

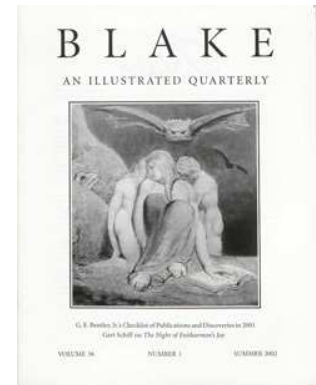
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C H E C K L I S T

William Blake and His Circle: A Checklist of Publications and Discoveries in 2001

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William Blake and His Circle: A Checklist of Publications and Discoveries in 2001

By G. E. BENTLEY, JR.

WITH THE ASSISTANCE OF KEIKO AOYAMA FOR
JAPANESE PUBLICATIONS

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications for the current year (say, 2001) and those for previous years which are not recorded in *Blake Books* (1977), *Blake Books Supplement* (1995), and "William Blake and His Circle" (1994-2001). 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 Owned by William Blake
 - 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, 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

Editors' note: The annual checklist of publications and discoveries by G.E. Bentley, Jr. has in recent years been paired with the "Blake in the Marketplace" article by R.N. Essick in the spring issue; this year they have been separated due to space considerations.

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

I take *Blake Books* (1977) and *Blake Books Supplement* (1995), faute de mieux, to be the standard bibliographical authorities on Blake¹ and have noted significant differences from them.

I have made no systematic attempt to record manuscripts and typescripts, audio books, CD-ROMs,² chinaware, computer printouts, radio or television broadcasts, calendars, exhibitions without catalogues, festivals and lecture series, furniture with inscriptions, microforms, music, pillows, poems, posters, published scores, recorded readings and singings, rubber stamps,³ T-shirts, tattoos, 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. Some electronic publications, however, 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, remarkers.⁴ I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority.⁵

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

2. See Nicholas Barker, *The Book of Urizen* (2001), which accompanies a CD-ROM of *Urizen* (G).

3. A black 40 kopeck stamp, 2.2 x 1.4 cm., issued by the Soviet Union in 1958 to commemorate Blake's bicentenary, bears an adjusted reproduction of the Phillips portrait of Blake with a Cyrillic inscription identifying the subject as an English poet and artist (see R.N. Essick, "Blake in the Marketplace, 2001," *Blake* 35 (2002): 120). The only other known Blake stamp was issued by Romania in 1957.

4. The reviewer for amazon.com of Bentley, *The Stranger from Paradise* (see below) may have no more authority than my son-in-law, who claims that the title should be *The Stranger from the Parking Lot* because, as everyone knows, paradise was paved over years ago.

5. For instance, Susan P. Reilly, "Blake's Poetics of Sound in *The Marriage of Heaven and Hell*," *Romanticism On the Net* [online] 16 (1999); Janet Warner, "Blake's Wife," www.blakequarterly.org (2001), the web page of *Blake/An Illustrated Quarterly*; *Robert N. Essick and Joseph Visconti, "An Inquiry into Blake's Method of Color Printing," www.blakequarterly.org; Jay Beichman, "The Marriage of Heaven & Hell: Notions of Good & Evil in William Blake," www.albionawake.co.uk—the "full version"; the "edited version" appears in *The Blake Journal* No. 6 (2001): 62-73.

The chief indices used in compiling this checklist were *ABHB: Annual Bibliography of the History of the Printed Book and Libraries* 26 [for 1995] (1998) (1 Blake entry), 27 [for 1996] (1999) (3), 28 [for 1997] (2000) (17); *Art Index* (1995-2001); *Book Review Digest* 2001; *Book Review Index* 2001; *Books in Print* 2001-2002 (Nov. 2001) (232 entries); *British Humanities Index* 2001 (12); *Canadian Periodical Index* 2001 (1); *1999 MLA International Bibliography of Books and Articles on the Modern Languages and Literatures* (2000 [received 2001]) (60, #3269-3328); and *Reader's Guide to Periodical Literature* (Nov. 2000-Sept. 2001) (9).

I am indebted for help of many kinds to Dr. E.B. Bentley, Jim Bogan, Bucknell University Press, Martin Butlin, D.W. Dörrbecker, Robert N. Essick (including for the Portuguese publications here), Jean Freed, Francisco Gimeno Suances (for Spanish texts), Ib Johansen, Jeffrey B. Mertz, Steven Nachmanovitch, Oxford University Press, Morton D. Paley, Robert W. Rix, Scholar Fine Art gallery, Tate Britain (for reproductions of reviews of the Tate exhibition), Marc Vaulbert de Chantilly, Joseph Viscomi, Ray Watkinson, 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" for 2001 was carried out in Bodley, the British Library, Friends House Library (London), National Gallery of Canada, Southwark Local Studies Library, University of Toronto Library, and Wellcome Institute (London).

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.

Abbreviations

BB	G. E. Bentley, Jr., <i>Blake Books</i> (1977)
BBS	G. E. Bentley, Jr., <i>Blake Books Supplement</i> (1995)
Blake	<i>Blake/An Illustrated Quarterly</i>
Butlin	Martin Butlin, <i>The Paintings and Drawings of William Blake</i> (1981)

Blake Publications and Discoveries in 2001

The languages of Blake criticism continue to be dauntingly diverse. One would have to be a formidable polyglot indeed to master all that was published about William Blake just in 2001. The languages recorded here besides English (including journalese) comprehend Spanish (24 works), Japanese (16, plus 5 in English in Japanese journals), Portu-

guese (8, plus 2 in English in Portuguese journals), Italian (2), Norwegian (1), German (1), and French (1).

However, this does not, as one might at first think, represent a sudden burst of activity in Spain and Portugal in 2001, for many of these works were printed up to twenty-five years ago and overlooked by me. It represents, rather, sudden activity among Blake scholars who have been to the Iberian Peninsula or have friends there. Our suddenly-revealed ignorance of Spanish and Portuguese publications on Blake is astonishing and shaming (to a bibliographer attempting universal coverage of work on Blake), but it is not quite so sudden an activity as at first appears.

The places of publication outside the English-speaking world (Australia, Britain, Canada, India, New Zealand, South Africa, the United States) are also surprisingly diverse. They include Brazil (São Paulo), Denmark (Copenhagen), Japan (Kyoto, Osaka, Tokyo), Malaysia (Gombak), Mexico (Xalapa), Norway (Oslo), Portugal (Lisbon), and Spain (Barcelona, Bilbao, Castello de la Plana, Madrid, Valencia). Gombak! I hear you cry; how wonderful that there should be publications about Blake in Gombak! Even better, the essay published in Gombak is entitled "The Road Not Taken."⁶ How provincial Anglophone Blake scholars must seem to those of Gombak and Xalapa!

The number of reviews recorded here is formidable: 175 of them, mostly of the Tate and Metropolitan Museum exhibitions. The number of journalistic accounts of Blake threatens to surpass those of Blake by scholars and critics, in number of essays if not in number of pages. These reviews are chiefly valuable to indicate what readers are directed or encouraged to think about Blake. They rarely have much of value to say about Blake himself. And when they do have something to say about Blake, as with Blake and Catherine dancing naked in their garden, "like Adam and Eve," as he put it,⁷ we may be more impressed by the journalist's creative ingenuity orchutzpa than by his knowledge of what he is talking about. There is no more evidence that "Blake and Catherine would dance naked in the garden" than that Adam and Eve did.

There are also four doctoral dissertations on Blake recorded here, from the universities of California (Riverside), Copenhagen (in English), New Mexico, and North Carolina.

Blake's Writings

Previously unknown prints from Blake's works in illuminated printing continue to turn up unexpectedly. In 2001

6. Jalal Uddin Khan, "The Road Not Taken: A View of William Blake's Originality," *Gombak Review: A Biannual Publication of Creative Writing and Critical Comment* 4 ([Gombak, Malaysia] (1999)): 147-72.

7. Paul Johnson, "A very English genius who just loathed soap: A major exhibition now open shows how Blake's vision can still inspire us," *Daily Mail* 10 Nov. 2000, review of the Tate exhibition.

these included *Europe* pl. 13-14 (sold at Christie's Dec. 2001 for £26,000 to R.N. Essick) and *The First Book of Urizen* pl. 3 (sold at Christie's Dec. 2001 for £40,000 to Essick). Professor Essick has been for many years the most assiduous and successful collector of Blake's works in print and manuscript.

The only other work by Blake in illuminated printing which changed hands in 2001 was *Songs of Innocence* (J), sold at Christie's 8 October 2001 for \$941,000 to Maurice Sendak. Christie's hopes had been rather higher (\$1,000,000-\$1,500,000), surprisingly high for a copy lacking ten of the plates of *Innocence*. The catalogue argued that "Blake himself made up [i.e., assembled and stabbed the leaves of] copy J as it stands today," but perhaps potential buyers were uneasy about this conclusion. They were right to be cautious, for the evidence of stab holes on which it is based appears to be misreported—and irrelevant. The price of \$47,000 per print may have been elicited by Christie's conclusion—but it is still less than the \$100,000 per print for which *Urizen* (E) sold in 1999.

One of Blake's most enthusiastic and colorful patrons was Thomas Griffiths Wainewright, dilettante, friend of Charles Lamb and Henry Fuseli, artist, forger, and poisoner. His enthusiasm for Blake has been previously known; he wrote that Blake's *Job* is "as exquisitely engraved as grandly conceived" (29 March 1826) and that "His Dante is the most wonderful emanation of imagination that I have ever heard of" (Feb. 1827), and he apparently wanted to acquire "all Mr B works executed by his own hand" (28 March 1826).

However, the remarkable extent of his collection was not known. He wrote of acquiring *Marriage*, *Milton*, and *Songs* in 1826 and 1827, and *Blake Books* and *Blake Books Supplement* speculated that he also owned *Descriptive Catalogue* (F), and perhaps the Riddle Manuscript. Now Marc Vaulbert de Chantilly has discovered the catalogues of 1831, 1835, and 1837 in which Wainewright's books were sold.⁸ Wainewright's Blakes can now be shown to include *America* (G), *Descriptive Catalogue* (F), *Europe* (B), *For Children* (B), *Jerusalem* (B), *Marriage* (I), *Milton* (B), *Songs* (X), *Job* (1826), *Blair's Grave* (1808), and *Young's Night Thoughts* (1797). Few if any of Blake's contemporaries are known to have owned so many of his printed works during his lifetime, not even his intimate friends and patrons George Cumberland and Thomas Butts. Wainewright may have owned *Jerusalem* (B) as early as 1820, when he wrote in the *London Magazine* about the "newly discovered, illuminated manuscript, which

has to name 'Jerusalem the Emanation of the Giant Albion!!!'"

Editions of Blake's works newly recorded here include a surprising number in Portuguese (1979, 1983, 1991, 1993, 1994, 1996, 2001) and Spanish (1977, 2000, 2001), particularly separate editions of *The Marriage of Heaven and Hell*—in Spanish in 1977, 2000, 2001, and Portuguese in 1979 and 1991.

In English there is little to report beyond separate printings of "The Lamb," "London," and "How sweet I roam'd." My favorite is the edition of "The Lamb" (1995) in which the words "William Blake" are "signed by the author by spirit pen, through [the medium?] Madam Casarosa of Tooting."

Blake's Art

The most extraordinary Blake discovery of 2001—and indeed perhaps of the last century and more—was of Blake's nineteen lost designs for Blair's *Grave*. Twelve of them had been engraved for Cromek's edition of *The Grave* in 1808, but Blake's watercolors for them had not been traced since 1836. In 2001 they were apparently bought for a pittance at a provincial sale—rumors in the book trade identify the place as Scarborough in Yorkshire, though none of the auction houses there will confess to me that they handled the book. The drawings were brought, apparently in ignorance of their significance, to the Swindon auction house of Dominic Winter, and they were identified and authenticated by Martin Butlin, Robin Hamlyn, Robert Essick, Rosamund Paice, David Bindman, Morton Paley, GEB, and Dr. E.B. Bentley. Seven of the drawings had never been seen before, for most of them even the titles were unknown, and such titles as had been known were not very helpful, e.g., "Friendship" and "A characteristic Frontispiece." Some of the new drawings are very wonderful and surprising.

But perhaps the most surprising of them is that for "Death's Door." The version engraved by Schiavonetti for the 1808 *Grave* is of course very well known—it was copied again in 1816, and Whitman was buried under a version of it in 1892. It was also copied by Blake in a dramatic white-line version which apparently so alarmed the publisher R.H. Cromek that he took the commission for the engravings from Blake and gave it to Schiavonetti.

Until now, we have not known whether Blake's version of 1805 or Schiavonetti's version of 1808 corresponded to the drawing of "Death's Door" which Blake had sold to Cromek. Cromek's betrayal of Blake in depriving him of the promised commission to engrave his designs for Blair's *Grave* has long been known, but the rights of the case were obscure. The newly discovered drawing makes it plain that Schiavonetti was extraordinarily faithful to the watercolor which Cromek put before him. It is Blake's engraving of "Death's Door" which is eccentric, or at least which varies from his preliminary drawing, not Schiavonetti's. Perhaps there is more to

8. Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths Family Library," *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (Newcastle [Delaware]: Oak Knoll Press; London: The British Library, 2001) 111-42. This is an exemplary essay.

be said for Cromek than had previously been thought. But not much more.

There is also an edition of Blake's watercolors for Dante's *Inferno* introduced by Robin Hamlyn (1998).

Blake's Commercial Engravings

There is little new to report about Blake's commercial engravings. Flaxman's designs for Hesiod, later engraved by Blake, were offered at Christie's, and a colored copy (U) of Blake's engravings in Young's *Night Thoughts* (1797) was rumored to have been offered for sale at an "extraordinary price," but neither is known to have changed hands. Apparently the vendors valued them more highly than potential buyers did.

Blake Catalogues

In terms of sales, the most remarkable catalogue newly recorded here is that of Benjamin Wheatley on 3-11 August 1831, when the most important of Thomas Griffiths Wainewright's extraordinary Blake collection was sold. And John Windle published a very tempting Blake catalogue in 2001 with a great variety of publications on offer.

A number of catalogues of minor Blake exhibitions from up to eighty years ago are newly recorded here: the National Gallery of Canada (1922), the Philadelphia Museum of Art (1926), Pollok House, Glasgow (1971), Sclor Fine Art/Gordon Samuel (2001), and Jackson Library of the University of North Carolina, Greensboro (2001). More spectacular is the carefully orchestrated publicity for the great Blake exhibition at the Tate Gallery (London, 2000), repeated in much diminished form at the Metropolitan Museum (N.Y., 2001). There are records here of 146 notices, reviews, etc., of the exhibition thus far, and doubtless others have escaped me. One of the Tate's most effective strokes of publicity was to enlist *The Independent* newspaper as a formal sponsor of the exhibition; *The Independent* dutifully did its part by publishing 68 reviews, notices, and puffs for it.

Scholarship and Criticism: Books

Eleven new books on Blake are recorded here, but five of them will receive short shrift from me. I have been unable to find copies of A.A. Ansari, *William Blake's Minor Prophecies* (2001) and Tony Trigilio, "Strange Prophecies Anew": *Rereading Apocalypse in Blake, H.D., and Ginsberg* (2001?), and I am too ignorant to read Yoko Ima-Izumi, *Blake Shuseisareru Onna—Shi to E no Fukugo Geijutsu: Blake's Revision of the Female* (2001), Naoji Owashi, *William Blake to Kiritokyo [William Blake and Christianity]* (1995), in Japanese, and Geir Uthaug, *Den Kosmiske Smie: William Blake Liv-diktning-verdensbilde* (2000) in Norwegian. I can do no better than to say that Uthaug's handsomely produced bi-

ography deals, inter alia, with Blake's position among esoteric traditions such as those of Gnosticism, Boehme, and the Kabbala.

Two of the other newly recorded books on Blake can be dealt with fairly briskly. *The Book of Urizen* by the distinguished bibliographer Nicholas Barker is a 12-page essay accompanying a CD-ROM of *Urizen* (G), and Nicholas Marsh, *William Blake: The Poems* is a student text in Palgrave's *Analysing Texts* series.

The other books are far more substantial. Christopher Hobson's *Blake and Homosexuality* (2000) is an earnest and somewhat tendentious account of Blake's attitude toward homosexual desire which Hobson finds especially in *Milton* and *Jerusalem*. The most valuable sections are those which deal with the publicity about legal prosecution for homosexual acts in Chapters 1 and 5.

Peter Otto's *Blake's Critique of Transcendence: Love, Jealousy, and the Sublime in The Four Zoas* (2000) focuses on "the poem's conversation ... between Swedenborg, Young, and Locke," especially "the religious sublime of *Night Thoughts*"; "It is my contention that rather than urging sublime transcendence (whether through the invocation of transcendent or immanent power), *The Four Zoas* hopes to thwart it" (17, 18, 8).

The books of 2001 which are likely to prove of most persisting importance are Sheila Spector's two volume study of Blake and the Kabbala, and G.E. Bentley, Jr.'s *The Stranger from Paradise: A Biography of William Blake*.

Sheila Spector's "*Glorious incomprehensible*": *The Development of Blake's Kabbalistic Language* and her "*Wonders Divine*": *The Development of Blake's Kabbalistic Myth* are separate, free-standing studies, but they are so closely interconnected that they share a significant amount of preliminary matter. The purpose of both volumes is to "illuminate the process" by which

Blake incorporates the materials of Kabbalism in order to elevate his own level of consciousness so that he himself might achieve the transcendent intentional relationship with the One. ... Together, the two volumes trace the evolution of Blake's creative consciousness. ("*Wonders*" 12)

"*Glorious incomprehensible*" has a good deal of what some may find rather arbitrary speculation about the Hebraic sources of Blake's mythological terminology; its real importance lies in its learned exploration of how Blake "transform[s] conventional English into a transcendent medium of expression" ("*Wonders*" 12).

"*Wonders Divine*" demonstrates how Blake gradually appropriated kabbalistic mythemes until, by the major prophecies, he had replaced the conventional Miltonic myth with a Christianized version of Kabbalism" (12). The work includes an interesting analysis of each Blake poem. Despite or because of their learned density, the two volumes are likely to prove a major resource for serious Blake scholars.

The Stranger from Paradise is an extensive factual biography which has evoked curiously contradictory reviews, mostly thus far in newspapers:

(1) Bentley "writes badly," exhibiting "insensitivity to tone," and offering "erroneous" readings of poems, but the book is occasionally a "useful guide"; (2) "Bentley fails to give a shape to his unwieldy and constantly repetitive narrative"; (3) The book is "a permanently valuable resource ... comprehensive, accurate, and judicious But it is not, alas, the place for the general reader to begin"; (4) It is "a fascinating book"; (5) This "definitive, documentary-style biography ... is written with ... lucidity of language and thought"; (6) It represents "fine scholarship" but is "heavy going even for sympathetic general readers"; (7) The book is "amazingly well researched ... contextualizes him [Blake] beautifully ... [Bentley's] sense of balance is impeccable"; (8) The biography, "presented in a graceful and coherent manner," is perhaps "the best handbook to Blake ever written," but "As a biography ... this book is a failure"; (9) It is "a thoroughly reliable, fully documented and closely detailed life ... beautifully designed" and illustrated, "the most important life of Blake since Gilchrist's" in 1863; (10) "this splendid book," "a masterful monument," gives "us the man himself in all his compelling strangeness"; (11) The book is "Certain to become the standard biography of Blake" because of "its thoroughness, originality, and sophisticated critical analysis."

I like the later reviews best.

Scholarship and Criticism: Essays

Five collections of essays on Blake are newly recorded here: (1) *Among Friends of Jackson Library* [University of North Carolina, Greensboro] (2001) (4 essays); (2) *Blake/An Illustrated Quarterly*, 3 issues (2001) (19 essays); (3) *The Blake Journal* (2001) (18 essays and poems); (4) *Cuadernos Hispanoamericanos* (2001) (5 essays in Spanish); and (5) José Vicente Selma, *William Blake* (Valencia, 1982) (10 essays in Spanish).

Half a dozen essays are worthy of special remark. Robert Essick's "Blake in the Marketplace" and G.E. Bentley, Jr.'s "William Blake and His Circle" in *Blake/An Illustrated Quarterly* have the virtues of familiar comprehensive achievement.

Masashi Suzuki, "'Signal of Solemn Mourning': Blake's Sandals and Ancient Israelite Custom," *Journal of English and German Philology* 100 (2001): 40-56, is a learned demonstration of the biblical significance for Blake of taking off shoes. R. Paul Yoder, "Blake's Pope,"⁹ is a profitable examination of Blake's relationship with Alexander Pope, particularly Pope's translation of Homer.

Two technical essays are especially important. In one Dr. Joyce Townsend explains how and why Blake's paintings crack.¹⁰

9. *Romantic Generations: Essays in Honor of Robert F. Gleckner*, ed. Ghislaine McDayter, Guinn Batten, and Barry Milligan (2001) 23-42.

10. Tim Radford, "Blake's heaven: Tim Radford finds out why the paintings of the author of *Jerusalem* are coming unstuck," *Guardian* 12 Oct. 2000: 1, 3, an interview with Dr. Townsend.

The last of the important essays existed only in electronic form in 2001, though it is to be printed with fewer illustrations in *Blake/An Illustrated Quarterly* in 2002 [*Blake* 35 (2002): 74-103]. In "An Inquiry into Blake's Method of Color Printing," www.ibiblio.org/jsviscom (2001) [now accessible at www.blakequarterly.org], Robert N. Essick and Joseph Viscomi demonstrate conclusively the irrelevance of the theory, argued most extensively by Michael Phillips, that Blake normally passed his color-printed works twice through the press. In particular, they prove that the "pinholes" in *Songs* (T¹), used as evidence for such double printing, do not exist. The marks reported as "pinholes" are simply ink-spots on the paper. Perhaps most persuasively, they give very extensive evidence that the misregistration which is inevitable in all double printing, though sometimes only visible through magnification, simply does not exist in Blake's color-printed works—except in one plate in *Songs* (E) printed a second time because the text in the first was scandalously faint. The essay is a model of comprehensive technical argument.

Roads Not Taken

Scholars occasionally attempt linguistic ingenuity—one thinks of Nelson Hilton and Sheila Spector—but none has achieved the outrageous success of journalists—yet. My favorite at the moment is "O Rose thou art chic," which has the double advantage of being hauntingly familiar and outrageously irrelevant to its origin.¹¹

Division I: William Blake

Part I: Editions, Translations, and Facsimiles¹²

Section A: Original Editions

Table of Stab Holes

Five holes

1.2, 3.1, 1.1, 1.2 cm. apart *Innocence* (J)¹³

America (1793[-1831])

Copy G

History: (1) Bound about 1821 perhaps for Thomas Griffiths Wainewright and sold with *Europe* (B) and *Jerusalem* (B)

11. Marni Jackson, "O Rose thou art chic: A William Blake web site prompts thoughts about the relationship between words and pictures," *Globe and Mail* [Toronto] 10 Feb. 2001: D18.

12. 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, or centering the image on the page.

13. For conflicting reports on these stab holes, see the entry for *Songs of Innocence* (J).

on 4 August 1831 by Benjamin Wheatley, Lot 426 ("Three of the rarest of this singular Artist's Productions") [for £4.4.0 to Bohn].¹⁴

"Blake's Chaucer: The Canterbury Pilgrims" (1809)
Copy B

History: Reproduced in J.B. Mertz, "Blake v. Cromek: A Contemporary Ruling," *Modern Philology* 99 (2001): 69.

The Book of Los (1795)

Plate 5

History: The copy of *Urizen* pl. 3 removed at an unknown date before 1976 from the collection of Blake prints and manuscripts including *Book of Los* pl. 5 <BBS 61> may be the one acquired in 2001 by Robert N. Essick.

Descriptive Catalogue (1809)

Copy F

History: (1) This copy, which apparently belonged to Thomas Griffiths Wainwright, was sold by Wheatley on 4 August 1837, Lot 665 ("green morocco"¹⁵) [to Money for 12s], from whom it was acquired by (2) The bookseller James Weale, for whom it was sold in 1840

Europe (1794[-1831])

Table

Copy	Plates	Leaves	Watermarks	Blake numbers	Leaf size in cm.	Printing color
Essick	13-14	1	—	—	25.1 x 19.5	greenish grey

Copy D

Coloring: Copy D

contains at least two coloring styles, one characterized by rather flat, even washes ... and a second featuring smaller brushstrokes and a higher degree of skill and finish. Joseph Viscomi has suggested ... that Mrs. Blake was responsible for the first style. ... We should not, however, exclude the possibility that husband and wife shared coloring responsibilities on any given impression. In some examples, Catherine may have executed the larger areas of wash ... and William may have added the more detailed coloring, at least on some impressions.¹⁶

14. According to Wheatley's file copy of the catalogue: British Library: S.C. Wheatley.17 (12); see Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainwright and the Griffiths Family Library," *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (Newcastle [Delaware]: Oak Knoll Press; London: The British Library, 2001) 111-42, generously shown me in draft.

15. Only copies F, I, and L were bound in green; F went to Bodley in 1834, and L was bound by Zaehnsdorf long after this sale in 1837.

16. R.N. Essick, "Blake in the Marketplace, 2001," *Blake/An Illustrated Quarterly* 35 (2002): 109, shown me in draft.

Plate 13

Coloring: Snake black, jade-green, and yellow.

Plate 14

Coloring: Wings bluish-green, robe tomato red, cloud brown, background black (bottom) and dark brown. The intriguing washes of color suggest the preliminary hand of Mrs Blake. "The dark coloring of the background, the tomato red gown on the bat-winged Pope, and the general extent of hand coloring ... are very similar to what we find in *Europe* copy D"¹⁷ q.v.

Newly Recorded Copies

Binding: Mounted in a window of a larger sheet of paper.
History: (1) Pl. 13-14 were sold anonymously at Christie's (London), 18 December 2001, Lot 85 (reproduced, estimate: £10,000-£15,000) [for £26,000 to Edward Maggs acting for John Windle on behalf of Robert N. Essick].

The First Book of Urizen (1794[-1815])

Table

Copy	Plate	Leaves	Watermarks	Blake numbers	Leaf size in cm.	Printing color
Essick	3	1	—	—	15.6 x 11.2	pale orange

Plate 3

Coloring: The flames are bronze, dark red, and black, and the man's skin is greyish-pink, his hair dark brown; decorative elements in the design touched with brownish-green (Essick copy).

Copy B

History: ... (5) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

Copy G

History: ... It was reproduced as a CD-ROM in 2001 by "Octavo" with a 12-page accompanying booklet by Nicholas Barker.

Newly Recorded Copy

Plate 3

Binding: Loose.

History: (1) This may be the print of *Urizen* pl. 3 (15.8 x 11.0) which was removed (leaving behind an offset) at an unknown date before 1976 from f. 21' of a volume of miscellaneous prints and manuscripts now in the Pierpont Morgan Library <BBS 61>; (2) Sold anonymously at Christie's (London), 18 December 2001, Lot 84 (reproduced, estimate: £25,000-£35,000) [for £40,000 to Edward Maggs acting for John Windle on behalf of Robert N. Essick].

17. R.N. Essick, "Blake in the Marketplace, 2001," *Blake/An Illustrated Quarterly* 35 (2002): 109, shown me in draft.

Plate 9 (or 22)

History: ... (4) This or pl. 22 may be the [?plate from] "the beautifully drawn and colored 'Urizen'" which A. E. Newton lent to the Philadelphia Museum of Art exhibition (1926) ...

Edition

§*Primeiro Livro de Urizen*. Tr. [etc.] João Almeida Flor. (1983) B. [Second Edition] (Lisbon: Assirio & Alvim, 1993) 8°, 69 pp.; ISBN: 972-37-0136-7. In English and Portuguese.

For Children: The Gates of Paradise (1793)

Copy B

History: (1) It is perhaps Thomas Griffiths Wainwright's copy¹⁸ which was sold with Wheatley's own library by Fletcher & Wheatley, 12 December 1837, Lot 363.¹⁹

Copy C

History: ... (5) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

Inscriptions on Designs

New Entry

Mary Wollstonecraft, *Original Stories* (1791)

"Every prospect smiled" (Butlin #244 1)

"God sent for him" (Butlin #244 2)

"How delighted the old bird will be" (Butlin #244 3)

"She turned her eyes on her cruel master" (Butlin #244 5)

Date: ?1791; the engravings from six other designs for *Original Stories* bear the imprint 2 September 1791.

Description: Blake made eleven sepia designs for Mary Wollstonecraft's *Original Stories*; one is lost, six were engraved, and the surviving four which were not engraved (c. 12.4 x 6.3 cm.) bear pencil inscriptions beneath the designs. Binding: Loose.

History: (1) The set was owned by Alexander Gilchrist (Gilchrist, *Life of William Blake*, "Pictor Ignotus" [1863] I: 91); (2) On his death in 1861 it apparently passed to his widow Anne Gilchrist and from her to (3) Their son H.H. Gilchrist, who lent the drawings to the Academy of the Fine Arts exhibition (Philadelphia, 1892), #120; (4) Acquired by H. Buxton Forman, who sold them at Anderson Galleries, 15 March 1926, Lot 65 (with 5 letters from H.H. Gilchrist) [for \$1,000 to (5) A. Edward Newton], who lent them to the exhibitions

18. Like *America* (G), *Descriptive Catalogue* (F), *Europe* (B), *Jerusalem* (B), *Marriage* (I), and *Songs* (X) which were sold for Wainwright by Wheatley. The histories of the other copies of *For Children* exclude them conclusively (A, D-E) or probably (C) from this 1837 sale.

19. See Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainwright and the Griffiths Family Library," *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (Newcastle [Delaware]: Oak Knoll Press; London: The British Library, 2001) 111-42, generously shown me in draft.

at the Philadelphia Museum of Art in May 1926 and 1939 (#237) and sold them at Parke-Bernet, 16 April 1941, Lot 120 [for \$1,500 to (6) A.S.W. Rosenbach], who sold them in 1946 to Lessing J. Rosenwald, by whom they were presented to (7) The Library of Congress.

An Island in the Moon (?1784)

Edition

**Uma Ilha na Lua*. Tr. [etc.] Manuel Portela. (Lisbon: Edições Antígona, 1996) 8°, 110 pp.; ISBN: 972-608-077-0. In Portuguese.

The preface is pp. 9-32.

Jerusalem (1804-[1820])

Copy B

History: (1) Bound about 1821 perhaps for Thomas Griffiths Wainwright and sold with his books by Benjamin Wheatley on 4 Aug. 1831, Lot 426 [£4.4.0 to Bohn]; ...

Reprint

Jerusalén, La Emanación del Gigante Albión. Introducción, notas y glosario a cargo de Xavier Campos Vilanova; Prólogo de Francisco Fernández Fernández. (Castelló de la Plana: Publicacions de la Universitat Jaume I, D.L. 1997) Col·lecció "Estudis de la traducció" Núm. 4. 8°, 447 pp.; ISBN: 84-8021-122-9. In Spanish <Blake (2001)§>.

It consists of the "Prólogo" (13-16); "Introducción" (17-56); *Jerusalén* in Spanish (57-190); "Notas" (191-256); "Glosario" (257-84); *Jerusalem* in English (285-447).

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

Marriage of Heaven and Hell ([1790-1827])

Copy F

History: ... (5) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

Copy H

History: It was reproduced in color in the Spanish edition (2000, 2001).

Copy I

History: (1) This is probably the copy ordered by T.G. Wainwright by February 1827; (2) It was sold by Benjamin Wheatley on 4 August 1831, Lot 395 ("The Marriage of Heaven and Hell, colored by the author, scarce") [for £2.3.0 to (the booksellers John and Arthur Arch)]²⁰.

Plate 11

History: ... (4) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

20. According to Wheatley's file copy of the catalogue: British Library: S.C. Wheatley.17 (12) (see Marc Vaulbert de Chantilly, "Prop-

Editions

A União do Céu e do Inferno. Tr. [etc.] João Ferreira Duarte. (Lisbon: Via Editoria, 1979) 8°, no ISBN. In Portuguese and English. B. * (Lisbon: Relógio D'água, 1991) 79 pp.; ISBN: 972-708-144-4.

§*El matrimonio del cielo y del infierno*. Traducción de Soledad Capurro y prólogo de Luis Cernuda. (Madrid: Visor, 1977). In Spanish.

It was apparently reprinted in *El Matrimonio del Cielo y del Infierno y Cantos de Inocencia y de Experiencia*. Tr. Soledad Capurro. (Madrid, 1979) Colección Visor de Poesía Vol. 87 <BBS 158>.

§*El Matrimonio del Cielo y del Infierno (The Marriage of Heaven and Hell) (1790-1792)*. Estudio preliminar, traducción y notas de José Luis Palomares. Edición facsimil y bilingüe. (Madrid: Hiperión, 2000) Poesía Hiperión. 8°, 310 pp., 32 pl.; ISBN: 84-7517-646-1. In Spanish. B. (2001)

It consists of "Cronología" (7-16); "Estudio: La Génesis del Pensamiento Radical en William Blake" (17-184) stressing Diggers (81-92), Ranters (106-35), and Muggletonians (135-76); color reproduction of *Marriage* (H) (185-213); English and Spanish texts on facing pages (215-65); "Notas y Comentarios" (267-300); and "Bibliografía" (301-06).

Poetical Sketches (1783)

Copy J

History: ... (6) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

Songs of Innocence (1789[-1811, 1831])

Copy J

Stab Holes: There are five stab holes 1.2, 3.1, 1.1, and 1.2 cm. apart.²¹

erty of a Distinguished Poisoner: Thomas Griffiths Wainwright and the Griffiths Family Library," *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (Newcastle [Delaware]: Oak Knoll Press; London: The British Library, 2001) 111-42, generously shown me in draft). In the same sale, and presumably also Wainwright's, were Lot 424, Blair's *Grave* (1808) [Rich, £1.6.0] and Lot 1746 (11 Aug.) Young, *Night Thoughts* "with the singular designs by Richard [sic] Blake" [Williams, £1.13.0]. Wainwright is also probably the vendor of the *Job* proofs (1826) sold by Wheatley on 20 Dec. 1832 (S.C. Wheatley 20. (4)), Lot 1313, property of W[heatley] [Molteno £1.9.0].

21. According to David Swinford, as reported by R.N. Essick, "Blake in the Marketplace, 2001," *Blake/An Illustrated Quarterly* 35 (2002): 108, generously shown me in draft. When *Innocence* (J) was sold at Christie's (N.Y.) on 8 Oct. 2001, Lot 6, it was said to have a set of "stab-holes in the gutter margins ... which appears to match" those of the *Innocence* prints in *Songs* (E); *Blake Books*, which does not report the stab holes in *Innocence* (J), gives those in *Innocence* of *Songs* (E) as 3.5 and 3.4 cm. apart. As Essick remarks succinctly, "I cannot reconcile any combination of these holes [in *Innocence* (J)] with those present in the green-ink plates in *Songs* copy E."

Framing Line: The single red ink line (not mentioned in BB) surrounding each of the first four prints (pl. 2-5—the frontispiece, title page, "Introduction," and "The Shepherd") is rather crudely drawn, perhaps intended to make the images appear straighter on the page. The lines are practically on the platemarks; on the title page they go through some of the coloring and divide the imprint from the design, and I should be very surprised were they Blake's.

History: ...; (9) Abel Berland sold it at Christie's (New York), 8 October 2001, Lot 6 [for \$941,000 to anon. (Justin Schiller for (10) Maurice Sendak)].

Copy T

Binding: Copy T is carelessly described in the Christie catalogue of 8 October 2001, Lot 6, as a "forgery," but this probably means no more than that it was printed after his death from Blake's copperplates and colored, as Joseph Viscomi suggests (*Blake and the Idea of the Book* 381).

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

Copy D

History: ... (6) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

Copy T¹

The tiny "pinholes" in the upper margins of pl. 28-30, 46 (title page, "Introduction," "Earth's Answer," and "London") reported by Michael Phillips, *William Blake: The Creation of the Songs From Manuscript to Illuminated Printing* (2000), 98 <Blake (2001)> do not exist; there is no "pinhole" in the prints in *Songs* (T¹).

There is, however, in the top left corner of the platemark in three of these plates a very small ink mark, and a similar ink mark appears just outside the platemark in the fourth. I cannot determine whether these marks are accidental or purposeful. At any rate, they could scarcely have been used for registering the paper to the copperplates. These ink marks (rather than "pinholes") are reported by Robert N. Essick and Joseph Viscomi in "An Inquiry into Blake's Method of Color Printing," www.ibiblio.org/jsviscom (2001) [now accessible at www.blakequarterly.org]. I am grateful to Mr. Morrow (Senior Conservator of Prints, Drawings, and Photographs at the National Gallery of Canada) for his generosity in showing me these prints and for discussing them with me.

Copy X

History: (1) Wainwright's copy²² was sold by Wheatley, 2 May 1835, Lot 833 [for £2.6.0 to W],²³ apparently (2) The bookseller James Weale, for whom it was sold in 1840.

22. The owner listed on the printed title page is Joseph Earle, but the manuscript list of owners gives "Wright Mⁿ," and beside Lot 833 in Wheatley's master copy is "W-ght," i.e., Wainwright.

23. According to Wheatley's file copy of the catalogue: British Library: S.C. Wheatley.26 (4); see Marc Vaulbert de Chantilly, "Property

Copy g¹

History: ... (2) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ("another volume ... [with] some impressions from plates engraved for these books [?Songs]—uncolored") ...

Copy j

History: ... (4) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

Plate a

History: ... (6) Joseph Holland had it reproduced on a zinc plate²⁴ and printed very persuasively in brown ink (like his original) on paper very similar to the Japanese paper in his reproduction of "Little Tom the Sailor"; the chief distinguishing feature is "Wm Blake Sculp" added below the design, which does not appear in the original.

Edition

**Cantigas da Inocência e da Experiência: Mostrando os Dois Estados Contrários da Alma Humana*. Tr. Manuel Portela. (Lisbon: Edições Antígona, 1994) 8°, 137 pp.; ISBN: 97922-608-083-5. In Portuguese and English.

There is No Natural Religion (?1788)

Copy F

History: ... (4) A. E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

Section B: Collections and Selections²⁵

Reprints of Blake's Works Before 1863

(Addenda)

1860?

"The Chimney Sweeper" (Sudbury Leaflet)

**A Águia e a Toupeira: Poems de William Blake*. Tr. [etc.] Hélio Osvaldo Alves. Coleção Citânia [No.] 2. (Guimarães: Pedra Formosa, 1996) Tall 8°, xxv + 106 pp.; ISBN: 972-8118-12-0. In Portuguese.

Translation of *Songs, Visions, America, Europe, Song of Los*, and brief selections from *Vala, Jerusalem*, and *Milton*.

of a Distinguished Poisoner: Thomas Griffiths Wainwright and the Griffiths Family Library," *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (Newcastle [Delaware]: Oak Knoll Press; London: The British Library, 2001) 111-42, generously shown me in draft.

24. Holland's rough instructions to the facsimilist with the GEB copy say that it is to be "etch[ed] deep."

25. Here and below I ignore most mere reprints.

**Los bosques de la noche* (Poemas, Canciones y Epigrammas). Edición bilingüe y anotada de Jordi Doce. (Madrid, Buenos Aires, Valencia: Colección la Cruz del Sur, Septiembre 2001) 8°; no ISBN. In Spanish.

It consists of "Introducción" (7-42); "Cronología" (43-48); "Nota a la edición" (49-50); "Bibliografía consultada" (51-55); lyrical poems in English and Spanish on facing pages (56-242); "Notas a los poemas" (243-54); "Correspondencia escogida" (255-88); "Blake y sus contemporáneos" (289-328).

"The Chimney Sweeper From 'Songs of Innocence' [and Anon.] The Blind Boy at Play." *Sudbury Leaflets* Poetical Series No. 47. (Sudbury: J. Wright, "Price 1s. per 100 post free, or 25 for 4d." [n.d., ?1860]) 8°, 1 leaf.

The Blake text is somewhat adjusted. Neither poem is included in *Sudbury Leaflets: Poetry and Prose, Original and Selected* (London: A.W. Bennett; Sudbury: J. Wright, 1864).

The Complete Illuminated Books, ed. David Bindman (2000) <Blake (2001)>.

Reviews

2. *Francis Gilbert, "A book that all may read, at last: It is more than 200 years late, but Francis Gilbert welcomes an affordable edition of William Blake's illuminated books," *Times* 8 Nov. 2000.

3. *Jon Mee, "Revisions of the Prophet," *Times Literary Supplement* 1 Dec. 2000 (with the Tate exhibition) (Bindman's book is "a wonderful achievement.")

4. *Leo Carey, "Books Current: 'The Author & Printer W Blake,'" *New Yorker* 9 April 2001: 18 (with Bentley, *The Stranger from Paradise* and the catalogue of the Metropolitan Museum Blake exhibition) (makes one feel "that Blake ultimately created a medium that was as extravagant and bizarre as his message.")

5. *New York Times Book Review* 105 (3 Dec. 2000): 20.

6. *Maclean's* 113 (11 Dec. 2000): 54.

Experience: A Poem by William Blake. (New York: The Saturday Press, 1930) 8°, 4 unnumbered pp.; no ISBN.

The poem is 22 lines from *Vala* beginning "What is the price of Experience." According to the colophon, "Of this poem, ten copies were set in Oxford type by Margaret Brian Evans in July, 1930."

The Lamb. ([No place:] Designed and printed by Linda Anne Landers at Spoon Print Press [2001]) Very tall 8°, 6 decorated leaves; no ISBN.

A hundred copies were printed with decorations by Linda Anne Landers. This is distinct from her 1998 edition of *The Lamb* <Blake [1999]>, much larger, with different designs, and set in much larger type.

London. Wood Engravings by Paul W. Nash. (London: The Strawberry Press, 1995) 5 pp.; ISBN: 1-872333-18-4.

The words "William Blake" are "signed by the author by spirit pen, through Madam Casarosa of Tooting," according to the colophon.

§*El Matrimonio del Cielo y del Infierno y Cantos de Inocencia y de Experiencia*. Tr. Soledad Capurro. (Madrid, 1979) Colección Visor de Poesía Vol. 87 <BBS 158>.

El Matrimonio appeared by itself in 1977.

Obras Completas en Poesía: Edición Bilingüe. Tr. Pablo Mañé Garzón. (Madrid, 1980) Libros Rio Nuevo, 30. In Catalan and English <BBS 159>.

This is apparently distinct from §*Poesía completa*. Traducción de Pablo Mañé Garzón. [2 vols.?] (Barcelona: Libros Rio Nuevo, 1980). In Spanish and English.

**Poemas do Manuscrito Pickering Seguidos d'Os Portões do Paraíso*. Tr. Manuel Portela. (Lisbon: Edições Antígona, 1996) 8°, 77 pp.; ISBN: 972-608-063-0. Portuguese translation of the Pickering MS and *For the Sexes: The Gates of Paradise*.

Poems. ([No place:] Minizauber Edition, [2001?]) 14 pp. (2 x 1.45 cm); no ISBN. In German.

25 copies of this tiny work were printed, probably by Sybille Maier.

§*Poesía completa*. Traducción de Pablo Mañé Garzón. [2 vols.?] (Barcelona: Libros Rio Nuevo, 1980). In Spanish and English.

This is apparently distinct from the Catalan and English edition called *Obras Completas en Poesía*: Edición Bilingüe. Tr. Pablo Mañé Garzón. (Madrid, 1980) Libros Rio Nuevo, 30 <BBS 159>.

Song ["How sweet I roam'd" from *Poetical Sketches*]. Designed, [decorated,] printed and made by Linda Landers. (London: Spoon Print Press, 2001) Tall 8° with 7 fold-out leaves.

**William Blake*: a Friends' Centre Saturday School April 29th 1978. ([Brighton: Ray Watkinson, 1978]) 4°, 10 pp.

A souvenir for a one-day Blake course consisting of 10 pages plus brown paper covers (with a xerox affixed), 5 xeroxed images, quotations from *The French Revolution*, *America*, and *Vala*, "William Blake—chronology" (2 pp.), and "William Blake: a bibliography" (1 p.).

William Blake Archive (www.blakearchive.org)

In autumn 2001 it added *Marriage* (G) and *Visions* (P) to the 43 copies of Blake's works in illuminated printing already reproduced.

William Blake's Writings. Ed. G.E. Bentley, Jr. Volume I: Engraved and Etched Writings. Volume II: Writings in

Conventional Typography and in Manuscript. (Oxford: Clarendon Press, 1978 [i.e., Special edition for Sandpiper Books Ltd., 2001]).

An unaltered reprint <BBS 169>.

Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

Blair, Robert, *The Grave*

Drawings

John Flaxman wrote on 18 October 1805:

M^r. Cromak has employed Blake to make a set of 40 drawings from Blair's poem of the Grave 20 of which he proposes [to] have engraved by the Designer the most Striking are, The Gambols of Ghosts according with their affections previous to the final Judgment—A widow embracing the turf which covers her husband's grave—Wicked Strong man dying—the good old man's Soul recieved by Angels—²⁶

On 27 November 1805 Blake wrote that he "produced about twenty Designs which pleasd [Cromek] so well that he ... set me to Engrave them."

These drawings Cromek promptly exhibited at the Royal Academy and at his house at No. 23, Warren Street, Fitzroy Square.²⁷ Later he carried them with him on his Northern tour to solicit subscriptions to his edition of *The Grave*; he exhibited them in July 1806 at the shop of "Messrs. Knott and Lloyd, Birmingham"²⁸ and in November 1807 "at Mr Ford's, Bookseller, Market-street-lane," Manchester.²⁹ In April 1807 he showed "Blake's Drawings for 'The Grave' [not the engravings] ... to the Queen & Princess at Windsor."³⁰

Cromek had twelve of the designs engraved by Schiavonetti (not Blake), but then the twenty watercolors virtually disappeared from the public record. We know that Mrs. Cromek offered them for sale for £30 in 1813 after her husband's death³¹ and that they were sold at an Edinburgh auction in 1836 for £15.0,³² but then they vanished entirely. Scarcely anything was known of them for almost two centuries, not even which unengraved designs were included among the twenty.

26. *Blake Records* (1969) 166-67.

27. First and Second Prospectuses (both November 1805); see *Blake Records Supplement* (1988) 32, and *Blake Records* 171.

28. *Birmingham Commercial Herald* and *Aris's Birmingham Gazette*, both for 28 July 1806 (*Blake Records Supplement* 42).

29. *Manchester Gazette* 7 Nov. 1807 (*Blake Records Supplement* 54).

30. *Blake Records Supplement* 48.

31. *Blake Records Supplement* 71.

32. "Thomas Sivwright and the Lost Designs for Blair's *Grave*," *Blake/An Illustrated Quarterly* 19 (1985-86): 103-06.

Then, in the summer of 2001, nineteen of the twenty missing designs suddenly reappeared.³³ In them, the predominant color is pale blue. Those later engraved are very close indeed to the prints, though the critic for *The Anti-Jacobin* complained in November 1808 that "the defect of giving strong corporeal semblance to spiritual forms was much less glaring in them [the original drawings], than in the prints. The figures were more shadowy and insubstantial" (*Blake Records* 208).

Binding: The mounted drawings are loose in a red morocco portfolio with a buckle and a stamped label: "DESIGNS FOR | BLAIR'S GRAVE"; the lining paper is watermarked "BEILBY & KNOTTS 1821." It does not now bear the title given in the 1836 auction: "Black Spirits and White, Blue Spirits and Grey."

The unwatermarked leaves, of various sizes, are mounted on stiff brownish paper (though three, including No. 16, are a slightly different shade of grey) 33.3 x 26.7 cm., with matching framing lines around the designs. Watermarks on the mounts are faintly perceptible: RUSE | 1800 (No. 2), J WHATMAN 1801 (No. 11), and J WHATMAN (No. 13).

On most of the unengraved designs (Nos. 13-14, 16-19), "Not" is inscribed on the versos.

The drawings for Blair's *Grave* are as follows; the first 19 untitled and unnumbered watercolors are in the recently-discovered cache. The order of Nos. 1-12 here is that of the engravings in the printed version.

1. The drawing is inscribed "The Grave | a Poem | by Robert Blair | illustrated with 12 Engravings | by Louis Schiavonetti | From the Original Inventions | of | William Blake. | 1806," while the etched version reads: "THE | GRAVE, | [Gothic:] A Poem. | Illustrated by twelve Etchings | Executed | BY | LOUIS SCHIAVONETTI, | From the Original | Inventions | OF | WILLIAM BLAKE. | 1808." Notice that the engraver named on the watercolor is Schiavonetti, not Blake as in the first Prospectus (Nov. 1805). When the design was engraved as the title page of the 1808 *Grave*, it was called "The Skeleton Re-Animated" in the account "Of the Designs" No. IX. There was no title page design in Crome's first Prospectus (Nov. 1805), and this design is first named in his advertisement in the *Manchester Gazette* for November 1807 as the ninth design.³⁴ This design was plainly lettered after the second Prospectus (Nov. 1805) in which Schiavonetti is named as the engraver rather than Blake. It is therefore unlikely to have been among the designs exhibited at the Royal Academy in the early autumn of 1805.

There are sketches, mostly variants, untraced (Butlin #609-10, 617), Yale Center for British Art (#611), British Museum Print Room (#612-13, the latter "on thin card"), Mrs. Seth Dennis (#614), the late Gregory Bateson (#615), and the Huntington (#616).

33. The descriptions below of the designs themselves are from the essay by Martin Butlin entitled "New Risen from the Grave: Nineteen Unknown Watercolors by William Blake," *Blake/An Illustrated Quarterly* 35 (2002): 68-73, which he generously sent me in typescript, but other details derive from my own examination of the drawings in London in December 2001.

34. *Blake Records Supplement* 54.

2. Engraved as "Christ Descending into the Grave" (called "The Descent of Christ into the Grave" in "Of the Designs" No. I in *The Grave* [1808]); sketches are in the British Museum Print Room (#621) and untraced (#622).

3. Engraved as "The meeting of a Family in Heaven" (called "A Family Meeting in Heaven" in "Of the Designs" No. XI); a sketch is in the British Museum Print Room (#623).

4. Engraved as "The Counsellor, King, Warrior, Mother & Child in the Tomb" ("Of the Designs" No. VIII omits the last 3 words).

5. Engraved as "Death of the Strong Wicked Man" ("The Strong and Wicked Man Dying," No. IV); a sketch is in the Victoria & Albert (#624).

6. Engraved as "The Soul hovering over the Body reluctantly parting with Life" ("Of the Designs" No. VI omits the last 4 words); sketches are in the Tate (#625) and untraced (#626-28).

7. Engraved as "The descent of Man into the Vale of Death" ("Of the Designs" No. II); a sketch is in the British Museum Print Room (#638).

8. Engraved as "The Day of Judgment" ("The Last Judgment," No. XII).

9. Engraved as "The Soul exploring the recesses of the Grave" ("Of the Designs" No. VII); a sketch is in the British Museum Print Room (#629).

10. Engraved as "The Death of The Good Old Man"—the old man's hand is on "THE | NEW | TESTAMENT" as in the engraved version ("The Good Old Man Dying," No. V); a sketch is untraced (#631).

11. Engraved as "Death's Door" ("Of the Designs" No. III). The design is very close indeed to Schiavonetti's engraving and radically different from Blake's treatment of the same scene in his engraving of it. The difference may make one (reluctantly) feel more sympathy for Crome who commissioned Schiavonetti to engrave Blake's designs, apparently on seeing Blake's plate. Two sketches for it are untraced (#630, 632).

12. Engraved as "The Reunion of the Soul & the Body" (No. X, "The Re-Union of Soul and Body").

13. "A touchingly innocent representation of two men walking along a path into a distant landscape, the horizon of which is dominated by the sun setting behind what must be the Celestial City ... inscribed 'Friendship' on the mount by an unknown hand," as in the first Prospectus (Nov. 1805).

14. "An oblong composition dominated by a nude female figure, seated full-face with her arms extended, holding poppies and with butterfly-like patterned wings ... [inscribed on the mount in a hand different from "Friendship"] 'The Grave Personified—Unfinish'd.' The figure, particularly the wings, is similar to the clothed figure seen in profile on the right side of the altar-like tablet in one of the alternative designs for a title-page for *The Grave*" (#616). The design is very powerful and surprising; the figure with poppies in her hand occupies almost all the space, and there are grieving figures on each side of her feet. This may be "A characteristic Frontispiece" which is listed in Crome's first Prospectus (Nov. 1805).³⁵ On the verso

35. A "Design for the frontispiece to Blair's *Grave*" was sold with seventeen other unidentified Blake drawings and prints at Christie & Manson, 25 March 1859, #119* (£2.8.0 to Nosedá) (not in Butlin). The frontispiece to *The Grave* (1808) was Thomas Phillips's portrait

is an exceedingly faint pencil design of hands in the air and a head, probably by Blake—or Robert Blake, as David Bindman suggests. Beside it are fragments of pasted-on paper with different chain and wire lines.

15. "A night scene, illuminated by a lantern, showing a father kneeling by the grave reading from a book ... accompanied by two children." It is very like the design (reversed) for "The Garden of Love" (*Songs* pl. 44) (Butlin #137, dated 1780-85).

16. "Christ leading the blessed souls into Heaven," related to #624.

17. "Two young adults standing by an open grave in a churchyard with a Gothic church on the left ... the young girl pointing at the 'high-fed worm,' 'surfeited on the damask cheek' of the deceased 'Beauty.' The male figure is presumably the stripling who has been enamored of her."

18. "Eight exquisite air-borne female figures, two, accompanied by six cherubs, rising above a crescent moon, while the others soar up and encircle them; together they hold the thread of life. This allusion to the Fates is presumably based on the line, in the midst of a long passage on the horrors of suicide on page 18, that reads 'Our time is fix'd, and all our days are number'd!'" Below on the mount are two illegible pencil lines.

19. "The Gambols of Ghosts according with their Affections previous to the final Judgment," as described in Flaxman's letter. "The watercolor is essentially the same [as #636] except that Blake has differentiated more clearly between the figures of the 'wicked,' in the spiral ascending from the bottom left-hand corner up the right-hand margin to the top of the composition, and the 'good' characters who emerge from their tombs in the lower right-hand corner and process into the Gothic arch of the church on the left. The 'wicked' characters are largely preoccupied with fighting each other or resisting being dragged from their tombs; in addition there is a strangely negative baptism scene in the upper right-hand corner in which an old man clutches a resisting child while dipping his left hand into a bowl of water held by two apparently angelic figures. The 'good' ghosts are noticeably passive with their lowered heads, some concentrating on the pages of a book, again possibly the Bible. The semi-circle of figures around the yew tree are frantic rather than ecstatic." The watercolor is far clearer and more detailed than the very rough sketch (#636); the baptism is indeed very strange. A sketch is untraced (#637).

20. The twentieth design, not included among those discovered in 2001, is probably the one of "A widow embracing the turf which covers her husband's grave" (#633, on old mount), which Flaxman described in his letter of October 1805; like the other 19 designs, it is largely in blue, mounted, with three framing lines round it. The first clear record of it is in 1876.

of Blake, but the first Prospectus (Nov. 1805) advertised "A characteristic Frontispiece."

In the same sale, #120-21 were "Time, and three others, by W. Blake" (£1.11.6 to Evans) and "Scene from the Revelation, by W. Blake" (£1.2.5 to Evans). One may be "A Life Study: Time" lent by Alexander Macmillan to the Burlington Fine Art Club exhibition (1876), #245 [Butlin #866] and not traced since, and another might be "Pity" which was described as a "Subject from the Revelation of St. John" in the 1876 exhibition, #38 [Butlin #311]. (Other Blake illustrations of Revelation are Butlin #514, 517-22, 524, 639-48.)

Apparently therefore Cromeck did not own it. Perhaps it was somehow exchanged for "Death Pursuing" (No. 21 below). A sketch is in the British Museum Print Room (#634).

21. Cromeck agreed to buy twenty of Blake's designs for Blair, according to Blake's letter of November 1805, and he paid twenty guineas for them according to his letter of May 1807 (*Blake Records* 186). However, he owned at least one more Blake drawing for *The Grave*. The design entitled in the first Blair Prospectus (Nov. 1805) "Death Pursuing the Soul through the Avenues of Life" (Collection of R.N. Essick; #635, mounted on "card") is inscribed on the verso: "Illustration to 'Urizen,' a poem by William Blake—who also made the drawing. It belonged to my father[.] T.H. Cromeck." Cunningham, who lived with the Cromecks in 1810, described it as Urizen chasing "a female soul through a narrow gate and hurl[ing] her headlong down into a darksome pit" (*Blake Records* 487). The mistaken association with *The First Book of Urizen* may explain why Mrs. Cromeck did not sell it with the other Blair designs.

22. Blake's dedication for his *Grave* designs (April 1807; #620, British Museum Print Room) was refused by Cromeck in his letter of May 1807. A sketch for it is in the Victoria & Albert (#624).

23. "A Figure Ascending in a Glory of Clouds" (U.S. National Gallery of Art; #619) may be for *The Grave*.

These nineteen newly-traced designs, plus "A widow embracing the turf," were probably those which Cromeck exhibited publicly.

They include three of the designs mentioned by Flaxman in October 1805 (Nos. 5, 10, 19) but not the fourth, "The Widow embracing her Husband's Grave," which was listed in Cromeck's first Prospectus (Nov. 1805).³⁶

Paper Sizes of the Drawings

1. 33.2 x 28.5 cm., the size of the mount
2. 23.0 x 12.4 cm.
3. 24.0 x 14.0 cm.
4. 14.7 x 23.5 cm. (i.e., a sideways design)
5. 20.4 x 25.5 cm.
6. 15.8 x 22.7 cm. wide (i.e., sideways design)
7. 23.5 x 13.5 cm. wide
8. 27.4 x 22.2 cm.; much larger than the others
9. 23.3 x 11.7 cm.
10. 20.2 x 25.87 cm.
11. 23.8 x 13.7 cm.
12. 23.9 x 17.45 cm.
13. 23.9 x 17.6 cm.
14. 20.3 x 29.8 cm.
15. 17.5 x 23.5 cm.
16. 23.75 x 12.85 cm.
17. 19.6 x 13.35 cm.
18. 23.6 x 17.6 cm.
19. 27.3 x 21.7 cm.
20. 15.4 x 10.8 cm.
22. 30.2 x 23.8 cm.
23. 22.9 x 18.8 cm.

36. It stayed with Blake until his death and was sold at Southgate in June 1854 with other Blake drawings which passed from his widow to Tatham.

History: (1) Blake offered forty designs for *The Grave* to Cromek (according to Blake's letter of Nov. 1805), who chose twenty of them and paid twenty guineas for them (and he acquired a twenty-first separately); (2) The Blair drawings were offered by Cromek's widow in 1813 for £30; (3) Acquired by an anonymous buyer who had a red morocco portfolio made for them; (4) Sold in the auction by Tait of Edinburgh from the *Catalogue of the Extensive and Valuable Collection of Books, Pictures, Drawings, Prints ... of the Late Thomas Sivright, Esq. of Meggetland and Southouse*, 1-16 Feb. 1836, Lot 1835 ("Volume of Drawings by Blake" for Blair's *Grave*), for £15.0; (5) Acquired for an anonymous collection and identified in October 2001.

Blake apparently also made his own portfolio of watercolors for *The Grave* with a title page which mentions neither Schiavonetti nor engravings:

1. "A Series of Designs: | Illustrative of | The Grave. | A Poem by Robert Blair. | Invented & Drawn by William Blake | 1806" (24.0 x 20.5 cm.), which passed from Mrs. Blake to Tatham (Butlin #616).
2. An Angel with a trumpet (19.8 x 10.4 cm.), acquired by Butts (#611).
3. An Angel Awakening the Dead with a Trumpet (11.6 x 9.2 cm.) (#612), acquired, probably about 1834, from Tatham (like *America* pls. 3, 6, 10, *Europe* pl. 6-7, 12, *Jerusalem* pl. 35, and the "Nelson" drawing) by J.D. Francis.
4. Alternative design for the title page, without lettering (42.5 x 31.0 cm.), sold by Evans to the British Museum Print Room in 1856 (#613).
5. "The Widow Embracing Her Husband's Grave" (15.4 x 20.8 cm.); Joseph Hogarth sold it with drawings which apparently passed from Catherine Blake to Tatham at Southgate, 7 June 1854 (#633).
6. "The Gambols of Ghosts According with Their Affections Previous to the Final Judgment" (46 x 31.6 cm.; watermark: IHS IxVILLEDARY), which passed from Mrs. Blake to Tatham (#636).
7. "The Descent of Man Into the Vale of Death" (24.2 x 26.6 cm.), acquired by Butts (#638).
8. "A Destroying Deity: A Winged Figure Grasping Thunderbolts" (20.6 x 29.7 cm.), which passed from Mrs. Blake to Tatham (#778).
9. "Churchyard Spectres Frightening a Schoolboy" (17.9 x 11.6 cm.), acquired by Mrs. Gilchrist (Butlin #342).

Dante, *The Divine Comedy*

*Dante, *Inferno*. Tr. Henry Francis Cary. Introduced by Robin Hamlyn with Illustrations by William Blake. (London: The Folio Society, 1998) Large 4°, xviii + 151 pp., 32 well-reproduced color plates; no ISBN.

Part III: Commercial Book Engravings

Illustrations of The Book of Job (1826, 1874)

New Location: North Carolina (Greensboro).

Editions

**Illustrations of the Book of Job* Invented and Engraved by William Blake 1825[,] Reduced in Facsimile by Alfred Dawson 1880.

Phillips's portrait of Blake as engraved by Schiavonetti and the 22 *Job* prints, all reduced in size, are reproduced as "photo-intaglios" by the Typographic Etching Co. as in the Second Edition of Gilchrist, *Life of William Blake* (1880) <BB 1680B>, where the method and the company are identified. (The portrait of Blake was added in 1880, and different versions of the *Job* prints appeared in the first edition of 1863.) The only text is the title above on the blue upper cover. The 23 india-paper prints (on rectos of laid paper backing leaves 32.5 x 24.5 cm., much larger than in Gilchrist) are loose in the folder. The only copy known to me is in the collection of Robert N. Essick.

Illustrations of the Book of Job Invented and Engraved by William Blake. A New Edition. (London: Methuen, 1903) The Illustrated Pocket Library of Plain and Colored Books <BB #424>. B. (1904).

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

Copperplates

History: (1) The thirteen copperplates engraved by Schiavonetti after Blake's twelve designs plus the frontispiece portrait of Blake by Thomas Phillips passed at the death in March 1812 of the original publisher Robert Hartley Cromek to (2) His widow Elizabeth; according to an undated letter from Thomas Stothard, "M^r Cromack has ... sold blays grave for one hundred & twenty pounds"³⁷ to (3) Rudolph Ackermann (1754-1834) who printed them with Blair's *Grave* (1813; the imprint on the plates altered to 1813) and with Jose Joaquin de Mora's *Meditaciones Poeticas* (1826; the titles and imprints on the plates altered to Spanish); (4) The copperplates were acquired by John Camden Hotten who printed them (1813 [i.e., 1870], the imprints on the plates restored to the versions of 1813); (5) They were bought apparently by H. Buxton Forman, in whose posthumous sale at Anderson Galleries, 15 March 1920, appeared Lot 50: "The ORIGINAL TWELVE COPPER PLATES ENGRAVED BY WILLIAM BLAKE, for 'The Book of Job'" [i.e., engraved by Schiavonetti for Blair's *Grave*, which has twelve plates; the 22 plates for *Job* were then still in the Linnell family]; (6) Acquired by George C. Smith, who had them "Printed from the Original Plates in the Possession of an [anonymous] American Collector" (N.Y., 1926), listed them in his anonymous catalogue: *William Blake: The Description of a Small Collection of His Works In the Library of a New York Collector* [unnamed] (1927), Lot 52, and sold them posthumously with his library at Parke-Bernet, 2-3 December 1938, Lot 38 [\$750]; (7) Acquired by Lessing J. Rosenwald, who

37. *Blake Records Supplement* (1988) 71.

lent them to the exhibition at the Philadelphia Museum of Art (1939), Lot 119, and gave them to (8) The U.S. National Gallery of Art.

1808 Quarto and Folio
New Location: York (Toronto).

Dante, Blake's Illustrations of Dante (1838)
1838 New Location: National Gallery of Canada.

[Darwin, Erasmus], *The Botanic Garden*
(1791, 1795, 1799, 1806)
1795 New Location: Wellcome Institute (London).

Flaxman, John, *Compositions from the Works Days and Theogony of Hesiod* (1817)
Drawings: The 38 bound designs watermarked 1809 and 1813, in 1970 in the possession of the dealer H.D. Lyon, were offered at Christie's (London), 7 June 2001, #78 (6 designs and the binding reproduced), estimate £80,000-£120,000 [not sold]; as R.N. Essick ("Blake in the Marketplace, 2001," *Blake* 35 (2002): 120) suggests, "Perhaps no potential purchaser could overcome the suspicion that these may be early copies after the plates by a skilled hand other than Flaxman's."

Hartley, David, *Observations on Man* (1791)
New Location: Wellcome Institute (London).

Hayley, William, *Little TOM the Sailor* (1800)
F. Joseph Holland had the head-piece and tail-piece of his copy (printed in black) "photographed on [metal] plates and printed [in brown] on excellent Japanese paper made by Kochi, intended for a Christmas card for special friends" (as he wrote to GEB on 19 June 1969); the result is very persuasive.

Lavater, John Caspar, *Aphorisms* (1788, 1789, 1794)
1788 New Location: Wellcome Institute (London).

Lavater, John Caspar, *Essays on Physiognomy*
(1789-98; 1810; 1792 [1817])
1789-98 New Location: Wellcome Institute (London), with signature and notes of Dawson Turner.

Scott, John, *Poetical Works* (1782, 1786, 1795)
1782 New Location: Friends House (London).

Stedman, John Gabriel, *Narrative* (1796, 1806, 1813)
1796 New Location: Wellcome Institute (London), plates colored.

In Blake's plate of "The skinning of the Aboma Snake," "some work may have been done in the copperplate itself to strengthen the lines defining these trees" "projecting above the undergrowth on the left side of the plate and just above the head of the man standing lower left, [which] print much

more darkly in the 1806 and 1813 ed.," according to R.N. Essick, "Blake in the Marketplace, 2001," *Blake* 35 (2002): 130.

Varley, John, *A Treatise on Zodiacal Physiognomy* (1828)
New Location: Wellcome Institute (London).

Young, Edward, *Night Thoughts* (1797)
New Location: *Houghton Library (Harvard).
Colored Copy
Addenda

Copy U
History: ... (4) It went from the dealer Laurence Witten <BBS 272> to (5) The dealer Justin Schiller, to (6) A private British collection by 1978; offered for sale in September 2001 "at an unstated but reportedly extraordinary price," according to R.N. Essick, "Blake in the Marketplace, 2001," *Blake* 35 (2002): 118.

Copy BB
Binding: Bound in brown leather with tooled edges and spine, spine broken, blue and red marbled end-papers, 40.7 x 31.8 cm., 9 sheets watermarked, "Explanation of the Engravings" between the Advertisement and Night I title page. "Bright atypical coloration [Grey Death type] applied after binding."³⁸
History: (1) Acquired by Greville Lindall Winthrop, who added his bookplate and bequeathed it in June 1943 to (2) Houghton Library (Harvard University; Accession Number *42-5188F).

Part IV: Catalogues and Bibliographies

1780

The Exhibition of the Royal Academy, M.DCC.LXXX. The Twelfth (1780) <BB #519>. B. Anon. "Catalogue of Paintings Exhibited at the Rooms of the Royal Academy." *Library of the Fine Arts* III (1832) 345-58 (1780) <Toronto>.

In 1780, the Blake entry is reported as "W Blake.—315. Death of Earl Goodwin" (353).

24 May 1828, Stewart, Wheatley, & Adlard sale
Lot 1130, Blake's "sublime" *Night Thoughts* drawings, which were "alone sufficient to immortalize him," were bought in at £52.10.0 when they did not achieve the reserve of £157.10.0.³⁹

38. All this information derives from *William Blake's Designs for Edward Young's NIGHT THOUGHTS*, ed. John E. Grant, Edward J. Rose, Michael J. Tolley, Co-ordinating Editor David V. Erdman (Oxford: Clarendon Press, 1980) I:72, an entry scandalously overlooked by GEB for 20 years until the lacuna was pointed out by my friend John Windle.

39. Marc Vaulbert de Chantilly interprets the Wheatley's code ("Norris KBO/el") for me. BB said they "were withdrawn at £52.10s."

3-11 August 1831

Library, Books of Prints, Music, Casts, Pictures. | A CATALOGUE | OF | THE VALUABLE AND EXTENSIVE | LIBRARY | OF | THE LATE GEORGE EDWARD GRIFFITHS, ESQ. | EDITOR OF THE MONTHLY REVIEW. | TOGETHER WITH THE | BOOKS OF PRINTS. LIBRARY OF MUSIC, | COLLECTION OF | CASTS AND PICTURES, | *The Property of a well known Amateur of the Fine Arts,* | AMONG THE BOOKS WILL BE FOUND | ... | WHICH WILL BE SOLD BY AUCTION, BY | MR WHEATLEY, | (LATE STEWART, WHEATLEY AND CO.) | AT HIS GREAT ROOM, 191, PICCADILLY, | *On Wednesday, August 3, 1831, and Eight following Days,* | (SUNDAY EXCEPTED) AT TWELVE O'CLOCK. | May be Viewed, and Catalogues had, price One Shilling.

The "well known Amateur of the Fine Arts" is Thomas Griffiths Wainewright, the grandson of Ralph Griffiths (founder and editor of *The Monthly Review*) and nephew of Ralph's son George Edward. In April 1831 Wainewright had absconded to France.

His Blakes were sold on the second day, 4 Aug. 1831:

#395 "The Marriage of Heaven and Hell [I], colored by the author, scarce" [for £2.3.0 to (the booksellers of Cornhill John and Arthur) Arch].

#424 Blair, *Grave* (1808) [for £1.6.0 to Rich].

#426 *America* (G), *Europe* (B), and *Jerusalem* (B), "Three of the rarest of this singular Artist's Productions" [for £4.4.0 to Bohn].

11 Aug. 1831:

#1746 Young, *Night Thoughts* (1797) "with the singular designs by Richard Blake" [for £1.13.0 to Williams—N.B. The passport on which Wainewright escaped to France was in the name of Williams].

All these details are from Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths Family Library," in *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (2001) 111-42.

1921

*Geoffrey Keynes. *Bibliography of William Blake* (N.Y.: The Grolier Club, 1921) <BB #617A>.

B. (N.Y., 1921 [i.e., 1969]) <BB #617B>.

C. §(N.Y., 1921 [i.e., 2001]).

The 2001 reprint gives in black and white the four plates originally in color.

1922

The National Gallery of Canada Special Exhibitions: *Pictures and Sketches by Tom Thomson, Illustrations to the "Book of Job" and Dante's "Inferno" by William Blake and Modern Color Prints*. Third & Fourth Floors. ([Ottawa: National Gallery of Canada, 1922]) 8°.

Anon., "Blake's Illustrations to the 'Book of Job' and Dante's 'Inferno'" (11-17).

May 1926

Works of William Blake exhibited at the Philadelphia Museum of Art, May 1926.

The only account of the exhibition was the essay by A. Edward Newton, "Works of William Blake," *Bulletin Philadelphia Museum of Art* 21 (1926): 162-65, which mentions 15 drawings Newton is known to have owned, plus 9 books and loose prints from books in illuminated printing and some commercial engravings (only Hogarth and Canterbury Pilgrims named), the drawings certainly and the books and prints almost certainly from Newton's own collection. "The very rare catalogue issued by Blake when the original picture ['Canterbury Pilgrims'] was exhibited in 1812" is probably *A Catalogue of the Fifth Annual Exhibition of the Associated Painters in Water Colors* (1812), in which the tempera of the "Canterbury Pilgrims" was Lot 254, though of course the *Catalogue* was not "issued by Blake."

?1971

§Alastair A. Auld. *William Blake: Six Paintings in the Stirling Maxwell Collection*, Pollok House ([1971]).

1982

*T[iit] Kodar. *William Blake Books in Scott Rare Books Special Collections [of York University]*. A New Edition. (Toronto: The Author and Printer T. Kodar, 1982) 4°, 23 unnumbered mimeographed pages; no ISBN.

The only original work is Blair's *Grave* (1808).

1990

Donald Fitch. *Blake Set to Music* (1990) <BBS 309-10>.

For *Donald Fitch, "Blake Set to Music: Supplement 2001," see *Blake* 35 (2001): 40-61.

12 February-2 June 1996

William Blake: Visiones de mundos eternos (Madrid & Barcelona, 1996).

Review

101. §*E. Flórez, "William Blake, visión de mundos eternos," *Goya* No. 251 (March-April 1996): 309-10.

2 April-6 July 1997

*Patrick Noon. *The Human Form Divine: William Blake from the Paul Mellon Collection* (1997).

Reviews

4. §*Anon., "The Human Form Divine: William Blake from the Paul Mellon Collection," *Drawing* 18 (Spring 1997): 120-21.

5. §R. Kimball, "The Human Form Divine: William Blake from the Paul Mellon Collection," *New Criterion* 15 (June 1997): 55-56.

18 October-17 November 2000

Blake's Heaven: A Tribute Exhibition to William Blake at Scolar Fine Art Gordon Samuel, 35 Bruton Place, London W1J 6NS ... In association with James Huntington-Whiteley, 38 Hopefield Avenue, London NW6 6LH ... [2001].

The exhibition was in two parts; the first, 18-27 October, was of modern British religious art and pastoral landscape; the second, 1-17 November, was works after Blake by contemporary (20th century) artists.

James Huntington-Whiteley, introduction (4-5) ("Blake should be seen as an inspirational rather than an influential figure").

The Blake section includes some very striking images, such as Rabindra Singh (b. 1966), "after Blake's Temptation and Fall" (*Paradise Lost*), which shows Eve plucking hand-grenades from the Tree of Life, and Amrit Singh (b. 1966), "The Beast of Revelation—after Blake's 'Beast of Revelation,'" which shows a lurid monster rising from the sea with seven heads including William Clinton (most prominently), Margaret Thatcher, Idi Amin, a blindfolded bishop, and Hitler.

Reviews

1. §*E. Moncrieff, "The Doors of perception are open at Scolar," *Art Newspaper* 11, No. 107 (Oct. 2000): 73-74.
2. *John Russell Taylor, "Around the galleries," *Times* 8 Nov. 2000: 21 ("a very illuminating exploration of the way in which Blake has continued to influence British art right through the 20th century and into the 21st").

9 November 2000-11 February 2001

**William Blake* (London: Tate, 2000) <Blake (2001)>. B.
**William Blake* (N.Y.: Harry N. Abrams, Inc., 2001) 304 pp.; ISBN: 0-8109-5710-8.

The Abrams hard-cover version of the Tate exhibition catalogue adds a "Checklist of Works Exhibited at The Metropolitan Museum of Art" (299-304), with far fewer works than in the Tate exhibition and some additions.

Reviews, Notices, etc.

Tate Exhibition

15. *Tom Lubbock, "Details Competition," *Independent on Sunday* 13 Aug. 2000 ("Glad Day" "is a good example of Blake's blatancy").
16. *Louise Jury, "Arts world bows to Blake the 'Soho nutcase': A poet and artist dismissed as mad in his lifetime is to be honoured by Tate Britain, writers and pop stars," *Independent on Sunday* 17 Sept. 2000: 11 (Alex James says that "Blake kind of invented the idea of a Soho nutcase, which is what I've always aspired to").
17. *Anon., "Tate Britain: William Blake," *Living Music*, inserted in *Evening Standard* Sept. 2000.
18. *Waldemar Januszczak, "Visions of the Damned: He saw things. He heard voices. And he believed the end of the world was just around the corner. Is it any wonder that, almost 200 years after William Blake's death, we are just beginning to decipher the method behind the painter-poet's madness? Waldemar Januszczak reports," *Sunday Times* [London] 15 Oct. 2000.
19. *Peter Ackroyd, "The Key to Blake's Vision: Next month Tate Britain mounts the first major exhibition of William Blake's art in over 20

years. Anxious yet arrogant, practical yet visionary, this 'daydreamer to the point of genius' remains misunderstood. But in such contradictions lies the secret to his character," *Daily Telegraph* [London] 21 Oct. 2000: 1, 8.

20. *Michael Bracewell, "Blake's high priestess: Throughout her career, rock iconoclast Patti Smith has had one hero—the artist William Blake. Here she explains to Michael Bracewell how his unique view of the world came to be enshrined in her work," *Sunday Times Magazine* 28 Oct. 2000: 35, 37, 39 ("one of my favourite things about Blake, [is] that the last thing he sent out for [on his deathbed] was a new pencil, so he could draw his wife. That says it all for me").

21. *Nigel Reynolds, "Blake's 100 Jerusalem works go on show for first time," *Daily Telegraph* 2 Nov. 2000: 12 (the 100 plates of *Jerusalem* will all be shown "in Britain" for the first time at the Tate exhibition).

22. Helen Sumpter, "William Blake," *Evening Standard* 2 Nov. 2000.

23. *Birch, "Young British Artists," *Private Eye* 3 Nov. 2000 (a cartoon: "Think how much he could have achieved, with a really good agent!").

24. *Sarah Hemming, *Daily Express* 3 Nov. 2000: 56 (a herald of the Blake exhibition and four others).

25. *Anon., "Blake Addict Ticket offer," *Independent* weekend review 4 Nov. 2000 (tickets for four Blake events organized by the Tate).

26. *Richard Dormant, "Pick of the week: William Blake," *Telegraph* 4 Nov. 2000.

27. *Mark Irving, "Visions, woes and tales of the City: Born and bred in London, poet and artist William Blake became the city's greatest critic. Mark Irving reports on Tate Britain's tribute to a radical reputation," *Financial Times* 4-5 Nov. 2000.

28. *Anon., "Eye of the Tyger: the best of Blake at the Tate," *Independent on Sunday* 5 Nov. 2000 (caption for a picture).

29. *Louise Jury, "The best of Blake from Albion and beyond: The poet and artist's greatest works have been brought together at Tate Britain," *Independent on Sunday* 5 Nov. 2000.

30. *John McEwen, "Opening this week: William Blake," *Sunday Telegraph* 5 Nov. 2000: 20.

31. *Anon., "Opening this week: William Blake," *Sunday Telegraph* 5 Nov. 2000.

32. *Alan Taylor, "Dark Satanic Thrills: William Blake was often dismissed as a crank in his lifetime, but as a new exhibition on his life reveals, this poet and painter with an extraordinary imagination was a complex visionary not easily pigeon-holed," *Sunday Herald* 5 Nov. 2000: 16-20.

33. *Anon., "Arts Programme of the Day," *Independent* 6 Nov. 2000: 16 (announcement of the BBC Omnibus programme on Blake).

34. *Anon., "Today's Viewing Choice," *Times* 6 Nov. 2000: 32 (announcement of [inter alia] the BBC Omnibus programme on Blake).

35-60. *Kevin Jackson, "The A-Z of William Blake," *Independent* [London] 6-11, 13-18, 20-25, 27-30 Nov., 1-2, 4 Dec. 2000 ("X is for Catherine Blake ... Because she was illiterate").

61. *Maev Kennedy, "Vital relic of artist who stamped indelible mark on visual imagination," *Guardian* 6 Nov. 2000: 10.

62. *Patrick Stoddart, "Critic's Choice," *Daily Express* 6 Nov. 2000 (a précis of the BBC Omnibus programme on Blake).

63. *Tom Lubbock, "Heavenly Bodies: William Blake: The Naked Truth," *Independent* 7 Nov. 2000: 1, 12 ("William Blake: Was he a nudist? ... Even if the tale is untrue, it's still significant").

64. *Richard Cork, "Nor did his sword sleep in his hand: William Blake, the iconoclast's iconoclast, gets his due—200 years on—at the Tate. Richard Cork can only applaud," *Times* 8 Nov. 2000: 20.

65. *Richard Dormant, "Poems for the eyes: The Tate's William Blake show is overloaded with the artist's spectacular but dense works," *Daily Telegraph* 8 Nov. 2000: 22.

66. *Samantha Ellis, "Mystic realist: Angels, demons and many-headed beasts burst out of William Blake's works, and even in his books poetry plays second fiddle to pictures Tate Britain, SW1 from tomorrow," *Evening Standard* 8 Nov. 2000.

67. *Claire Allfree, "Art Review: William Blake," *Metro* [London] 9 Nov. 2000: 22 ("it's a staggering, awe-inspiring exhibition").

68. *Jonathan Glancey, "'Twixt heaven and hell': Blake's life was one of squalor and frustration; most people thought him mad. No wonder he dreamed of a green and pleasant land, says Jonathan Glancey," *Guardian* 9 Nov. 2000: 12.

69. *Anon., "Best Documentary: Blake Night, BBC Knowledge, from 8pm," *Daily Express* 10 Nov. 2000: 65 (announcements of two BBC programmes: [1] "William Blake Night," the centrepiece of which is "The Ancients," "a drama about his later years," followed by [2] "Blake's Heaven" [comments by celebrities]).

70. *Paul Johnson, "A very English genius who just loathed soap: A major exhibition now open shows how Blake's vision can still inspire us," *Daily Mail* 10 Nov. 2000 ("a huge and beautiful exhibition"; "Blake and Catherine would dance naked in the garden, 'like Adam and Eve' as he put it").

71. *James Rampton, "Pick of the Day," *Independent* 10 Nov. 2000 (announcements of two BBC programmes: [1] "William Blake Night," the centrepiece of which is "The Ancients," "a drama about his later years," followed by [2] "Blake's Heaven" [comments by celebrities]).

72. *Brian Sewell, "Still burning bright, the tiger touched by angels," *Evening Standard* [London] 10 Nov. 2000: 32-33.

73. *Gabrielle Starkey, "Choice," *Times* 10 Nov. 2000 (announcement of the BBC Knowledge programme called "William Blake Night").

74. *Anon., "The spirit of William Blake—still burning bright today," *Independent* 11 Nov. 2000 (an editorial).

75. *Richard Cork, "Richard Cork's Choice: William Blake," *Times* 11 Nov. 2000.

76. Anon., "A jewel in her crown," *Independent on Sunday* realitymagazine 12 Nov. 2000 (the "latest collection [of jewelry by Philippa Kunisch] was designed especially for the William Blake retrospective").

77. *Sholto Byrnes, "V. Old Labour sees the signs of free love," *Independent on Sunday* 12 Nov. 2000: 30 (Michael Foot says that Blake's "Jerusalem" lyric is a hymn to free love).

78. *Charles Darwent, "Order vs chaos: it's the great Blake debate," *Independent on Sunday* 12 Nov. 2000: 4-5 ("Icky pieces of faux-archaic-Sienenna with a dash of half-digested Michelangelo thrown in, these are interesting not as works of art so much as artefacts"; "madness is his method," but the exhibition gives "a sense of order that is at most misleading").

79. *Mark Hudson, "So could Blake, master of word pictures, really paint as well?" *Mail on Sunday* 12 Nov. 2000: 80 (in the pictures, "the unwavering mood of manic exaltation becomes exhausting"; "I don't believe he was a great artist in the absolute sense").

80. Waldemar Januszczak, "First Tate Britain lost its way. Now, by dedicating a huge show to mad old William Blake, it reveals it has lost all reason, says Waldemar Januszczak," *Sunday Times* 12 Nov. 2000 ("Visiting the Blake show is like being chained to the soapbox of a ranting religious lunatic at Speaker's Corner"; the "Blake show ... has little real art in it"; for a response, see No. 92).

81. *John McEwen, "Total immersion with new age man," *Sunday Telegraph* 12 Nov. 2000: 8 ("a stupendous exhibition").

82. Donald Parsnip, "Donald Parsnip's Weekly Journal: Today, some lessons in the game of art and a tribute to the great William Blake," *Independent on Sunday* 12 Nov. 2000 ("Don't Miss! naturist day at the Tate Gallery as part of the great Blake moment followed by grand tiger burning event").

83. *Sarah Kent, "Blake's progress: Saluting the visionary art of William Blake," *Time Out Magazine* 15 Nov. 2000.

84. *Daniel Coysz, "Successfully taking on an old cliché: Daniel Coysz takes a trip to a new exhibition of the work of William Blake and is impressed with the results," *Morning Star* 15 Nov. 2000.

85. *Anon., "Gathering of Blake work at the Tate," *West End Extra* 17 Nov. 2000.

86. *Joanna Carey, "Joanna Carey takes an illuminating journey through the visionary universe of William Blake," *Times Educational Supplement* 17 Nov. 2000.

87. *Charlotte Higgins, "What to say about ... William Blake at Tate Britain," *Guardian* 17 Nov. 2000 ("Point out that William Blake has been all things to all people").

88. *Paul Levy, "Must-See Museum Shows: London's 'William Blake,' 'Impression' and 'Brand New,'" *Wall Street Journal* 17 Nov. 2000 (a "beautifully laid-out show" with a "splendid, hefty catalogue" and "an astonishingly well-done Web site").

89. *Cedric Porter, "God's revolutionary: Immortal hands: Lambeth's role in the career of artist and writer William Blake is just one strand in a fascinating exhibition that looks set to establish Blake's reputation as a great artist, as well as a great writer. Cedric Porter takes a closer look at the man who was William Blake," *Pulse* (South London's top new and used-car guide) 17 Nov. 2000: 1, 7 (the Adam and Eve in the garden story illustrates Blake's "non-conformism").

90. *Anon., "Exhibition of the week: William Blake," *Week* 18 Nov. 2000 (a pastiche of reviews).

91. *Martin Gayford, "Moments of true greatness," *Spectator* 18 Nov. 2000: 71-72 (the exhibition is "indigestible, with its enormous quantities of large images," but "Blake had moments of true greatness").

92. *Elizabeth Forrest, "Flying with Angels," *Sunday Times* 19 Nov. 2000 (in a letter to the editor, she says she was "disappointed and sad" to read Januszczak's essay, No. 80 above).

93. *Sarah Kent, "Cerith Wyn Evans," *Time Out Magazine* 22-29 Nov. 2000 (in "homage to William Blake," Evans created "a contemporary celestial scenario" with lights and a glitter-ball which creates "a truly cosmic experience").

94. *Andrew Graham-Dixon, "The Ghost of a Flea (c1819-20) by William Blake," *Sunday Telegraph Magazine* 26 Nov. 2000 (an account of "this week's picture"; "There is something suspiciously hucksterish about the whole performance").

95. *Louisa Buck, "Blake and the rock goddess: Seventies icon Patti Smith is in town to pay homage to a fellow maverick poet. Louisa Buck met her," *Evening Standard* 30 Nov. 2000: 27 ("I feel like I'm walking with Blake, that he's here with me").

96. *Kevin Jackson, "The Thursday Interview: Patti Smith: More than a rock chick: She was a punk before punk was invented. Now Patti Smith reads the Romantic poets and even believes in Jesus. Has she finally grown up?" *Independent* 30 Nov. 2000 (like Robert Mapplethorpe she "was really into Blake").

97. *Dr. Thomas Stuttaford, "Medical Briefing: Was Blake mad or just bizarre," *Times* 30 Nov. 2000: 10 (today probably "Blake would be treated with ... an atypical anti-psychotic drug").

98. *Anon., "Exhibition of the Month: William Blake," *London Magazine* Nov. 2000.

99. *Anon., "Poet and prophet," *Artist* Nov. 2000.

100. *Martin Gayford, "Blake's heaven: William Blake: visionary, fruitcake, or Regency rock star? Martin Gayford looks for answers at Tate Britain's revelatory new show," *Harpers & Queen* Nov. 2000 ("He was too magnificently weird to be mainstream").

101. *Sue Hubbard, "Still Burning Bright: Poet and artist William Blake was ridiculed as an eccentric mystic in his day, self-publishing his own books and painting his visions. Now, as Tate Britain hosts a major Blake show, Sue Hubbard looks at his apocalyptic legacy," *Art Review* Nov. 2000: 41-43.

102. *Stephen Patience, "Exhibition Diary," *World of Interiors* Nov. 2000: 155.

103. *M. Kramer, "William Blake," *Magazine Antiques* 158, No. 5 (Nov. 2000): 636.

104. *J.-L. Gaillémion, "William Blake: l'imagination c'est la vie," *Connaissance des Arts* No. 577 (Nov. 2000): 96-103.

105. *S. Guégan, "William Blake: le seigneur des anneaux," *Beaux Arts Magazine* No. 198 (Nov. 2000): 88-94.

106. *D. Sausset, "Blake halluciné," *L'Oeil* No. 521 ([Lausanne], Nov. 2000): 82.

107. *Jon Mee, "Revisions of the Prophet," *Times Literary Supplement* 1 Dec. 2000 (with *The Complete Illuminated Books*, ed. David Bindman)

- (it includes a long analysis of the "Vision of the Last Judgment" picture and praise of "Marilyn Butler's splendid essay").
108. *Anon., "William Blake, our apocalyptic visionary, was celebrated. The waters rose over our green and pleasant land," *Observer* 3 Dec. 2000.
109. John Aizlewood, "Performance: Patti Smith St. James's Church, London," *Guardian* 4 Dec. 2000 ("Blake aficionado Patti Smith simply takes 90 minutes to show why she adores him"; "lovely").
110. Nick Hasted, "Songs of innocence and experience: Pop: Patti Smith, St James's Church, Piccadilly, London," *Independent* 5 Dec. 2000 ("She leaves to a roaring ovation and returns in tears, deeply grateful. Blake would have been proud").
111. *Dr. Kathleen Raine, "Man of Vision: With the work of William Blake the subject of a major exhibition now at the Tate Britain, London, Dr. Kathleen Raine, poet, mystic and scholar, pays tribute to this imaginative 18th-century genius," *Lady* 19 Dec. 2000: 32-33 ("That Blake's work so well embodies what Plotinus describes is borne out by the ... [exhibition] at the Tate Britain").
112. *Michael Phillips, "Don's Diary," *Times Higher Education Supplement* 8 Dec. 2000 (on what he did for Blake from Saturday to Saturday).
113. *Sue Herdman, "Blake's heaven: The artist and poet William Blake railed against Georgian society and lived a life of poverty. Yet the brilliant, mythical world he created has earned him a unique position at the heart of British art," *H&A* Dec. 2000: 40-41 (in interview with Christine Riding).
114. *Anon., "Powerful imagination on Millbank," *Artist* Dec. 2000.
115. *Anon., "In preview: Blake's progress," *Printmaking Today* Autumn 2000 ("All hail the great leader!").
116. *Sir Nicholas Goodison, "A British Visionary: Sir Nicholas Goodison examines the enduring appeal of William Blake and looks at the Art Fund's special relationship with his work," *Art Quarterly* Autumn 2000 (about the 200 Blake works in public collections acquired with the assistance of the National Art Collections Fund).
117. *Anon., "Blake Illuminated," *Royal Academy Magazine* Winter 2000.
118. *Matthew Collings, "Blake and Today's Art—Not Related: Blake was apocalyptic, 'Apocalypse' isn't," *Modern Painters* Winter 2000: 60-62 ("let's not say he has a burning relevance for today's modern art. He would have a burning bonfire for it" [62]).
119. *Jamie McKendrick, "Painter and Poet: William Blake's passionate vision," *Modern Painters* Winter 2000: 32-35 ("a sense of awe seems a fitting response").
120. *Joe Muggs, "Blake's Heaven: William Blake's luscious unreason still challenges after 200 years, says Joe Muggs," *Pure* 1 (Winter 2000): 114-16.
121. *Anon., "William Blake: England's artist prophet," *Lancet* 357 (6 Jan. 2001): 75.
122. *Lucy Fisher, "Burning with Talent: Artist, engraver, poet and thinker, William Blake is honoured in a show as ambitious as his output," *Time* 8 Jan. 2001: 48-49 ("He was such a one-off").
123. Anon., "Blake's Big Year," *Globe and Mail* [Toronto] 29 January 2001: R1 (a puff for the Tate exhibition).
124. *Kevin Jackson, "Under the influence: How many 18th-century artists still passionately inspire musicians, writers and painters? William Blake does. As his Tate exhibition ends, Kevin Jackson previews Friday's grand celebration," *Independent* 1 Feb. 2001 (on the evolution of the plans for the celebration).
- 125-26. *Warren Hoge, "Blake's Tygers (And Much More) Burning Bright at the Tate," *New York Times* 1 Feb. 2001: E1-2; reprinted as "The Dizzying World of Blake: The Mystical, Radical Poet-Painter Is on Show in London," *International Herald Tribune* 3-4 Feb. 2001.
127. *David Bindman, "London and New York: William Blake," *Burlington Magazine* 143 (March 2001): 172-74 (on the literary focus of the exhibition; "Tate Britain can claim to have done Blake proud" [174]).
128. *S. Baker, "William Blake, Tate Britain, London," *Art on Paper* 5, No. 4 (March-April 2001): 84.

129. John Commander, "Blake at the Millennium," *Book Collector* 50 (Spring 2001): 77-83 (the catalogue is "impressive" and "done with panache," but "Ackroyd seems on auto-pilot" [82, 83]).
130. *Thomas Kilroy, "Conversing with angels: Like Joyce and Pound, Blake suffered a particular kind of failure, the failure to communicate everything," *Irish Times* 2 June 2001 (with G.E. Bentley, Jr., *The Stranger from Paradise* [2001]) (the catalogue "makes a handsome introduction to this astonishing artist").
131. Nick Hasted, "A show that breathed fire into Blake: First Night: The Tygers of Wrath: Purcell Rooms London," *Independent* 3 Feb. 2001: 12 (on performances as "the finale" of the Tate exhibition).
132. *Laura Cumming, "Visionary or anti-enlightenment scourge? The 'Cockney nutcase' was both—and much more besides," [*Journal not identified*, n.d.].
133. David Fuller, "William Blake," *Apollo* 155 (Aug. 2001): 56-57.
134. Michael Grenfell, *Blake Journal* No. 6 (2001): 79-80 ("All in all, then, a veritable millennial celebration of Blake's art").

Metropolitan Museum Exhibition

27 March-24 June 2001

135. *Michael Kimmelman, "A Visionary Whose Odd Images Still Burn Bright," *New York Times* 30 March 2001: B29, 31 (the New York exhibition, a third the size of that in London, is "touching and beautiful if you have a taste for Blake's art").
136. *Leo Carey, "Books Current: 'The Author & Printer W Blake,'" *New Yorker* 9 April 2001: 18 (with Bentley, *The Stranger from Paradise* and the catalogue of the Metropolitan Museum Blake exhibition) (the Butler essay suggests that "Blake deliberately cultivated eccentricity").
137. *M. Stevens, "Homemade heaven," *New York* 34 (9 April 2001): 109.
138. *Jerry Salz, "Wild Thing," *Village Voice* 46, No. 15 (17 April 2001): 40, 43.
139. *Souren Melikian, "William Blake: The Image and the Words," *International Herald Tribune* 21-22 April 2001 ("much of his graphic oeuvre [is] difficult to take").
140. *John Updike, "Therefore I Print," *New York Review of Books* 17 May 2001: 9-10, 12—see also http://www.nybooks.com/articles/article-preview?article_id=14220 ("I found the exhibit itself a bit cave-like, and confusing ... though certain images of uncanny vividness and unabashed loveliness continue to glow in the mind").
141. *Herb Greer, "Frozen Fire: The Visionary World of William Blake," *World and I* April 2001: 90-97 (Blake's work is "an astounding achievement" [96]).
142. *Matthew Gurewitsch, "The Gallery: Images of Blake's Mythology," *Wall Street Journal* 9 May 2001: A24.
143. *Jed Perl, "Jed Perl on Art: Off the easel," *New Republic* 224 (4 June 2001): 33-43 ("There is something essentially unsettled about Blake's achievement" [36]).
144. *R. Hughes, "Chatting with the devil, dining with the prophets," *Time* 47 (18 June 2001): 79-80 [not in the Canadian edition].
145. Ratnagarbha, "Nietzsche's diary: A biased and eclectic view of what's new in the world of art and culture," *Urthona: arts and buddhism* No. 15 (Spring 2001): 55 ("a feast for Blake lovers and an excellent way for newcomers to be introduced to his graphic works").
146. *Vincent Carretta, "Exhibition Review," *Eighteenth-Century Studies* 34 (2001): 440-45 (with Michael Phillips, *William Blake: The Creation of the Songs From Manuscript to Illuminated Printing*) (it is "a very major exhibition" [440]).

The 68 reviews etc. in *The Independent* and *The Independent on Sunday* are doubtless related to the fact that *The Independent* was a sponsor of the Tate exhibition.

An online checklist for the exhibition at http://metmuseum.org/special/william_blake/blake_checklist.htm included some works not in the printed catalogue, according to R.N. Essick, "Blake in the Marketplace, 2001," *Blake* 35 (2002): 119.

April 2001

*John Windle Antiquarian Bookseller. *Catalogue Thirty-Two: William Blake*. (San Francisco: [John Windle, April] 2001) 4°, viii + 80 pp., no ISBN.

"Introduction" (v-vi), book owned by Blake (#1, Quincy <Blake (2001)>, with a reproduction of the title page), *separate plates (#2-24), *writings and illustrations by Blake (#25-150), "Books about Blake" (#151-385), "Exhibitions and Sales Catalogues" (#386-404), *"Samuel Palmer" (#405-10).

15 September-31 October 2001

**William Blake: Dreamer of Dreams*: [An exhibition] September 15-October 31, 2001 [of the] Special Collections Division of Jackson Library, The University of North Carolina, Greensboro. ([Greensboro, North Carolina: Jackson Library, 2001]) 4°, 19 unnumbered pages, 38 color reproductions; no ISBN.

An essay on Blake (not a catalogue) with reproductions presumably of what was exhibited, mostly Blake Trust facsimiles; *Illustrations of the Book of Job* is the library's "only original Blake title." See <http://library.uncg.edu/depts/speccoll/exhibits/blake>.

8 October 2001

**The Library of Abel E. Berland*: Part I: Important English Literature, Science and Philosophy [to be sold at auction on] Monday, 8 October 2001 [by] Christie's (N.Y.: Christie's, 2001) 4°.

Lot 6 is *Songs of Innocence* (J) (estimate \$1,000,000-\$1,500,000) [\$941,000 to anon. (i.e., Justin Schiller acting for Maurice Sendak)].

The description records for the first time that the leaves "exhibit [a set of] stab-holes in the gutter margins ... [which] appears to match" the earlier of the two sets of stab holes in the *Innocence* in *Songs* (E). (According to *Blake Books* [414], these three stab holes are "about 5.0 cm from the top and 3.5, 3.4 cm apart.") The catalogue concludes "on the basis of this new evidence ... that Blake himself made up copy J as it stands today, with its complement of 21 [rather than the normal 31] plates." (Dr. Michael Phillips is thanked in the Christie's price list for advice about *Innocence* [J].)

However, this "new evidence" of stab holes merely demonstrates that the *Innocence* plates (pl. 2-27, 53-54) in *Songs* (E) were once stabbed together with *Innocence* (J) (pl. 2-12, 16-18, 22-27, 54).⁴⁰ Clearly this stabbing was intended merely to keep these *Innocence* plates together; no one would

40. On the same evidence, one might wonder whether *Songs* (I), printed in brown, with three stab holes 3.4 and 3.4 cm. apart, may not have been stabbed with *Innocence* (J) and the *Innocence* plates in *Songs* (E); *Songs* (I) was apparently given by Blake to Thomas Phillips who painted his portrait in 1807.

suggest that Blake intended to issue together a copy of *Songs of Innocence* with 20 duplicate prints in it. The "new evidence" therefore scarcely bears upon when and by whom the prints in *Innocence* (J) were collated.

And in fact even newer evidence indicates that stab holes in *Innocence* (J), q.v., do not at all match those in the *Innocence* in *Songs* (E).

Notice, etc.

1. Anon. (Reuters), "Outrageous fortune needed for Shakespeare Folio," *Chicago Tribune* 11 Sept. 2001, Section 1:4 (Abel Berland's Shakespeare folio [1623] [estimate \$2,000,000-\$3,000,000] and *Songs of Innocence* [J] [estimate \$1,000,000-\$1,500,000] will be sold at Christie's [N.Y.]).

18 December 2001

**Old Master, Modern and Contemporary Prints* [to be sold at auction by Christie's] Tuesday, 18 December 2001 The Properties of The Estate of Walter J. Johnson, Mr. Paul Betjeman, The Harry Anna Investment Fund Inc., sold to benefit the Florida Elks Youth Camp Inc. and the Florida Elks Children's Therapy Services Inc. [and others] (London: Christie's, 2001).

The Blake lots, all reproduced, are Cumberland's calling card (Lot 83 [withdrawn at £1,300]), *Urizen* pl. 3 (Lot 84 [£40,000 to Edward Maggs for R.N. Essick]), and *Europe* pl. 13-14 (Lot 85 [£26,000 to Edward Maggs for R.N. Essick]).

Notice, Review, etc.

1. *Richard Lloyd, "Blake's visions: William Blake lived in the realm of his own imagination—and his art allows us to see inside it," *Christie's Magazine* Dec. 2001: 12.

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

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

Mary Deverell, *Sermons* (1776)

SERMONS | ON | VARIOUS SUBJECTS. | BY | MARY DEVERELL, | Gloucestershire. | THE SECOND EDITION, | REVISED AND ENLARGED BY THE AUTHOR. | WITH | An additional DISCOURSE on the Duty of | THANKS-GIVING. | = | LONDON: | Printed for the AUTHOR, by W. STRAHAN: | And sold by Messrs. DODSLEY, Pall-Mall; LEWIS, Piccadilly; ROBSON, | and MITCHELL, New Bond-street; WILKIE, St. Paul's Church-Yard; | CROWDER, Pater-Noster-Row; DILLY, Poultry; and DAVENHALL, | Cornhill: Also by T. CADELL, Bristol; BALLY, Bath; G. HARRIS, | Gloucester; and most Booksellers in Town and Country. | M DCC LXXVI [1776]

"Subscribers Names to the Second Edition" (21 pp.) include "William Blake, Esq; Blandford, Dorsetshire."

Part VI: Criticism, Biography, and Scholarly Studies

*Alberge, Dalya. "Export ban on Blake's heavenly vision." *Times* 24 Oct. 2000.

Announcement of "a three-month ban to enable a British institution to raise about £650,000 to buy *God Blessing the Seventh Day*." (By the summer of 2001 it was in the United States, according to R.N. Essick, "Blake in the Marketplace, 2001," *Blake* 35 (2002): 111.)

Among Friends of Jackson Library [University of North Carolina, Greensboro] 1, Issue 3 (Fall 2001).

*Dr. William K. Finley (Special Collections Librarian). "Dreamer of Dreams: William Blake, Poet and Artist." 2-4. (A summary of his life and works.)

Anon. "Celebrating the Millionth Volume for UNGC: William Blake's *Illustrations of the Book of Job*: Fall 2001 Schedule of Events." 6.

*Barry K. Miller (Special Projects Librarian). "Interest in Blake Soaring." 7-8. (A survey of Blake "revivals.")

*Anon. "The William Blake Archive." 8. (A very brief description.)

*Anon. *Dancing Times* Dec. 2000.

"Arts Minister William Howarth has placed a temporary ban on the export of ... *God Blessing the Seventh Day*, by William Blake."

Anon. "Exhibition of the Works of British Artists at the Gallery of the [British] Institution." *Library of the Fine Arts* III (March 1832) 244-56 <Toronto>.

In the context of Henry Howard's "The Dream of Queen Catherine," "There was a clever drawing by Blake of the same subject sold at Sir T. Lawrence's sale [*Christie*, 21 May 1830], of which this reminds us in no inconsiderable degree" (247).

§Ansari, A.A. *William Blake's Minor Prophecies*. (Mellen, 2001) *Studies in British Literature* Vol. 58. 156 pp.; ISBN: 0-7734-7432-3.

§Barilli, Renato. "William Blake en los orígenes de la postmodernidad." Tr. Georgina Blanco. *La Palabra y el Hombre: Revista de la Universidad Veracruzana* (Xalapa, Mexico) 106 (1998): 81-88. In Spanish.

*Barker, Nicholas. *The Book of Urizen*. ([No place: The publisher of the CD is "Octavo"] 2001) 4°, 12 pp., no ISBN.

A scholarly pamphlet accompanying a CD-ROM of *Urizen* (G).

*Bellin, Harvey F., and Darrell Tuhl in conjunction with George F. Dole, Tom Kieffer, and Nancy Crompton, ed. *Blake and Swedenborg: Opposition Is True Friendship: The Sources of William Blake's Arts In the Writings of Emanuel Swedenborg:*

An Anthology with an Introduction by George F. Dole (N.Y., 1985) <BBS 364>.

3. Harvey F. Bellin. "'Opposition Is True Friendship': Emanuel Swedenborg and his Influences on William Blake." (35-67) B. Reprinted as "'Opposition Is True Friendship': Swedenborg's Influences on William Blake." 91-114 of *Emanuel Swedenborg: A Continuing Vision: A Pictorial Biography & Anthology of Essays & Poetry*. Ed. Robin Larsen, Stephen Larsen, James F. Lawrence, and William Ross Woofenden, with an Introduction by George F. Dole (N.Y.: Swedenborg Foundation, Inc., 1988) 4°, ISBN: 0-87785-136-0.

4. Kathleen Raine. "The Human Face of God." (87-101) B. Reprinted 78-90 in *Emanuel Swedenborg* (1988).

Bentley, G.E., Jr. "Blake's shadow." *Times Literary Supplement* 17 March 1978: 320 <BBS 366>.

These letters from Catherine Blake were first published in John Gore, "Three Centuries of Discrimination," *Apollo* 105 (1977): 346-57.

*Bentley, G.E., Jr. *The Stranger from Paradise: A Biography of William Blake*. (New Haven and London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, [April 2001]) 8°, xxvii, 532 pp., 182 illustrations; ISBN: 0-300-08939-2.

A factual biography incorporating all the significant evidence (a good deal of it previously unpublished) and including, in a tardy appendix (493-98), the more important Blake sections from the newly discovered Journal of John Clark Strange.

Notices, Reviews, etc.

1. Anon., "Nature, the Orient and kids' stuff: Books on Vermeer, Blake, Surrealism, Armenian art, the Nabis and Oriental art roll off the North American presses," *Art Newspaper* No. 113 (April 2001): 62 ("it revels in the otherworldliness of the artist").

2. *Leo Carey, "Books Current: 'The Author & Printer W Blake,'" *New Yorker* 9 April 2001: 18 (with the catalogue of the Metropolitan Museum Blake exhibition and *The Complete Illuminated Books*, ed. Bindman) ("Failing to find a market for his work," Blake and "his adoring wife, retreated into a 'community of two'").

3. *Phillip Hensher, "Come and see my etchings: There's little of Blake the poet here, but this biography does illuminate his engravings," *Observer* 13 May 2001 (Bentley "writes badly," exhibiting "insensitivity to tone," and offering "erroneous" readings of poems, but the book is occasionally a "useful guide" because of its "concentration on Blake as a craftsman." The reproduction in the review is of the very interesting Blake window in St Mary's church, Battersea, where Blake was married).

4. *Thomas Wright, "Ankles, swollen, 434n: No detail is too dull for this plodding Life," *Daily Telegraph* 19 May 2001 ("Bentley fails to give a shape to his unwieldy and constantly repetitive narrative").

5. *Jonathan Bate, "Immortal hand and eye: Jonathan Bate on a pains-taking Life which does not address the poet's mysteriousness," *Sunday Telegraph* 20 May 2001 ("For scholars, this will be a permanently valuable resource ... comprehensive, accurate, and judicious But it is not, alas, the place for the general reader to begin").

6. *Richard Edmonds, "Eyes of a child: language of a saint," *Birmingham Post* 26 May 2001 ("a fascinating book" in which "Bentley certainly does more than justice" to Blake's life).

7. "Thomas Kilroy, 'Conversing with angels: Like Joyce and Pound, Blake suffered a particular kind of failure, the failure to communicate everything,' *Irish Times* [Dublin] 2 June 2001 (with the Tate exhibition catalogue) ("G.E. Bentley's definitive, documentary-style biography ... is written with ... lucidity of language and thought";⁴¹ incidentally "Thomas Kilroy's new play, *Blake*, is about William and Catherine Blake").
8. Lucy Beckett, "Divine madness ...," *Tablet* 9 June 2001: 840 (this is "an almost encyclopaedic volume, with copious illustrations, that any Blake enthusiast will want to buy ... Born into another time, or taught the basic doctrines of Trinitarian Christianity, Blake would have been a [conventional?] Christian mystic").
9. "Andrew Motion, 'Spirit-sightings and glimpses of heaven: The hardworking poet is an awkward subject, finds Andrew Motion,' *Financial Times* 23-24 June 2001 ("while his approach makes for fine scholarship, it is heavy going even for sympathetic general readers. ... It is especially useful in placing Blake within the context of late 18th century dissenting England. ... [in] the Realm of the React [i.e., Beast]").
10. Bubbles kingpin, "Bentley's Generous Act," amazon.com 25 June 2001 ("amazingly well researched ... contextualizes him beautifully ... it is Bentley's sober critical eye (of fairness) which is so refreshing—his sense of balance is impeccable"; N.B. "Bubbles" is not a pseudonym of GEB).
11. "James King, 'His fearful symmetry is still unframed,' *Globe and Mail* [Toronto] 7 July 2001: D9 (a "coherent, accurate account of Blake's life," "splendid-looking" and "presented in a graceful and coherent manner," perhaps "the best handbook to Blake ever written," but "As a biography ... this book is a failure").
12. "Grevel Lindop, 'A palace of his own: William Blake, honest labourer and astonishing conversationalist,' *Times Literary Supplement* 31 Aug. 2001: 6 ("a thoroughly reliable, fully documented and closely detailed life ... beautifully designed" and illustrated, "the most important life of Blake since Gilchrist's").
13. Anon., "New Blake Biography," *Blake Journal* No. 6 ([Oct.] 2001): 86 (announcement of a forthcoming review of Bentley's *The Stranger from Paradise*, a book which "has both the stamp of authority and the readability which we would expect of the author").
14. Michael Payne, "Book on William Blake illuminates his great work," *Sun* [Sunbury, Pennsylvania] 4 Nov. 2001 ("Thanks to the work of such scholars as G.E. Bentley, who has devoted his professional life to understanding Blake's project, it is now possible for Blake to have the kind of audience he wanted and that he always thought possible").
15. "Tom D'Evelyn, 'Capturing Blake's 'compelling strangeness,' *Providence Sunday Journal* 25 Nov. 2001: B9 ("this splendid book," "a masterful monument," gives "us the man himself in all his compelling strangeness").
16. Ian McIntyre, "Let us now praise famous Wren; Books; Christmas roundup; Biography," *Times* 5 Dec 2001: 10 (with four other books) (a "bran-tub of a biography," "A splendid book for the winter evenings").
17. M. Minor, *Choice* 39, 4 (Dec. 2001): 680 ("Certain to become the standard biography of Blake" because of "its thoroughness, originality, and sophisticated critical analysis").

Bindman, David. "William Blake: Prophet and History Painter." 219-23 of Chapter 5 (208 ff.): "The English Apocalypse," in *The Apocalypse and the Shape of Things to Come*. Ed. Frances Carey. (Toronto and Buffalo: University of Toronto Press, 1999).

Review

1. Mei-Ying Sung, *Blake* 35 (2001): 61-63 ("The exhibition gave Blake a major part in the section on English Apocalypse").

41. Anon., "Biography," *Irish Times* [Dublin] 8 Dec. 2001: 10-11, a summary of reviews of "Biography" in *The Irish Times*, says that "Thomas Kilroy hailed [*The Stranger from Paradise*] as a definitive biography."

Blake/An Illustrated Quarterly

Volume 30, Number 1 (Summer [September] 1996)

5. G.E. Bentley, Jr. Review of Donald Fitch, *Blake Set to Music* (1990). 25-31. Republished 2001 at www.blakequarterly.org (see *Blake* 35 [2001]: 63).

Blake/An Illustrated Quarterly

Volume 34, Number 4 (Spring [July] 2001)

1. *Robert N. Essick. "Blake in the Marketplace, 2000." 100-128.
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 2000." 129-58. Newsletter
3. Anon. "Met Exhibition through June." 159. (Part of the Tate exhibition will be shown at the Metropolitan Museum, N.Y., in the spring.)
4. Anon. "Blake Society Lectures." 159.
5. Anon. "The Erdman Papers." 159. ("25 or so boxes" are now in the library of the University of Illinois at Champaign-Urbana.)

Blake/An Illustrated Quarterly

Volume 35, Number 1 (Summer [25 September] 2001)

1. *Peter Otto. "A Pompous High Priest: Urizen's Ancient Phallic Religion in *The Four Zoas*." 4-22. (In *Vala* pp. "24, 26, 32, 88 [96], 90 [98] and 112 [108]," "the Urizenic or hermaphroditic phallus ... is created by Urizen as a privileged image of the absolute (God the Father/Heaven)" [5]. The essay "draws on and develops one strand of the material presented" in his *Blake's Critique of Transcendence* [2000], Chapters 2, 6, 9, and 10.)
2. Michael Ferber. "Blake for Children." 22-24. (About a publisher [unnamed] who commissioned but then declined to publish an edition of Blake for children because it contained such inflammatory poems as "The Little Black Boy," "The Divine Image," and "The Little Vagabond.")
3. Tilar Jenon Mazzeo. "Verbal Echoes of Cumberland's *Thoughts on Outline, Sculpture, and the System that Guided the Ancients* (1796) in *Jerusalem*." 24-26. ("Blake was thinking of Cumberland's treatise as he composed *Jerusalem*," though the direct evidence is chiefly that *Jerusalem*, pl. 99, l. 1—"All Human Forms identified even Tree Metal Earth & Stone"—seems to echo Cumberland's unremarkable description of the sculptor's materials as "clay, stone, wood, and metals.")

Review

4. Sheila A. Spector. Review of *Blake in the Nineties*, ed. Steve Clark and David Worrall (1999). 26-30. ("The anthology projects an expanded mode of critical thought" [29].)

Corrigenda

5. Michael Phillips. "William Blake *The Creation of the Songs From Manuscript to Illuminated Printing*. Corrigenda and a Note on the Publication of Gilbert Imlay's *A Topographical Description of the Western Territory of North America*." 30-

31. (Corrections of misquotations, of "blue" for "golden ochre," and of 16 June [for 12 December] 1792 for the first advertisements for Imlay's book.)

Newsletter

6. Anon. "Blake's Managing Editors, 1986-." 31. ("A very fond farewell to Patty [Neill], and a hearty welcome to Sarah [Jones].")

7. Anon. "www.rochester.edu/college/eng/blake." 31. (The title says it all.)

Blake/An Illustrated Quarterly Volume 35, Number 2 (Fall 2001)

1. Andrew M. Stauffer. "Blake's Poison Trees." 36-39. (A persuasive demonstration that "the Manchineel tree of the tropical Americas ... offers closer parallels to Blake's poem of hypocrisy and wrath" than the better known Upas tree of Java which is usually taken to be his source [36].)

2. *Donald Fitch. "Blake Set to Music: Supplement 2001." 40-61. ("More than 300 entries" of "Blake-inspired music that has come to light in the past ten years" [40] since the publication of his *Blake Set to Music* [1990].)

Review

3. Mei-Ying Sung. Review of *The Apocalypse and the Shape of Things to Come*, ed. Francis Carey (2000) <*Blake* (2000)>. 61-63. ("The exhibition gave Blake a major part in the section on English Apocalypse.")

4. Anon. "www.rochester.edu/college/eng/blake." 63. (The Blake "web site now has a Features section, which will include both new material and online versions of items previously published in the print edition" beginning with "an extract from Janet Warner's novel 'Blake's Wife,'" "G.E. Bentley, Jr.'s review of [Donald Fitch's] *Blake Set to Music* (from the summer 1996 issue), and Thomas Dillingham's review of Finn Coren's two-CD album *The Blake Project* (from fall 1998).")

5. Anon. "Winter Issue." 63. (The next issue will include "Robert N. Essick and Joseph Visconti ... 'An Inquiry into Blake's Method of Color Printing,' and Martin Butlin ... [on] some Blake watercolors that have come to light.")

The Blake Journal:

The Journal of the Blake Society at St. James's
No. 6 ([16 October] 2001)

1. Michael Grenfell and Andrew Solomon. "Editorial." 3.
2. Anon. "The Blake Society at St James's." 4.
3. *Peter Cochran. "Blake, Byron and the Blushing Archangels." 5-17. ("I wish to examine some of the similarities" between Blake and Byron [5], with a reproduction of an unidentified copy of *The Ghost of Abel*.)
4. *Suzanne Sklar. "Apocatastasis Now: A Very Condensed Reading of William Blake's *Jerusalem*." 18-25. ("*Jerusalem* ... may be read as an epic of the dynamics of forgiveness—and ultimate apocatastasis," "a theological doctrine proclaiming the universal redemption of all 'free creatures'" [18].)

5. *Tim Heath. "The Botanic Blake: Transcript of a talk given to the Blake Society on 25th Jan. 2000." 26-37. (He recalls "a few of the horticultural events of the 1790's and ... how they reappear in the body of his work" [26].)

6. *Angela Esterhammer. "Words and Action in Blake's Songs." 38-47.

7. [Mark Jeoffroy.] "The Book of Moonlight." 48-49. (An illuminated poem beginning "Take your silver lyre William Blake.")

8. *Dee Drake. "Blake's Hecate: A Tribute to Infernal Female Desire." 50-59. (Apparently a digest of Chapter 2: "Envisioning Hecate's Mysteries" [73-106] in her *Searing Apparent Surfaces* [2000], though the book is not mentioned.)

9. [Mark Jeoffroy.] "God Judging Adam." 60-61. (An illuminated poem.)

10. *Jay Beichman. "The Marriage of Heaven & Hell: Notions of Good & Evil in William Blake." 62-73. ("Blake's notions of good and evil take on a complexity far beyond a simple morality" [66]; "This is an edited version. A full version can be read at www.albionawake.co.uk" [73].)

Letters To and From the Editors

11. Adrian Peeler. 74. ("For me, nothing can substitute for reading aloud.")

12. Andrew Solomon. 74-75. ("Is it not a shame that so many respected scholars ... choose to deal only with historical facts and technical matters, and seem to distrust all intuitive understanding as 'speculative'?")

Reviews

13. K.E. Smith. Review of Michael Phillips, *William Blake: The Creation of the Songs* (2000). 76-78. ("The most obvious distinctive strength of this book lies in its ability to interweave the technical side of Blake's art into its biographical-historical context" [76].)

14. Michael Grenfell. Review of "William Blake at the Tate: 9th November 2000-11 February 2001." 79-80. ("All in all, then, a veritable millennial celebration of Blake's art.")

15. Michael Grenfell. Review of Andrew Solomon, *William Blake's Great Task*. 81-82. ("An excellent annotated reader on Blake's *Jerusalem*. ... a veritable torchlight to lead the way.")

16. Michael Grenfell. "Blake on CD! Yorgos Tsakiris: Songs of Innocence and Experience (Blue Green Records) (obtainable through the Blake Society); Jah Wobble: The Inspiration of William Blake (All Saints Records: ASCD29 (PO Box 2767, London NW1 8HU))." 83-85. (Wobble's music, including five instrumentals without words, is "an eclectic mixture" which "is quite unique"; it is accompanied by a booklet which "situate[s] Blake as part of a long line of Cockney mystics.")

17. Michael Grenfell. "Urthona: Arts and Buddhism." Review of *Urthona* No. 14 (Autumn 2000). 85-86. (A summary particularly of Ratnaprabha, "William Blake and the Buddha.")

18. Anon. "New Blake Biography." 86. (Announcement of a forthcoming review of Bentley's *The Stranger from Para-*

dise which "has both the stamp of authority and the read-
ableness which we would expect of the author.")

*Bowden, Betsy. "Transportation to Canterbury: The Rival
Envisionings by Stothard and Blake." *Studies in Medieval-
ism* 11 (2001): 73-111.

An analysis of the horses in Stothard's painting and Blake's
engraving, with the premise that reason is the rider and pas-
sion the horse; "in Blake's picture, the emotionally expres-
sive horses proceed toward Canterbury in spite of each hu-
man rider's distortion or dearth of control" (76); one rider
has both reins on the right side of the horse's neck, another
does not have his feet in the stirrups, and another has his
reins fastened to the saddle.

Brewster, Glenn. "From Albion to Frankenstein's Creation:
The Disintegration of the Social Body in Blake and Mary
Shelley." 64-82 of *Romantic Generations: Essays in Honor of
Robert F. Gleckner*. Ed. Ghislaine McDayter, Guinn Batten,
and Barry Milligan. (Lewisburg: Bucknell University Press;
London: Associated University Presses, 2001).

Clark, Steve, and David Worrall, ed. *Blake in the Nineties*.
(1999)

Review

1. Sheila A. Spector, *Blake/An Illustrated Quarterly* 35 (2001):
26-30 ("The anthology projects an expanded mode of criti-
cal thought" [29]).

Cohen, Adam Max. "Genius in Perspective: Blake, Einstein
and Relativity." *Wordsworth Circle* 31 (2000): 164-69.

Blake in the *Marriage* and Einstein in his Theory of Rela-
tivity "share an anti-Newtonian belief in a reality" (164).

*Connolly, Tristanne J. "William Blake and the Spectre of
Anatomy." 19-42 of *The Influence and Anxiety of the British
Romantics: Spectres of Romanticism*. Ed. Sarah Ruston with
assistance by Lidia Garbin. (Lewiston [N.Y.], Queenston
[Ontario], Lampeter [Wales]: Edwin Mellen Press, 1999).
Salzburg Studies in English Literature: Romantic Reassess-
ment Volume 143 <Blake (2001)>.

It is concerned with "dissection and its depiction in art"
and in John and William Hunter and William Cowper (1666-
1709), anatomist and surgeon; "Blake's use of anatomical
imagery is critical, transformational, even antagonistic" (19).

§Csikós, Dóra. "Is He the Divine Image? Blake's Luvah and
Vala." *AnaChronist* (1996): 162-84.

§Csikós, Dóra. "Narrative Techniques in *The Four Zoas*." *AnaChronist* (1997): 25-38.

§Csikós, Dóra Janzer. "'O Why Was I Born With a Different
Face': Diverse Trends and Tendencies of Blake Reception." *Neohelicon* 26, No. 1 (1999): 97-109.

Davies, J.M.Q. "Reflections on William Blake's Putative
Nietzschean Perspectivism." *Jinbun Shakaikagaku Kenkyu*,
Waseda Daigaku Rikogakubu Ippankyoiku Jinbunshakai
Kagaku Kenkyu: *Journal of Humanities and Social Sciences*,
Division of Multidisciplinary Studies, School of Science Engi-
neering, Waseda University No. 40 (2000): 143-53.

Davray, Henry-D. "William Blake." *Mercure de France* 15
Aug. 1927: 5-21.

*De Selincourt, Basil. *William Blake*. (London and N.Y.,
1909). B. (N.Y., 1971) <BB #1480>. C. §*William Blake: A
Biography*. (2001) Book Tree Vol. 258. 384 pp.; ISBN: 1-
58509-225-8. "Publisher Paid Annotation."

*Doce, Jordi, ed. "Dossier: William Blake." 5-76 of *Cuadernos
Hispanoamericanos* #607 (2001). In Spanish.

It consists of

1. *Canciones y epigramas." Ed. Jordi Doce. 6-19.
2. *Henry Crabb Robinson. "Reminiscencias de William
Blake." Tr. Jordi Doce. 20-27.
3. *Northrop Frye. "El tratamiento del arquetipo en William
Blake." Tr. Jordi Doce. 28-47. (From *English Institute Essays*
[1951] via *Discussions of William Blake*, ed. John Grant [1961].)
4. *Andrew Elfenbein. "Genio y ridículo en Blake." Tr. Jordi
Doce. 46-63. (Translated from his *Romantic Genius: The
Prehistory of a Homosexual Role* [1999].)
5. *Julien Green. "William Blake, profeta." Tr. Matamoro
Blos. 64-74. (From his *Suite Anglaise* [1926].)

*Drake, Dee. *Searing Apparent Surfaces: Infernal Females in
Four Early Works of William Blake*. (Stockholm: Almqvist
& Wiksell International, 1999). Acta Universitatis
Stockholmiensis: Stockholm Studies in English 90. 4°, 178
pp.; ISBN: 91-22-01856-5 <Blake (2001)>.

A doctoral dissertation at Stockholm University (2000),
complete with abstract.

The four chapters deal with *Marriage* (on "the infernal
method ... in *The Marriage of Heaven and Hell* from arche-
typal [psychological] perspective gleaned from the work of
James Hillman" [37]), "Hecate" ("Hecate" is about "initia-
tion into mysteries of the Infernal Goddess" [73]), *Thel*
("Thel is the soul-making par excellence of Blake's work"
[107]), and *Visions*. Chapter 2 is apparently digested in *Blake
Journal* No. 6 (2001): 50-59.

*Elfenbein, Andrew. "Genius and the Blakean Ridiculous."
Chapter 6 (149-76, 245-48) of his *Romantic Genius: The
Prehistory of a Homosexual Role*. (N.Y.: Columbia Univer-
sity Press, 1999). Between Men—Between Women: Lesbian
and Gay Studies. B. "Genio y ridículo en Blake." Tr. Jordi
Doce. 46-63 of Jordi Doce, ed. "Dossier: William Blake."
Cuadernos Hispanoamericanos #607 (2001).

About "Blake's camp quotient" in *Milton* and *Olonon*, "the
almost conscious absurdity that laces Blake's most sublime

moments," "a queer reading of Blake"; "For gay poets, Blake is on the side of the angels" which is "gay slang for a young man" (154, 150, 153, 149).

Erdman, David V., ed. *Blake and His Bibles* (1990) <BBS 463>.

7. Sheila A. Spector. "Blake as an Eighteenth-Century Hebraist." 179-229. "Much of the discussion is abstracted" in Chapter 1: "Contexts: The Language of Eighteenth-Century England" (35-56) in her *"Glorious incomprehensible": The Development of Blake's Kabbalistic Language* (2001).

*Essick, Robert N., and Joseph Viscomi. "An Inquiry into Blake's Method of Color Printing." www.ibiblio.org/jviscom (2001) [now accessible at www.blakequarterly.org].

Michael Phillips, in his *William Blake: The Creation of the Songs From Manuscript to Illuminated Printing* (2000) and in the catalogue of the Tate exhibition (2000), claimed, particularly on the basis of one "pinhole" each in four pulls of *Songs* (T)⁴² and manifest misregistration in one pull of *Songs* (E), that Blake made his color prints by passing the copperplate through the press twice, first with the text and then with the colors. However, these "pinholes" do not exist (see *Songs* [T] above), and, according to Essick and Viscomi, the double printing of "Nurse's Song" in *Songs* (E) is a unique instance, the text (not the coloring) being printed again to correct scandalously faint inking on the first printing. "There is no physical evidence that Blake ever experimented with the pinhole method of registration" or passed his color prints through the press more than once except in *Songs* (E). There are 81 color reproductions. The essay is to be printed with fewer illustrations in *Blake* [Blake 35 (2002): 74-103].

§Ferguson, J. "The voices of children: William Blake's *Songs of Innocence and of Experience*." *Use of English* 51 (2000): 207-18.

§Ferrara, Mark S. "Ch'an Buddhism and the Prophetic Poems of William Blake." *Journal of Chinese Linguistics* 24 (1997): 59-73.

On Blake's relationship to Mahayana Buddhism.

*Fisch, Harold. "Blake." Part III (207-325) of his *The Biblical Presence in Shakespeare, Milton, and Blake: A Comparative Study*. (Oxford: Clarendon Press, 1999) 8°, xiv + 331 pp.: ISBN: 0-19-818489-1 <Blake (2000)§>.

Part III consists of

Chapter 7 (209-34): "Mock on Voltaire Rousseau" (Blake manifests "the assumption by the poet of the biblical writers themselves" [210]).

Chapter 8 (235-58): "Cognition and Re-cognition" (about "the paradox of his intense preoccupation with the poetry

of the Hebrew Scripture and his traumatic recoil from the entire doctrine and discipline of the Law which forms the substance of that system" [235]).

Chapter 9 (259-87): "The Golden Sandals of Hermes" (in *Milton*, is based on Milton, Virgil, and Homer).

*Chapter 10 (288-325): "The Poetics of Incarnation" (about "incarnational hermeneutics" in *Milton* versus the "conventional hermeneutics" of *Paradise Lost* [289], with an analysis of Blake's *Job* designs).

Foy, Roslyn Reso. *Ritual, Myth, and Mysticism in the Work of Mary Butts: Between Feminism and Modernism*. (Fayetteville: University of Arkansas Press, 2000). 14-18 and passim.

About the poems and novels of the great grand-daughter of Blake's patron Thomas Butts.

Freed, Eugenie R. "The Enslavement of the Daughters of Albion: Blake and Mary Wollstonecraft." 68-73 of *Romantics and Revolutionaries: Proceedings of the 1998 AEUTSA [Association of University English Teachers of South Africa] Conference*. Ed. P.S. Walters, R. van der Vlies, T. van Niekerk, and C. Hornby. (Grahamstown [South Africa]: Department of English, Rhodes University, 2001).

"The underlying conflict that Blake dramatises in the feminist aspect of his *Visions of the Daughters of Albion*" is that although Mary Wollstonecraft "might think of herself as the rationalist she urged other women to become, she was nevertheless—despite herself, and almost against her will—a woman of feeling" (73).

Gilchrist, Alexander. *Life of William Blake, "Pictor Ignotus"* (1863). B. *Life of William Blake. A New and Enlarged Edition* (1880). ... <BB #1680>.

The *Job* plates and the portrait of Blake by Phillips engraved by Schiavonetti added to Vol. II in the second edition (1880) were re-issued in *Illustrations of the Book of Job Invented and Engraved by William Blake 1825[.] Reduced in Facsimile by Alfred Dawson 1880*.

Gleckner, Robert F. "Antithetical Structure in Blake's *Poetical Sketches*." *Studies in Romanticism* 20 (1981): 143-62 <BBS 486>. B. Reprinted in *§Critical Essays on Lord Byron*. Ed. Robert F. Gleckner. (Boston: G.K. Hall, 1991).

§Gleckner, Robert F. "Blake, Bacon, Dante, and Sir Geoffrey Keynes." *Criticism* 1 (1959): 265-70.

§Gleckner, Robert F. "Blake Looking Backward." *Virginia Quarterly Review* 44 (1969): 540-44.

§Gleckner, Robert F. "Blake, Skelton, and Diodorus Siculus." *USF Language Quarterly* 16, 3-4 (1978): 25, 56.

*Gore, John. "Three Centuries of Discrimination." *Apollo* 105 (1977): 346-57.

42. In any case, registration by pinholes requires at least two pinholes and preferably four.

Catherine Blake's two letters of 1829 to Lord Egremont are quoted on 357. (They were also given, in ignorance of this publication, in G.E. Bentley, Jr., "Blake's shadow," *Times Literary Supplement* 17 March 1978: 320.)

*Hall, Manly P. "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; Ghandi—A Tribute. (Los Angeles: The Philosophical Research Society, Inc., 1959). B. (Second Printing [?1979]) <Blake (2001)>.

It was "formerly published as *Collected Writings*, Vol. 2" (?1959).

Haraguchi, Masao. "On 'becoming lost and being found' in Blake's Poetry (I[-II])." *Kyushu Sangyo Daigaku Kokusaibunka Gakubu Kiho: Journal of the Faculty of International Studies of Culture, Kyushu Sangyo University* No. 16 (2000): 45-68; No. 18 (2001): 17-28.

Herrmann, Luke. "William Blake (1757-1827) and Samuel Palmer (1805-81)." 66-83 of his *Nineteenth Century British Painting*. (London: DLM [Giles de la Mare Publishers Limited], 2000).

Hilton, Nelson. "William Blake *Songs of Innocence and of Experience*." Chapter 9 (103-12) of *A Companion to English Romanticism*. Ed. Duncan Wu. (Oxford: Blackwell, 1998). B. (1999).

A reading.

*H[itchcock], S[usan] T[ylor]. "A Romantic of the 21st century." *C[harlottes]ville Weekly* 20-26 Feb. 2001: 29.

"Now, thanks to a project spearheaded by UVA's Institute for Advanced Technology in the Humanities, we can fill our computer screens with the visionary creations of William Blake."

*Hobson, Christopher Z. *Blake and Homosexuality*. (N.Y.: Palgrave, 2000) 8°, xxiii + 249 pp., 20 pl.; ISBN: 0-312-23451-1.

"Blake's early works show relatively few signs of his later sympathy toward homosexual desire" (23). Chapters 1 and 5 on the publicity and legal prosecution for homosexual acts are particularly valuable.

Review

1. David Wagenknecht, *Studies in Romanticism* 40 (2001): 311-16 ("passionately tendentious").

*Humphreys, Richard. "Fierce visionary: Artist and poet William Blake saw the imagination as a divine gift. Richard Humphreys looks at why he made his print of Isaac Newton." *Times Educational Supplement* 25 Feb. 2000: 12-13.

*Ijima, Koichi. *William Blake o omoidasu Shi* [*Poems to Remember William Blake*]. (Tokyo: Sho Yamada, 1976) 165 pp. <BBS 520>. B. \$Reprinted in Vol. II of his *Ijima Koichi Shi to Sanbun* [*Ijima Koichi, His Poems and Prose*]. (Tokyo: Misuzu Shobo, 2001) ISBN: 46220473. In Japanese.

*Ima-Izumi, Yoko. *Blake Shuseisareru Onna—Shi to E no Fukugo Geijutsu: Blake's Re-vision of the Female*. (Tokyo: Sairysha, 2001) xiii + 315 pp.; ISBN: 4882026929. In Japanese.

Jackson, Marni. "O Rose thou art chic: A William Blake web site prompts thoughts about the relationship between words and pictures." *Globe and Mail* [Toronto] 10 Feb. 2001: D18.

Jefferson, Margo. "Fearful Symmetry." *New York Times Book Review* 13 May 2001: 31.

General reflections on Blake.

\$Johansen, Ib. "William Blake and the Gothic Sublime." 176-91 of *Romanticism in Theory*. Ed. Lis Møller and Marie-Therese Svane. (Aarhus, Denmark: Aarhus University Press, 2001) ISBN: 87-7288-786-9.

\$Jones, John H. "Printed Performances and Reading *The Book[s] of Urizen*: Blake's Bookmaking Process and the Transformation of Late Eighteenth-Century Print Culture." *Colby Library Quarterly* 35, No. 2 (June 1999): 73-89.

On the uses of illustrations.

Jones, Robert Neville, Jr. "'Most holy forms of thought': English romantic mythmaking and sacrificial crisis." *DAI* 61 (2000): 1852A. California (Riverside) Ph.D., 2000. 330 pp. Deals with Blake.

Kambe, Ikuyoshi. "W. Blake: 'Shijin' to shite no Mondai: 'Shukyosei' o meguru Kosatsu: William Blake: A Study on His Poems and His Religion." *Hosei Daigaku Kyoyobu Kiyo: Bulletin of the Faculty of Liberal Arts, Hosei University, Foreign Languages and Literatures* No. 115 (2001): 17-28. In Japanese.

Kashiwabara, Ikuku. "A Study of William Blake's Poems." *Osaka Denki Tsushin Daigaku Ningen Kagaku Kenkyu: Osaka Electro-Communication University, Research in the Humanities* No. 2 (1995): 123-37.

*Kashiwabara, Ikuku. "William Blake no Jintaizo to sono Kozo: A Study of human figure and its structure of William Blake's works." *Osaka Denki Tsushin Daigaku Ningen Kagaku Kenkyu: Osaka Electro-Communication University, Research in the Humanities* No. 3 (2001): 19-26. In Japanese.

\$Khan, Jalal Uddin. "The Road Not Taken: A View of William Blake's Originality." *Gombak Review: A Biannual Pub-*

lication of Creative Writing and Critical Comment 4 ([Gombak, Malaysia] (1999)): 147-72.

§Kitamura, Kensuke. "William Blake no Muku to Keiken no Uta—Shi to Dezain: William Blake's *Songs of Innocence and of Experience*—Poems and Designs." *Hikaku Bunka Kenkyu, Nihon Hikaku Bunka Gakkai: Studies in Comparative Culture, Japan Association of Comparative Culture* No. 53 (2001): 141-49. In Japanese.

§Kobayashi, Ikuyo. "More Notes on the Poetry and Use of Compasses in the Works of William Blake." *Shukugawa Gakuin Tankidaigaku Kenkyu Kiyo: Bulletin of Shukugawa Gakuin Junior College* No. 23 (1999): 1-10.

Kobayashi, Keiko. "Oe Kenzaburo to Blake: Blake and Oe Kenzaburo (5)." *Ritsumeikan Bungaku: Journal of Cultural Science, Ritsumeikan University* No. 567 (2001): 417-38. In Japanese.

Parts 1-4 appeared in 1988-1998.

Kodama, Hisao. "Blake to Rishinron: Shukyo Watson no 'Seisho no tame no Benmei' e no Blake no Kakikomori: Blake and Deism: Blake's Annotations to Watson's 'Apology for the Bible.'" *Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism, Japan Association of English Romanticism* No. 25 (2001): 11-20. In Japanese.

§Komárromy, Zsolt. "Echoing Innocence: The Figures of Memory and Echo in Blake's Pastoral." *AnaChronist* (1998): 75-118.

Leavis, F.R. "Justifying One's Evaluation of Blake." *Human World* 6 (May 1972): 58. B. 66-85 of *William Blake: Essays in Honour of Sir Geoffrey Keynes*. Ed. Morton D. Paley and Michael Phillips (1973) <BB #A2350 4>. C. §1-23 of *The Critic as Anti-Philosopher: Essays & Papers*. Ed. G. Singh. (Athens and London: University of Georgia Press, 1982) <Blake (1997)>. D. *Aligarh Critical Miscellany* 12 (1999): 60-94.

A lecture for undergraduates concluding that "Blake is a major value," chiefly on the basis of *Poetical Sketches* and a few *Songs* interpreted via T.S. Eliot, though the student "should be told unequivocally that none of the elaborated prophetic works is a successful work of art" (1999: 60, 62).

*Legrove, Judith. "Songs of Innocence & Experience: To mark a major exhibition of Blake in London and New York, Judith Legrove looks at the ways Britten and his contemporaries have been inspired by his visions." *BBC Music Magazine* Dec. 2000: 32-36.

A panoramic survey.

Lindfors, Bernth. "Armah, Wordsworth and Blake." 132-36 of *Romantics and Revolutionaries: Proceedings of the 1998 AEUTSA [Association of University English Teachers of*

South Africa] Conference. Ed. P.S. Walters, R. van der Vlies, T. van Niekerk, and C. Hornby. (Grahamstown [South Africa]: Department of English, Rhodes University, 2001).

In his Harvard B.A. thesis, "The Romantic Response to the Industrial Revolution: A Sociological Study of the Works of William Blake (1757-1827) and William Wordsworth (1770-1850)" (1963), 86 pp., the Ghanaian author Ayi Kwei Armah is "equally unimpressed with Blake" and Wordsworth (135).

Lussier, Mark S. "Eternal Dictates: The 'Other' of Blakean Inspiration." 1650-1850: *Ideas, Aesthetics, and Inquiries in the Early Modern Era*. Ed. Kevin L. Cope. (N.Y.: AMS Press, 1997) 3: 61-74 <Blake (2000)>§>.

About "The schizophrenic reading experience Blake envisions" (65).

§Mácsok, Máta. "Dante Revisited: The Vision of Paola and Francesca in Blake's and D.G. Rossetti's Interpretation." *AnaChronist* (1998): 119-32.

Makdisi, Saree. "Blake, America, and the World." 83-101 of *Romantic Generations: Essays in Honor of Robert F. Gleckner*. Ed. Ghislaine McDayter, Guinn Batten, and Barry Milligan. (Lewisburg: Bucknell University Press; London: Associated University Presses, 2001).

An impressive essay on the narrative and geographical difficulties of *America*.

Marsh, Nicholas. *William Blake: The Poems*. (Houndmills, Basingstoke, and N.Y.: Palgrave, 2001) *Analysing Texts Series*. 8°, xi + 253 pp; ISBN: 0-333-91466-X (hardbound); 0-333-91467-8 (paperback).

McCaslen, Susan. *Letters to William Blake*. (1997) <Blake (2001)>. B. The poems are reprinted on 1-15 of her *The Altering Eye* (Ottawa: Borealis Press, 2000).

§McFarland, Thomas. "Locationary Acts: Blake's Jerusalem and Hölderlin's Patmos." In *Placing and Displacing Romanticism*. Ed. Peter Kitson. (Burlington, Vermont: Ashgate Publishing Company, 2001). *The Nineteenth Century Series*. 256 pp.; ISBN: 0-7546-0602-3.

Mee, Jon. "William Blake, *Songs of Innocence and of Experience*." 401-07 of *A Companion to Literature from Milton to Blake*. Ed. David Womersley. (Oxford and Malden, Massachusetts: Blackwell, 2000).

N.B. Michael F. Suarez, "The Business of Literature: The Book Trade in England from Milton to Blake" (131-47) has nothing to do with Blake.

§Menetti, Fabiana. "Il linguaggio visivo di William Blake." *Strumenti Critici: Rivista quadrimestrale di cultura e critici letteraria* 14 (1999): 411-19. In Italian.

*Mertz, J.B. "Blake v. Cromek: A Contemporary Ruling." *Modern Philology* 99 (2001): 66-77.

The facts that Francis Douce acquired the Chaucer prospectuses of both Blake and Stothard but bought only Blake's print "offers a new context for assessing Blake's craft and invention" (77).

Nagashima, Kazuhiko. "The Divine Image in Blake's Job (1)." *Kawamura Tankidaigaku Kenkyu Kiho: Bulletin of Kawamura College* No. 20 (2000): 1-9.

Nuttall, A.D. *The Alternative Trinity*. (1998) <Blake (1999)>. Reviews

2. §Stephen Prickett, *Times Literary Supplement* 9 July 1999: 24.

3. §E.D. Hill, *Choice* 37 (1999): 176 ("he writes in a chattering mode").

O'Flinn, Paul. "Studying a Blake Poem." Chapter 2 (12-30) of his *How to Study Romantic Poetry*. (Basingstoke and London: Macmillan, 1988). Macmillan How to Study <Blake (1999)>. B. 11-28. (N.Y.: St. Martin's Press, 2001).

About "Nurse's Song" (*Innocence*) and "The Clod & the Pebble."

Ogden, James. "Isaac D'Israeli on Blake." *Aligarh Critical Miscellany* 11 (1998): 143-45 <Blake (2001)>; 12 (1999): 94 (corrigenda).

*Otto, Peter. *Blake's Critique of Transcendence: Love, Jealousy, and the Sublime in The Four Zoas*. (Oxford [etc.]: Oxford University Press, 2000) 8", xiv + 365 pp., 16 plates; ISBN: 0-19-818719-X.

Blake's Critique of Transcendence argues, first, that *The Four Zoas* is structured as a coherent, albeit complex and multi-voiced narrative, which details the history and outlines the relations that constitute the body of the fallen Albion. Second, far from being opaque, the illuminations (drawings and proof engravings) are arranged in a multifaceted "visual" narrative, that stretches across the entire length of the poem. Third, text and illumination sustain an intimate, mutually clarifying relation to each other. The latter offers a perspective, often from the point of view of the body, of events described in the former (10).

It focuses particularly on "the poem's conversation ... between Swedenborg, Young, and Locke," especially "the religious sublime of *Night Thoughts*" (17, 18).

"An early version of Chapter 5 ["A Cacophony of Voices," 101-13] first appeared" in "The Multiple Births of Los in *The Four Zoas*," *Studies in English Literature: 1500-1900* 21 (1991): 631-53; "An abbreviated version of Chapter 3 ["The Birth of Los(s) from Tharmas," 53-77] was first published in *Mattoid*" which appears in neither his bibliography nor my records; "A Pompous High Priest: Urizen's Ancient Phallic Religion in *The Four Zoas*," *Blake* 35 (2001): 4-22, "draws

on and develops one strand of the material" presented in Chapters 2, 6, 9, and 10 (vii-viii).

Otto, Peter. "The Multiple Births of Los in *The Four Zoas*." *Studies in English Literature: 1500-1900* 21 (1991): 631-53 <BBS 596>.

This is "An early version" of his *Blake's Critique of Transcendence* (2000), Chapter 5 (101-13), "A Cacophony of Voices."

§Otto, Peter. "The Regeneration of the Body: Sex, Religion and the Sublime in James Graham's *Temple of Health and Hymen*." *Romanticism On the Net* 23 ([electronic] Aug. 2001): <http://users.ox.ac.uk/~scat0385/23otto.html>.

§Owash, Naoji. *William Blake to Kirisutokyo [William Blake and Christianity]*. (Tokyo: San Paun [St. Paul], 1995) 565 pp.; ISBN: 4805608056. In Japanese.

Paley, Morton D. "Apocalypse and Millennium." Chapter 47 (471-85, especially 471-75) of *A Companion to English Romanticism*. Ed. Duncan Wu. (Oxford: Blackwell, 1998). B. (1999).

§Persyn, Mary Kelly. "'No Human Form but Sexual': Sensibility, Chastity, and Sacrifice in Blake's *Jerusalem*." *European Romantic Review* 10, No. 1 (Winter 1999): 83-93.

§Pharabod, Hélène. "L'Esthétique de l'expression: La violence picturale chez Blake et chez Fuseli." *Bulletin de la Société d'Etudes Anglo-Américaines des XVII^e et XVIII^e Siècles* 44 (1997): 72-91. In French.

Phillips, Michael. "Blake's House in Lambeth." *London Topographical Society Newsletter* No. 39 (November 1994): 2-6.

A later version was printed as "Reconstructing William Blake's lost studio [in] No. 13 Hercules Buildings, Lambeth," *British Art Journal* 2, No. 1 ([2000]): 43, 45-46, 48.

Phillips, Michael. "Reconstructing William Blake's lost studio [in] No. 13 Hercules Buildings, Lambeth." *British Art Journal* 2, No. 1 ([2000]): 43, 45-46, 48.

Speculations based on the very sparse facts about Blake's house in Lambeth; "An earlier version of parts of this paper were published in the *London Topographical Society Newsletter*, 39 (November 1994) pp. 2-6."

Phillips, Michael. *William Blake: The Creation of the Songs From Manuscript to Illuminated Printing*. (2000) <Blake (2001)>.

See his "William Blake *The Creation of the Songs From Manuscript to Illuminated Printing: Corrigenda and a Note*

on the Publication of Gilbert Imlay's *A Topographical Description of the Western Territory of North America*," *Blake* 35 (2001): 30-31 (corrections of misquotations, of "blue" for "golden ochre," and of 16 June [for 12 December] 1792 for the first advertisements for Imlay's book).

His argument that Blake's color prints were passed twice through the press is controverted in Robert N. Essick and Joseph Viscomi, "An Inquiry into Blake's Method of Color Printing," www.ibiblio.org/jsviscom (2001) [now accessible at www.blakequarterly.org].

Reviews

1. K.E. Smith, *Blake Journal* No. 6 (2001): 76-78 ("The most obvious distinctive strength of this book lies in its ability to interweave the technical side of Blake's art into its biographical-historical context" [76]).

2. *Vincent Carretta, "Exhibition Review," *Eighteenth-Century Studies* 34 (2001): 440-45 (with the Tate exhibition) (it "tells the full story" and serves as a "significant corrective" to Essick and Viscomi [443]).

Pierce, John B. *Flexible Design: Revisionary Poetics in Blake's Vala or The Four Zoas*. (1998) <*Blake* (1999)>.

Reviews

3. G.E. Bentley, Jr., *English Studies in Canada* 36 (2000 [2001]): 502-05 ("The most fascinating aspect of a valuable book" is the argument that "The contradictory impulses in *The Four Zoas* may represent contradictions in the author himself" [504]).

4. Kathleen James-Cavan, *Canadian Review Annual* 1999 (2000) #3295 ("important and ground-breaking").

*Radford, Tim. "Blake's heaven: Tim Radford finds out why the paintings of the author of Jerusalem are coming unstuck." *Guardian* 12 Oct 2000: 1, 3.

An illuminating interview with Dr. Joyce Townsend, "conservation scientist at the Tate Britain," on why and how Blake's paintings crack.

§Rainsford, Dominic. "Difficult Writing and Obstructive Form in Blake and Derrida." *Imprimatur: A Journal of Criticism and Theory* 2 (1996): 118-24.

§Racionero, Luis. "La Imaginación: W. Blake." *Filosofías del Underground*. (Annagrama, 1977). In Spanish.

*Ratcliff, Carter. "The People's Bard." *Art in America* No. 9 (Sept. 2001): 116-22.

A general essay on Blake.

*Ratnaprabha. "William Blake and the Buddha: Why might a Buddhist be interested in Blake? Why might an admirer of Blake be interested in the Buddha? Ratnaprabha compares their visions." *Urthona: arts and buddhism* No. 14 (Autumn 2000): 36-38.

"Blake's city of art is the same as the city being restored in the Buddha's vision" (36).

Review

1. Michael Grenfell, "Urthona: Arts and Buddhism," *Blake Journal* No. 6 (2001): 85-86 (a summary).

Reilly, Susan. "Blake, William (1757-1827)." 45-57 of *Biographical Dictionary of Literary Influences: The Nineteenth Century, 1800-1914*. Ed. John Powell, Derek W. Blakely, Tessa Powell. (Westport [Connecticut] and London: Greenwood Press, 2001). Also passim.

On what Blake read.

§Reilly, Susan P. "Blake's Poetics of Sound in *The Marriage of Heaven and Hell*." *Romanticism On the Net* [online] 16 (1999).

Rix, Robert W. "Bibles of Hell: William Blake and the Discourses of Radicalism." University of Copenhagen Ph.D., 2001. 246 pp.

According to the abstract, "The thesis discusses Blake in conjunction with a number of often little known or sometimes lost voices of popular radicalism and Enthusiasm"; it deals particularly with Swedenborgians, Joseph Johnson, Henry Thorild, Henry Hardy, Alexander Geddes, and C.B. Wadstrom.

Robinson, Henry Crabb. *Blake, Coleridge, Wordsworth, Lamb, Etc.* being Selections from the Remains of Henry Crabb Robinson. Ed. Edith J. Morley. (Manchester, London, N.Y., 1922). 1-27. B. (Manchester, 1932). 1-27 <BB #2533>. C. §*Igirisu Romanha Shijin tachi no Sugao* [*Unretouched Portraits of English Romantic Poets*]: *Blake, Coleridge, Wordsworth, Lamb, Etc.* being selections from the remains of Henry Crabb Robinson. Ed. Edith J. Morley. Tr. Toru Sugino. (Kyoto: Kyoto Shugakusha, 1998) 350 pp.; ISBN: 4883340430. In Japanese.

§Rowland, C. "The Common People and the Bible: Winstanley, Blake and Liberation Theology." *Prose Studies* 22 (1999): 149-66.

Winstanley anticipates Blake.

§Salvadori, Francesca. "L'*Inferno* ridotto: William Blake interprete di Dante." *Lettere Italiane* 51 (1999): 567-92. In Italian.

§Santós, Alcedes Cardoso dos. "Why a Little Curtain of Flesh on the Bed of Our Desire?" As Edições da Obra de William Blake, como Formas de Tradução e Correção de um Texto Literário." *Estudos Linguísticos: Anais de Seminários do GEL, 1978-88*, 28 ([São Paulo, Brazil] 1999): 653-57, with an English summary. In Portuguese.

*Selma, José Vicente. *William Blake*. (Valencia, Diciembre 1982). Quervo: Cuadernos de Cultura, Monografía Num. 3. In Spanish.

It consists of

1. *José Selma. "Prologo." 5-10.
2. *Carmen Garcia. "William Blake y su tiempo (1757-1827)." 11-14.
3. *Pedro Jide la Pena. "Acerca de William Blake." 15-21.
4. *José Vicente Selma. "Simbolismo e imaginacion en William Blake." 22-29.
5. *Jenaro Talens. "Romantismo y modernidad en Blake." 30-31.
6. *Juan Antonio Gardia López. "William Blake: De la visión al silencio." 33-39.
7. *Gerardo Irlies. "William Blake o la invasion del bardo." 40-45.
8. Uberto Stabie. "William Blake en la renacimiento poetico de San Francisco." 46-51. (About Ginsberg, Kerouac, et al.)
9. Fernando Gardin Romeu. "El quebradizo cristal de la inocencia." 52-56.
10. *"William Blake: Datos biograficas y biografeci." 57-59.

Sitterson, Joseph C., Jr. "'Introduction' to the *Songs of Experience*: The Infection of Time." Chapter 1 (12-33) of his *Romantic Poems, Poets, and Narratives*. (Kent, Ohio, and London: Kent State University Press, 2000).

Solomon, Andrew. *William Blake's Great Task*. (2001) <Blake (2001)>.

Review

1. Michael Grenfell, *Blake Journal* No. 6 (2001): 81-82 ("An excellent annotated reader on Blake's *Jerusalem*. ... a veritable torchlight to lead the way").

Sousa, Alcinda Pinheiro de. "Alguns Blakes Portugueses." *Revista Portuguesa de Estudos Germanísticos* No. 13-14 (1990): 171-79. In Portuguese.

Partly about Portuguese translations of Blake's poetry.

Sousa, Alcinda Pinheiro de. "[T.S.] Eliot's Anxiety about Blake's Influence." 125-34 of *A Palavra e o Canto: Miscelânea de Homenagem a Rita Iriarte*. Organização do Departamento de Estudos Germanísticos da Faculdade de Letras da Universidade de Lisboa. (Lisbon: Edições Colibri, 2000).

*Sousa, Alcinda Pinheiro de. "Is There a 'New Woman' in Mary Wollstonecraft's *Original Stories* as Illustrated by William Blake?" 7-20 of *The Crossroads of Gender and Century Endings*. Ed. Alcinda Pinheiro de Sousa, Luisa Maria Flora, and Teresa de Ataíde Malafaia. (Lisbon: Edições Colibri, 2000). University of Lisbon Centre for English Studies, Cadernos de Anglistica [No.] 2.

Sousa, Alcinda Pinheiro de. "William Blake on Art and Science." *Revista Portuguesa de Estudos Anglo-Americanos* 3 (1992): 5-12.

*Spector, Sheila A. "*Glorious incomprehensible*": *The Development of Blake's Kabbalistic Language*. (Lewisburg: Bucknell University Press; London: Associated University Presses, 2001) 4°, 202 pp., 56 illustrations; ISBN:0-8387-5469-4.

She traces the development of Blake's language ("defined as the external manifestation of intentionality" [21]) through four chronological stages: (1) "Pre-Intentionality: 'Newtons sleep'" (Chapter 2); (2) "The Fact of Intentionality: 'And two-fold Always'" (Chapter 3); (3) "The Concept of Intentionality: 'soft Beulahs night'" (Chapter 4); and (4) "The Divine Intentionality: 'my supreme delight'" (Chapter 5). The book "explores the ways in which Blake uses hebraic etymologies and mystical grammars to transform conventional English into a transcendent medium of expression" ("*Wonders Divine*" 12).

As companion volumes, "*Glorious Incomprehensible*" ... and "*Wonders Divine*" ... are interconnected, language providing the component parts that are, in turn, structured by myth. Rather than unnecessarily repeat any basic explanations or support, each volume relies on concepts established in the other. [171]

The "Preface: Blake as a Kabbalist" (11-13 in "*Glorious incomprehensible*"), "Acknowledgments" (15-16), and "A Note on the Texts" (17) are identical in the two volumes, the "Introduction: Blake's Problem with Language" (21-33) is partly word-for-word, and 12 of the same illustrations are reproduced in each book. In Chapter 1: "Contexts: The Language of Eighteenth-Century England" (35-56), "much of the discussion is abstracted" (177) from her "Blake as an Eighteenth-Century Hebraist," 179-229 of *Blake and His Bibles*, ed. D.V. Erdman (1990).

*Spector, Sheila A. "*Wonders Divine*": *The Development of Blake's Kabbalistic Myth*. (Lewisburg: Bucknell University Press; London: Associated University Presses, 2001) 4°, 213 pp., 55 plates; ISBN: 0-8387-5468-6.

A learned work which "demonstrates how Blake gradually appropriated kabbalistic mythemes until, by the major prophecies, he had replaced the conventional Miltonic myth with a Christianized version of Kabbalism" derived particularly from Franciscus Mercurius van Helmont in the 1690s; "Kabbalism, with its fourfold psychology and cosmology, provides a useful paradigm for illustrating Blake's use of myth" (12, 19)—she provides a Kabbalistic analysis of each Blake poem. The book is particularly useful on the nature of myth.

*Suzuki, Masashi. "Blake to sono shuhen [Blake and his Surrounding Poets]." 253-364 of *Koza Eibei Bungakushi* (2) [Course, A History of English American Literature]. (Tokyo: Taishukan, 2001) ISBN: 4469140724. In Japanese.

It consists of

"Hajimeni [Introduction]" (253-59): 1. "Dohangashi, Shijin—Blake [Blake the Engraver/Poet]" (253-55); 2. "Dohangashi Shugyo Jidai no Blake [Blake in his apprenticeship]" (255-56); 3. "Shisaku o hajimeta Koro no Blake [Blake in his turning to writing poems]" (256-58); 4. "Blake ni eikyo o ataeta Shinjintachi [Poets who influenced Blake]" (259).

I. "Shijin Blake to Shuhen no <Shijin tachi> [Blake the Poet and his surrounding 'Poets']" (260-84), consisting of 1. William Collins (260-68) and "Blake to [and] Collins" (267-68); 2. Christopher Smart (268-76) and "Blake to [and] Smart" (275-76); 3. William Cowper (276-84) and "Blake to [and] Cowper" (282-84).

II. "William Blake" (285-349) divided into 1. "Shoki no Shi—Bok, Fushi, Kodomo muke no Uta [Early Poems—Pastoral, Satire and Songs for Children]" (285-99); 2. "Minor Prophecies—Lambeth Yogensho [Lambeth Books]" (299-319); 3. "Prophetic Books—Koki Yogensho [Later Prophetic Books]" (319-39); and 4. "Sashie Gaka Blake [Blake the Illustrator]" of Milton, Job, and Dante (339-49).

III. "Dohangashi Blake to Shuhen no <Shijin tachi> [Blake the Engraver and his surrounding 'Poets']" (350-64), i.e., Edward Young (350-57) and Thomas Gray (357-64) with "Blake ni yoru Sashie [Blake's Illustrations]" for each (354-57, 360-64).

*Suzuki, Masashi. "Signal of Solemn Mourning: Blake's Sandals and Ancient Israelite Custom." *Journal of English and Germanic Philology* 100 (2001): 40-56.

A learned demonstration that Jews mourned barefoot, and that, especially in the biblical book of Ruth, taking off shoes indicates renunciation of the right to property.

*Suzuki, Masashi. "William Blake ni okeru Jigazo/Jiko Hyosho no Sunkan [The Moment of Self-portrait/Self-representation in William Blake]." *Albion*, Kyodai Eibun Gakkai: *Albion*, English Literary Society, Kyoto University, N.S. No. 46 (Oct. 2000): 73-89. In Japanese.

*Suzuki, Masashi. "William Blake to Gunoshisushugi [William Blake and Gnosticism]." 174 ff. of *Gunoshisu Itan to Kindai [Gnosis: Heresy and Modern]*. Ed. Takashi Onuki, Susumu Shimazono, Yoshito Takahashi, and Yoichiro Murakami. (Tokyo: Iwanami Shoten, 2001) ISBN: 4000226045. In Japanese.

Tannenbaum, Leslie. *Biblical Tradition in Blake's Early Prophecies: The Great Code of Art*. (Princeton: Princeton University Press, 1982) <BBS 657>.

A "revised version" of 25-54 is reprinted as "Prophetic Form: The 'Still Better Order' of Blake's Rhetoric," 185-98 of *Rhetorical Tradition and British Romantic Literature*, ed. Don H. Bialostosky and Lawrence D. Needham (Bloomington and Indianapolis: Indiana University Press, 1995).

Thompson, E.P. *Witness Against the Beast*. (1993) <Blake (1996)>.

Review

25. Mark Houlahan, 1650-1850: *Ideas, Aesthetics, and Inquiries in the Early Modern Era*. Ed. Kevin L. Cope. (N.Y.: AMS Press, 1997) 5: 416-19 ("a passionate contribution to Blake scholarship and ... a lucid summation of Thompson's own 'good old cause'" [419]).

Timoner, Jennifer Alla. "Romanticizing Bataille: Subject-object relations and the 'extreme limit' of knowledge in Blake, Coleridge, and Shelley." *DAI* 62 (2001): 588A. New Mexico Ph.D., 2001.

Chapter 2 gives "interpretations ... based on Bataille's ideas concerning the violent annihilation of the subject and object" in *The Book of Thel* and *Visions of the Daughters of Albion*.

Titlestad, P.J.H. "John Milton: Revolutionary Beloved of Romantics." 209-14 of *Romantics and Revolutionaries: Proceedings of the 1998 AEUTSA [Association of University English Teachers of South Africa] Conference*. Ed. P.S. Walters, R. van der Vlies, T. van Niekerk, and C. Hornby. (Grahamstown [South Africa]: Department of English, Rhodes University, 2001).

Chiefly about "Blake's treatment of Milton" (210), especially in *Milton*.

§Trigilio, Tony. "Strange Prophecies Anew": *Rereading Apocalypse in Blake, H.D., and Ginsberg*. (Madison, New Jersey: Fairleigh Dickinson University Press; London: Associated University Presses [n.d.]) 209 pp.

*Uthaug, Geir. *Den Kosmiske Smie: William Blake: liv-diktning-verdensbilde*. (Oslo: Aschehoug, 2000) 4°, 598 pp., 99 Blake pl. (mostly vignettes); ISBN: 82-03-17922-3. In Norwegian.

Since my Norwegian is somewhat frayed, I will repeat what my friend Mr. Uthaug tells me; his book, the first biography of Blake in Norwegian, places Blake in his historical context, dealing in some detail with the *Songs*, *Milton*, and *Jerusalem*, placing him among esoteric traditions such as Gnosticism, Boehme, and the Kabbala, and accepting Blake's visions as living realities rather than as literary or artistic metaphors.

§Vaughan, William. "Blake the Rebel" and "Prophecy," 131-37 of his *British Painting: The Golden Age from Hogarth to Turner*. (London: Thames & Hudson, 1998) World of Art.

§Verhoest, Eric, and Jean-Luc Cambier. *Blake et Mortimer* (1996) 120 pp.; ISBN: 2-87097-045-5. In French.

It contains "Blake et Mortimer, histoire d'un retour" <Blake (1999)>. *Blake et Mortimer* is a comic-strip series which

has nothing to do with the artist-poet William Blake and the artist John Hamilton Mortimer (1741-79).

Vultee, Denise. "Blake and the origins of scientific thought." *DAI* 62 (2001): 1037A. North Carolina (Chapel Hill) Ph.D., 2001. 192 pp.

Especially about Greek philosophy.

Warner, Janet. "Blake's Wife." www.blakequarterly.org [2001], the web page of *Blake/An Illustrated Quarterly*.

A history-based fiction; in 1788, Catherine Blake had a daughter born dead.

Watanabe, Mitsuru. "Jubaku to Kaiho—Blake no *Comus* Rensaku Kaiga ni tsuite [Spell and Liberation—On Blake's Paintings for *Comus*]." 367-79 of *Fujii Haruhiko Sensei Takan Kinen Ronbunshu: Essays presented to Professor Haruhiko Fujii on the occasion of his retirement from Osaka University*. Ed. Fujii Haruhiko Sensei Taikan Kinen Ronbunshu Kankokai. (Tokyo: Eichosha, 2000) ISBN: 4369760192. In Japanese.

Watanabe, Mitsuru. "Oothoon to Enitharmon—Blake no Aihansuru (Jo)sei Imegi ni tsuite: Oothoon and Enitharmon: Blake's Antithetical Images of Female/Sexuality." *Joseigaku Hyoron Kobe Jogakuin Daigaku Joseigaku Institute: Women's Studies Forum, Kobe College, Institute for Women's Studies* No. 10 (1996): 99-119. In Japanese, with an English abstract on 118-19.

Welch, Dennis M. "Blake's *Book of Los* and Visionary Economics." *ANQ* [i.e., *American Notes and Queries*] 12 (1999): 6-12.

Whitted, Brent E. "Locating the Anomalous: [Carlo] Gesualdo, Blake, and Seurat." *Mosaic* 31 (1998): 25-42.

Williams, Meg Harris, and Margot Waddell. "Blake: The Mind's Eye." Chapter 3 (70-81, 194-95) of their *The Chamber of Maiden Thought: Literary origins of the psychoanalytic model of the mind*. (London and N.Y.: Tavistock/Routledge, 1991).

Williams, Nicholas M. *Ideology and Utopia in the Poetry of William Blake*. (1998) <Blake (1999)>.

Review

2. Steve Vine, *BARS Bulletin and Review* #19 (May 2001): 21-22.

*Woodcock, Peter. "Awake Albion! Awake! William Blake 1757-1827." Chapter 1 (5-9) of his *The Enchanted Isle: The Neo-Romantic Vision from William Blake to the New Visionaries*. (Glastonbury [Somerset]: Gothic Images Publications, 2000) 4^o; ISBN: 0-906-362-458.

A general account.

Yamazaki, Yusuke. "Grimm Kyodai no 'Akazukin' to Blake no 'Lyca'—Grimm Dowa no Hensen o toshite Igrisu Romanha no Jidai o kosatsu suru: Grimms' 'Little Red Riding Hood' and Blake's 'Lyca'—Grimms' Fairy Tales and the Age of English Romanticism." *Tokushima Bunri Daigaku Kenkyu Kiho: Research Bulletin of Tokushima Bunri University* No. 59 (2000): 1-10. In Japanese, with an English abstract on 9-10.

Yasuda, Masayoshi. "Blake no 'Night' ni tsuite: W. Blake's 'Night' in the Songs of Innocence." *Tokushima Bunri Daigaku Kenkyu Kiyo: Research Bulletin of Tokushima Bunri University* No. 57 (1999): 1-8. In Japanese, with an English abstract on 7-8.

*Yoder, R. Paul. "Blake's Pope." 23-42 of *Romantic Generations: Essays in Honor of Robert F. Gleckner*. Ed. Ghislaine McDayter, Guinn Batten, and Barry Milligan. (Lewisburg: Bucknell University Press; London: Associated University Presses, 2001).

A fruitful essay on Blake's relationship with Alexander Pope; "Blake read Pope's Homer closely" (55).

*Youngquist, Paul. "In the face of beauty: Camper, Bell, Reynolds, Blake." *Word & Image* 16 (2000): 319-34.

About the very influential books of Petrus Camper, *The Connexion Between the Science of Anatomy and The Arts of Drawing, Painting, Statuary, Etc. Etc.*, tr. T. Cogan, M.D. (London, 1794), and Charles Bell, *The Anatomy and Philosophy of Expression as Related to the Fine Arts* (1806), and Blake's selective classicizing of the Stedman designs (328-34).

Division II: Blake's Circle

Flaxman, John (1756-1826)

Sculptor, Friend of Blake

Flaxman: La difusión del modelo clásico: Homero, Esquilo, Hesiodo, Dante. [An exhibition at] Bilbao: Museo de Bellas Artes de Bilbao, Calcografía Nacional, Real Academia de Bellas Artes de San Fernando (Bilbao: 1996) Oblong 8°, 135 pp., many reproductions; no ISBN. In Spanish.

1. José Manuel Matilla y Elvira Villena. "Flaxman y la Difusión del Modelo Clásico." 11-30 (includes bibliographical details of the publication of Flaxman's classical designs); 2. María Victoria Martín, Gloria Solache, José Luis Turón, Mónica Valverde. "Joaquín Pi y Margall (Barcelona, 1830-Madrid, 1899)." 31-33 (Margall engraved Flaxman's *Iliad*, *Odyssey*, Aeschylus, Dante, and Hesiod); 3. Clemente Barrena Fernández. "Los Ediciones Españolas de las Obras Completas de Flaxman." 35-39; 4. Javier Blas Benito. "De la Estampa a la Reproducción Fotomecánica: Consideraciones Técnicas sobre las Composiciones de Flaxman." 41-46; 5. Clemente

Barrena Fernández, María Victoria Martín, Gloria Solache, José Luis Turón, Mónica Valverde. "Catálogo." 47-133.

McEvansoneya, Philip. "Lord Egremont and Flaxman's 'St. Michael overcoming Satan.'" *Burlington Magazine* 143 (June 2001): 351-59.

It quotes letters from Lord Egremont to Flaxman, his sister Mary Ann, and his assistant and brother-in-law Thomas Denman (358-59).

Fuseli, John Henry (1741-1825)

Painter, Friend of Blake

Herrmann, Luke. "Henry Fuseli, RA (1741-1825)." 8-12 of his *Nineteenth Century British Painting*. (London: DLM [Giles de la Mare Publishers Limited], 2000).

§Vogel, Matthias. *Johann Heinrich Füssli: Darsteller der Leidenschaft*. (Zurich: Zip Zürcher Inter Publishers, 2001) Zönder Schriften zur Kunst-, Architektur- und Kulturgeschichte 2.

Linnell, John (1792-1882)

Painter, Engraver, Blake's Patron

Panayotova, Dr. Stella D. "For the Fitzwilliam Museum, Cambridge: The Archive of John Linnell (1792-1882). Bought for £129,500 with the aid of a grant of £25,000 from the Friends of the National Libraries." *Friends of the National Libraries: Annual Report for 2000* (2001) 39-40.

The vendor is not identified; the materials include the Ivimy MSS.

Materials from the archive and from members of the Linnell family were exhibited at the Fitzwilliam Museum from 17 July through 4 November 2001; they were apparently described online at <http://www.fitzmuseum.cam.ac.uk/msspb/exhibit/Linnell/index.htm>.⁴³

Palmer, Samuel (1806-81)

Artist, Blake's Disciple

Herrmann, Luke. "William Blake (1757-1827) and Samuel Palmer (1805-81)." 66-83 of his *Nineteenth Century British Painting*. (London: DLM [Giles de la Mare Publishers Limited], 2000).

Woodcock, Peter. "The Valley of Vision: The works of Samuel Palmer." Chapter 2 (10-13) of his *The Enchanted Isle: The Neo-Romantic Vision from William Blake to the New Visionaries*. (Glastonbury [Somerset]: Gothic Images Publications, 2000).

Robinson, Henry Crabb (1775-1867)

Diarist, Friend of Blake

§Doce, Jordi. "Henry Crabb Robinson, el amigo perfecto." *Clarín* 17 (Sept.-Oct. 1998): 57-62. In Spanish.

Varley, John (1778-1842)

Painter, Astrologer, Friend of Blake

Herrmann, Luke. "John Varley, David Cox, Peter de Wint, and their Followers." 54-65 of his *Nineteenth Century British Painting*. (London: DLM [Giles de la Mare Publishers Limited], 2000).

Wainwright, Thomas Griffiths (1794-1852)

Dilettante, Forger, Patron of Blake

Gandy, Edward. "Some Passages" in the *Life, &c. of Egmont Bonmot, Esq.*, a pseudonymous poem first published in 1825 and generally ascribed to Thomas Griffiths Wainwright but probably the work of Edward Gandy. Ed. Marc Vaulbert de Chantilly. (Bethnal Green: The Vanity Press, 2000).

The demonstration of Gandy's authorship of this accomplished and amusing poem is well-nigh conclusive.

Vaulbert de Chantilly, Marc. "Property of a Distinguished Poisoner: Thomas Griffiths Wainwright and the Griffiths Family Library." 111-42 of *Under the Hammer: Book Auctions Since the Seventeenth Century*. Ed. Robin Myers, Michael Harris, and Giles Mandelbrote. (Newcastle [Delaware]: Oak Knoll Press; London: The British Library, 2001).

In particular, he records the sales of Wainwright's Blakes in Benjamin Wheatley's sales of (1) 4-11 Aug. 1831, property of George Edward Griffiths, Lot 395: *Marriage* (I); Lot 424: *Blair, Grave* (1808); Lot 426, *America* (G), *Europe* (B), and *Jerusalem* (B); Lot 1726: Young, *Night Thoughts* (1797); (2) 20 Dec. 1832, Lot 1313: *Job* (1826) proofs; (3) 2 May 1835, property of Joseph Earle, Lot 883: *Songs* (X); (4) 4 Aug. 1837, Lot 665: *Descriptive Catalogue* (?F); (5) John Fletcher and [the late Benjamin Wheatley's son] Benjamin Robert Wheatley sale, 12 Dec. 1837, Lot 363: *For Children: The Gates of Paradise* (B).

Vaulbert de Chantilly, Marc. *Wainwright the Poisoner: an example of Andrew Motion's "high Scholarship."* (Bethnal Green: The Vanity Press, 2000).

A devastating review of Motion's book, *Wainwright the Poisoner* (2000) <*Blake* (2001)>, demonstrating in enormous detail errors of fact, unacknowledged quotations, and lack of primary research.

43. R.N. Essick, "Blake in the Marketplace, 2001," *Blake* 35 (2002): 111, shown me in draft.

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