimiles of the illuminated books issued by Muir from the “Blake Press” at Edmonton in London between 1884 and 1890. Fifty copies of the Visions facsimile were produced, of which I have seen the British Museum and British Library copies. Apart from the inferior quality of the lettering, the many small discrepancies between Muir’s designs and Blake’s originals, and the sometimes crude coloring, one particular mistake in the text puts it beyond doubt that the Aberdeen copy is Muir’s handiwork. In copy A of Blake’s original, lines 16 and 17 of plate 4 read: “Bromion rent her with his thunders. on his stormy bed/ Lay the faint maid, and soon her woes appall’d his thunders hoarse.” Muir’s facsimile, which was based on copy A, garbles this climactic moment by omitting the period after “thunders” and transcribing “hoarse” as “house” (illus. 1). The same error appears in the British Museum and British Library copies of the facsimile, as it must in all others since the lettering is part of the printed design.

Other copies of Muir’s Visions that I have seen are identical to the Aberdeen copy as far as the printed designs are concerned, but the ink overlay, additional graphic work and coloring differ considerably, such variation being a consequence of Muir’s production method—hand coloring. The Aberdeen copy and the British Library facsimile are both produced on paper bearing (on some plates only) the watermark “Hodgkinson and Co.,” a Somerset firm for which trading records begin in the 1850s (seven of the fifty copies of Muir’s facsimile were produced on “antique note-paper,” but these are not among them). The British Library copy is dated 1885; the similarity of paper type suggests that the Aberdeen copy is the same issue.

What the Aberdeen copy lacks is Muir’s signature and the copy number, both of which would normally appear on the outside wrapper and identify it as a facsimile. The wrapper itself is also different, being made of brown card instead of the blue-grey paper normally used by Muir. The wording on it differs too: Muir normally prints the title in golden-brown or golden-yellow ink on the recto of the front cover, and includes Blake’s name. The title on the recto of the front cover of the Aberdeen wrapper is written by hand in black ink, and reads simply “Visions of | the Daughters of | Albion.” The cursive lettering exactly reproduces that of Blake’s own title page, and pencil lines are still visible that have been used to help align the letters correctly. A label identifies the binder as “Middleton of Adelphi,” a firm that traded from this Aberdeen address from 1889 till at least 1914. Library records indicate that the volume was almost certainly bound before it was acquired by Aberdeen University in 1900.

These differences raise a number of possibilities. Were the wrapper otherwise identical to the other Muir facsimiles, the omission of the signature and number on the Aberdeen copy could have been accidental (Muir was inconsistent about signing and numbering copies). Since the wrapper is not the same, however, another explanation must be sought. The simplest one is that Muir’s original wrapper was innocently removed and replaced as or before the work...
was bound; I will come back to this. Another possibility is that at some stage the work has been deliberately passed off as a Blake original, by removing the external markers that would identify it as a facsimile. If so, this would not be the first time that one of Muir’s facsimiles has been mistaken for an original. Bentley (Blake Books 28–29) notes that Muir’s works were on occasion accidentally sold as originals, and Viscomi’s detailed investigation (ch. 21) of the Blake book trade of the late nineteenth century shows that there were also cases of fraudulence and forgery in which Muir’s facsimiles were implicated.

In the present case, however, one further fact complicates the whole issue: the Aberdeen copy carries an extra plate (illus. 2). Bound into the volume between plate 11 and the back wrapper is a twelfth plate depicting a detail from Blake’s famous image “The Ancient of Days,” which normally forms the frontispiece of Europe and was also sold by Blake as a separate plate. The Aberdeen plate includes only the central part of the image (which measures approximately 10 x 7 cm.), comprising the face with the long white hair and beard flowing to one side, and the upper left arm reaching down. The rest of the figure, the compasses, the sun and other parts of the background are all omitted. The picture is hand-painted in watercolor, with the outlines drawn by brush or pen. There is no printed design underneath.

Who created this extra plate and why it is here are matters for conjecture. The colors used are similar to those of other plates in Muir’s Visions, as is the somewhat unb Blakean way in which details of the face have been picked out in dark grey. No watermark is visible, but the paper is of the same type used for the other plates. The appropriate com-

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1. Detail from plate 4 of Muir’s facsimile of Visions, showing inferior quality of lettering and mistranscription of “thunders hoarse.” Reproduced by permission of the University of Aberdeen.

2. Extra plate in Aberdeen copy, showing Muir’s rendition of a detail from “The Ancient of Days.” Reproduced by permission of the University of Aberdeen.

The Keynes copy of "The Ancient of Days" is one that Essick (258-60) identifies as a Muir facsimile rather than a Blake. In the absence of marks identifying it as a facsimile, the insertion of "The Ancient of Days" as a separate plate. Essick (258-60) has established that there are two basic variants of this plate: a finely colored type, executed to a much higher standard than is found in Muir's other facsimiles (so skillful and convincing that Essick argues that two copies of this plate previously attributed to Blake are in fact Muir facsimiles of this type); and a very awkwardly colored type, predominantly in red, yellow, pink, black and blue. There is, in addition, a watercolor drawing of "The Ancient of Days" in the British Museum which has similarly crude coloring: Erdman (156) describes it as "an obvious forgery," but Essick (259) identifies it as "probably also produced by Muir or one of his assistants and used as a guide for coloring the lithographs."

Besides being only a detail, the Aberdeen drawing does not closely resemble any of the other Muir versions of this image. The quality of execution, especially in the delineation of the face and beard, is much finer than that of the British Museum drawing. The coloring is also markedly different, both from this drawing and from the other Muirs I have seen (namely, the copies of Muir's Europe in the British Museum and British Library, and the Keynes impression of "The Ancient of Days" now attributed to Muir). Generally, the coloring of the Aberdeen drawing is much lighter. The beard is colored white and different shades of grey, with only a hint of yellow. The background is a simple grey wash, instead of the fiery red or pink of Muir's Europe. There is no attempt to depict the shape or color of the setting sun.

These differences, marked though they are, do not mean that the Aberdeen drawing could not have been executed by Muir. There is still a strong possibility that this is another Muir drawing: one perhaps intended (if its function was similar to that conjectured for the British Museum drawing) as a guide to how details of the face and beard should be added to the lithograph, or simply a preparatory sketch. Whatever its origin, this does not explain how it came to be bound with Visions, or why the Aberdeen volume as a whole fails to identify itself as a facsimile. About these matters, we can only speculate. Fraudulent intent, at the point at which the wrapper was added and/or the work was bound, seems highly unlikely, since, even in the absence of marks identifying it as a facsimile, the insertion of the extra plate would have dramatically reduced the book's credibility as an authentic Blake. "The Ancient of Days" was, after all, one of Blake's most familiar images, of which there is only one known sketch; and the plate palpably does not belong here. It is therefore much more likely that the insertion of the extra plate and the substitution of Muir's original wrapper (if there was one) were done innocently, either as or before the book was bound.

There is, though, another possible explanation, from which a more important conclusion could be drawn. The only record we have of missing copy Q of Visions is the single auction at Sotheby's on 24 February 1897, at which it is described as eleven plates "uncut and sewn" (Bentley, Blake Books 477). Since Muir's facsimiles were also sold uncut and sewn, the possibility arises that the Sotheby's copy was actually a misattributed Muir rather than an authentic Blake, and that the Aberdeen volume is this same copy with the insertion of "The Ancient of Days" drawing (obtained from another source) and the addition of the card wrapper. This is pure speculation, of course, but it is consistent with what little definite evidence we have, including the fact that the Aberdeen copy was bound sometime between 1889 and 1900. Even if the Aberdeen facsimile is not the Sotheby's copy, the possibility remains that the supposed copy Q of Visions was in fact some other Muir stripped of its identifying features. We should, in other words, put a tentative question mark over the authenticity of missing copy Q.

8. The sketch entitled "Who shall bind the infinite" in Blake's Notebook 96.

Works Cited


"Man on a Drinking Horse"
A Print by Thomas Butts, Jr.

BY ALEXANDER S. GOURLAY

A posthumous restrike from a plate evidently etched by Blake’s pupil Thomas Butts, Jr. (or perhaps Sr.), in 1806 was offered on eBay in September, 2002, and I bought it for $4.99; this quickly led to another impression, now Essick collection, and then two more, as well as the location of the copper plate from which they were all taken. All four impressions were made ca. 1942 by a Midwest-based print subscription collective (roughly on the model of the Book-of-the-Month Club) called the Miniature Print Society. The mat on which my impression of the print is mounted indicates that 250 were printed for the society’s subscribers, and an information sheet by Paul Gardner that accompanied it reports that the copper plate came from “the collection of Colonel W. R. Moss,” presumably an error for Lt. Col. W. E. Moss, the English collector. In 1937 Moss sold at auction seven copper plates executed by Butts; these had been found in an apothecary’s cabinet that Moss bought from the Butts family, to whom it was given by Blake as a gift (Bentley 176). The Moss sale of 1937 included “Six original copper plates by Thomas Butts under Blake’s tuition, framed and glazed,” as well as another Butts plate with a fragment of a Blake relief etching on the other side. Essick and I both think it likely that the plate for “Man on a Drinking Horse” was among these six, though it could conceivably have been sold separately on another occasion. On 14 March 1942, the Miniature Print Society gave the copper plate to the Nelson-Atkins Museum of Art in Kansas City, Missouri; it is still there, but in temporary storage, so it was not examined for this note.

The senior Thomas Butts (1757-1845), a government clerk of modest means, was Blake’s most consistent and loyal patron. In 1805, perhaps as a Christmas present, the elder Butts hired Blake to give etching/engraving lessons to his son, Thomas Butts, Jr. (1788-1862), then seventeen. Known prints attributed to Thomas Butts include images of a seated, wreathed classical figure with a lyre; a head of a bearded saint; a bust of a winged angel; a satyr and dancing figures; two copies after Blake designs (“Lear and Cordelia,” “Christ Trampling Satan”); and two undistinguished com-

1. Thanks to Robert N. Essick and G. E. Bentley, Jr., for additional research and helpful suggestions.

2. Moss 41; Essick reports in correspondence that according to an annotated copy of the sale catalogue the six plates in Lot 278 were sold “to ‘Last,’—no doubt a dealer,” who probably sold this plate to the Miniature Print Society. Lot 171 was a rejected plate from Blake’s America, now in the Rosenwald Collection, National Gallery of Art, that has a work by Butts on the reverse, making a total of at least seven Butts copper plates from the Moss collection in this sale.

3. George McKenna, Consultant, Department of Prints and Photographs, Nelson-Atkins Museum, provided information about the plate and its acquisition.
mercial-looking plates that depict "afflicted" children, also putatively after Blake. Reproductions of the first two can be found in Briggs; all are discussed and the latter four are reproduced in Essick (211-26).

The new Butts print, called "Man on a Drinking Horse" by the Miniature Print Society, shows a mounted traveler wearing a wide-brimmed hat and leaning slightly forward (illus. 1). His horse is standing in shallow water, probably a river or stream, with its head lowered to drink. In the foreground are reeds, logs, stumps and other vegetation, and in the sky are some horizontal lines suggesting open sky and clouds. There is a bedroll behind the man's lightly indicated saddle, and he is holding a long narrow object in his left hand (a crop? a staff?) that is pointed down in the general direction of the horse's head.

Both my impression and Essick's are printed on laid paper with quite a bit of "plate tone," imparting a grayish tinge to the whole printed area. Although the print is signed in the plate "T Butts: sc" and dated "22 Jan 7, 1806," it does not appear to be finished—a mysterious block of parallel hatching lines floats next to a tall stump at center right, and in general the clumsy execution is consistent with the date, which is only a few weeks after a year of lessons probably began sometime around Christmas Day 1805 (Essick 211). As in the case of all the Butts prints, it is not certain whether the Thomas Butts who signed the plate was the father or son; the elder Butts was said to have benefited more from the lessons than the son did (Essick 211). The signature on "Man on a Drinking Horse" closely resembles those on two other Butts works reproduced in Briggs, 94 and 96. There are no stylistic or other indications that Butts was working from a design by Blake, as he did in some of his other known works. But the composition as a whole is more sophisticated than the execution of the print, which suggests that it may have been copied from something, perhaps a vignette in a book. This is the only subject among known Butts prints that could be called a genre picture, and I doubt that it would have been Blake's choice as an early assignment for a pupil.

My impression of the plate is reproduced here; Essick's is described in his annual report of Blake-related transactions for 2002 (Blake 36 [2003]:127). As this article was being completed, Sarah Jones, the managing editor of Blake, discovered that William C. Schneider, a collector in Troy, New York, had written to the journal in 1996 about another impression of this etching that he had purchased in Schuylerville, New York; he recognized its relevance to Blake and still has the print, but for some reason nothing came of his inquiry. One more impression was offered on eBay in March 2003, and was purchased by G. E. Bentley, Jr. Somewhere out there are 246 more impressions of this undistinguished print, as well as at least five more copper plates capable of printing restrikes of other Buttsiana.

Works Cited


R E V I E W S


Reviewed by NELSON HILTON

A s its title suggests, this expensive, workmanlike study sets out to consider the oeuvre and trajectory of a William Blake who, say, fell into a "consumsion" and died in November 1790, days before his thirty-third birthday. At one time to have been called Blake: The Road to Innocence (back cover, 61, 87, 154), the book might more aptly be imagined as Innocent Blake. It brings together some of the research on these early productions to support the incontrovertible claim that

[1]he early work has its own authority, demands our attention to its enterprise. One does not have to claim artistic equality of any kind with the later work to argue that Poetical Sketches is one of the most adventurous and energetic poetry books of the 1780s, that An Island in the Moon is one of few attempts in its time to take Sterne's narrative innovations seriously or that Blake's history paintings of the early 1780s map an unusually ambitious role for the painting of English historical scenes. (4)

4. The picture of "Venus Anadyomene" reproduced in Briggs (96) may be a drawing rather than a print; see Essick 212.
Its assertion that "to attempt to substantiate and fill out these claims of artistic significance . . . this study dwells in detail on specific texts and designs" (4) seems more problematic. While the book serves passably as an introductory discussion or "commentary" (186), it is neither comprehensive in scholarship nor convincing with regard to the analytical pretensions of the title. Consider for instance the following treatment of "Song 2nd by a Young Shepherd," an early version of "Laughing Song" added (but not in Blake's hand) to one copy of Poetical Sketches. For Smith,

the innocent note is here in the unabashed and buoyant refrain which confirms that already for Blake Mirth is better than Fun and Happiness than either:

Come live & be merry and join with me,
To sing the sweet chorus of Ha, Ha, He. (E 11)

In the context of the early 1780s, then, we can see proto-Innocence as a pulling away first from the elaborate literarity [sic] of Poetical Sketches and then from the satirical cynicism of An Island in the Moon. Although it is the second movement which will concern us in detail here, the mention of the first highlights the extent to which the momentum is away not only from satire but also from the more general knowingness of tone and outlook in which Blake's early satire is embedded. (87)

Despite stated awareness of the "mixing of sources . . . central to Blake's creative process" (22), the "very direct way in which Blake would take what he wanted" (20), not to mention the blatant literariness of "come live . . . with me . . . & be . . .," Smith has no place for the echo of the bawdy chorus from Troilus and Cressida 3.1: "Yet that which seems to wound to kill / Doth turn oh oh to ha ha he" and an endemic "knowingness of tone and outlook" which such an allusion would posit in the holy place [ha, ha, he] of Songs of Innocence. (For Smith, "the presence of a vitalistic, sexual reference [unabashed and buoyant or not!] suggests a world which, for good or ill, breaks free of Innocence" [170].) Such commentary has little capacity for dealing with vision. De­

Although it is the second movement which will concern us in detail here, the mention of the first highlights the extent to which the momentum is away not only from satire but also from the more general knowingness of tone and outlook in which Blake's early satire is embedded. (87)

How, one wonders, does one voice "ill shade him"? And how is "the simulation of the chimney sweeper's voice" not always already an "intuition"? The footnote to this heartfelt insistence relates the author's debt to some personal correspondence "for bringing me strongly back to this fundamental—yet easily-evaded—starting point of understanding 'The Chimney Sweeper' of Innocence" (245). The fundamental starting point is, evidently, the right starting point, not necessarily the same as "precisely what Blake wrote." Thus the reader's relation to the problematic last line of "The Chimney Sweeper"—"So if all do their duty, they need not fear harm"—depends on "an ability to listen to exactly what is being said by this child at this moment" (174). Just as, one supposes, Smith's reader discerns "exactly what is being said" in the sweeper's cry "weep weep weep weep" amid the multiple semantics and inferences of its writing.

The fundamental problem, for this reviewer at least, is Smith's unquestioned, uncritical conception of "voice" that text serves only to transcribe. "Putting it at its simplest," we read a bit further on, "the songs need to be heard before they can be analyzed, their energies responded to before their framework is deconstructed" (177-78). (Or did you hear that?) (And how does one "respond" to "energies" anyway?) The consideration of these things is the whole duty

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of any reader, and so the subject of the “Introduction,” that opening road into Innocence (“Innocence sustains itself as a voice,” writes Smith [181]). Of that plate’s compressed narrative of individual/cultural progression from sound to words to writing Smith hears only “consonance between the world of the child on a cloud who sets the agenda of wholesome joy and tears and the piper who provides their artistic articulation” as he marks for us also the absence of any “felt contradiction between the downward triumphant narrative of the verse and the upward swing towards heaven of the design’s vegetation” (159). The reason “Every child may joy to hear,” one supposes, is that with the songs now written down, etched, and printed, they may be read aloud—perhaps even with real inspiration—by some knowledgeable (i.e. experienced) reader. But in either event There Is No Natural (or, unmediated) Access—the songs can never be “heard” before they have been analyzed—not by the reader, who must negotiate the signifiers (“III”? *I’ll?), nor by young listeners, with no voice about whatever reading experience they cannot choose but overhear. Several innocent references to “deconstruction” (above, and 85, 98, 151) add to the impression that, some useful if unexceptional contextualization notwithstanding, this effort does not live up to its claim to offer “An Analysis.”


Reviewed by MARGARET STORCH

Christopher Z. Hobson has written a welcome study of an important aspect of Blake that is too often ignored. People have noted the ideal beauty of Blake’s male figures, his sometimes androgynous female figures, and the centrality of the theme of brotherhood in his work. Rarely has it been suggested that Blake had a specific homosexual sympathy.

Hobson presents the view not that Blake himself was necessarily homosexual or bisexual but that he came to empathize with male homosexuals and lesbians as he became increasingly aware of the prejudice and victimization they suffered. The study is well grounded in the social history of the eighteenth and early nineteenth centuries, when a specific awareness of male homosexual identity together with intolerance, greater legal repression, and mob antagonism came about. Even the republican tradition of reform which Blake espoused was inimical to sodomy. Hobson suggests that Blake’s views may have developed in a way similar to those of Jeremy Bentham, his close contemporary, who over several decades moved to a position of acceptance of homosexuality as a variant of human nature.

Hobson considers that Blake’s works before The Four Zoas reflect “the poetics of masculinity,” including the tendency observed by feminists and others to treat desire and gratification in terms of heterosexual male dominance. The Preludium to America is a notably aggressive example. The illustrations to the poems may depict possibly homosexual figures, for instance the women in the opening plates of Visions of the Daughters of Albion, but they are absorbed in the overall heterosexual male-centered ethos. Hobson also discusses Blake’s views on masturbation as shown in this period, which like his masculinist perspective are regressive. He suggests that masturbation, resulting from social repression, is an expression of “deformed desire.” Thus, masturbation expresses and determines Urizen’s negativity in the creation sequence in Ahania.

It is in The Four Zoas, that vast, many-faceted work that occupied Blake for more than ten years, that Hobson finds the first clear emergence of homoerotic expression and sympathy. Most prominently, homosexual acts are depicted as expressions of rebellion against the oppressive father, Urizen. Hobson suggests that in Blake’s middle and later work depictions of homosexuality frequently accompany statements in the text of resistance to social oppression. Certain illustrations in the poem are studied carefully for evidence of homosexual activity or interest. One of Hobson’s key examples is the illustration to page 78 of The Four Zoas, which, as he interprets it, shows a male figure, as-
illustrations may be transferred with their original Zoas, some on the same pages as the illustrations, as Hobson acknowledges, as a criticism of male sexual possessiveness. In illustrations such as those for page 88 of *The Four Zoas*, where three figures are depicted worshipping an exaggerated phallic form, Hobson posits censure of masculine erotic aggression, the dangerous "secret religion" to which the text refers.

Hobson identifies various female figures in the poem as engaging in lesbian sexual activity, like male homosexuals, in defiance of the power of Urizen, and he discounts heterosexual interpretations such as those of Magno and Erdman. A problem in reading these illustrations of female activity as benignly intended by Blake is that the text of *The Four Zoas* contains significant misogynistic allusions, some on the same pages as the illustrations, as Hobson acknowledges. Thus it seems unnecessary to posit a positive interpretation of the female figures. Elements from the *Four Zoas* illustrations may be transferred with their original impetus to the finished works: the exquisite design for the title page of *Jerusalem*, plate 2, holds menace in its surreal female forms and the tripartite motifs associated with abstraction and denial of sensuality.

Blake's responses to Milton are central to Hobson's case. He discusses extensively both Blake's illustrations to Milton's works and the poem *Milton*. Hobson finds a homosexual character in the depictions of the brothers in the *Comus* illustrations with their classical warrior motifs, and also in the designs for *Paradise Regained*, in which Blake revises Milton's disdain for the body. His interpretation of the historical significance of the Bard's Song, departing from Erdman, is that Satan, here and elsewhere, is the English state in Blake's own time, applying the strictures of Moral Law to aspects of personal life, including homosexuality. Satan's expulsion of Leutha, his female principle, and her guilt at sexuality, are seen as an ironic condemnation of moral repression.

*Milton* is essential to any discussion of homosexuality in Blake, and Hobson persuasively places it in a new historical context. He puts forward the view that the revisions to the poem after 1811 in the C and D versions, entailing a stronger condemnation of Moral Law, may be related among other causes to a period of heightened prosecution and persecution of homosexuals during 1810-1811, the most notorious being associated with activities at the White Swan Inn in Vere Street. Prisoners were reviled by angry mobs, including many women. Blake does not mention Vere Street, but Hobson suggests that the episodes may have intensified his sympathy for the victims of homophobia and that "Calvary's Foot" in plate 4 is a veiled reference to the mob persecution, rather than specifically to Tyburn, the usual reading.

In discussing the two "homosexual" plates, 45 and 47, Hobson considers whether the contacts involve fellatio, and inclines towards the view that 45 depicts Urizen's fainting at the naked male body, while 47 may show Blake's genital kiss of the glorified form of Los. However, a most significant consideration is surely that in plate 47, as well as in 32, 37 and 45, Blake uses a homosexual image to express a theme of the utmost artistic importance—the incorporation of creative power. This possibility indicates not merely empathy with homosexuals on Blake's part but his own homoerotic, or bisexual, sensibility.

Hobson places homosexuality, with an emphasis on lesbianism, among the major themes that Blake resolves in *Jerusalem*. He focuses upon the sequence leading to the death of Albion in which Albion confronts Jerusalem in the arms of Vala (plates 19-25). This female embrace is depicted in the lily design, plate 28 of copy D, of which Erdman notes that the figure on the left was originally male and the embrace less chaste. The sequence has been read by others as lesbian. Convincing as this may be, the emphasis seems to be not upon eroticism so much as a powerful female partnership that will destroy Albion. Hobson goes on to show that in this culminating epic emanations are not specifically female, as seen in Shiloh, and states that hermaphrodites are sexually differentiated, removing threat and bias from gender relations.

Hobson's argument for Blake's sympathetic espousal of lesbians is less convincing than that for his empathy with male homosexuals. Female homosexuals were not subjected to the same legal and social persecution as males, and therefore presumably would not have evoked the same response. Hobson reads the attribution of sexuality and male organs to women as evidence of Blake's positive feeling. However, the illustrations of erotic lesbian poses and enlarged clitorises in *The Four Zoas* do not necessarily suggest a sympathy with lesbians: they may imply a prurient fascination pursued more fully in these private sketches than in the illustrations intended for public view. A phallic woman, as a mother figure, can be seen as threatening to men; a phallic woman as an object of desire may be reassuring, since she is already in possession of mastery. Both fantasies spring from anxiety.

Hobson's book opens up the important topic of Blake and homosexuality as never before. Blake's empathy with male homosexuality and his own sensibility that embraces the homoerotic are fundamental and revealing elements in his work.